Welcome to Theater, Dance & Media. With increased intensity during the last decade, the performing arts have become a powerful and dynamic arena for artistic innovation and social debate. We invite you to be part of this growingly vibrant and global community of cultural change-makers!

By combining practical studio training in theater, dance, and new media technologies with the study of the history and theories of performance, the TDM curriculum offers you the unique opportunity to enhance your creative skills and critical-thinking abilities at the same time, in collaboration with worldwide renowned practitioners and scholars from the American Repertory Theater, the Harvard Dance Center, and myriad departments in the Arts and Humanities.

The undergraduate program in TDM provides a home for a wide range of thought-provoking master classes and guest lectures at Farkas Hall and the Harvard Dance Center, which both welcome prominent artists and visionary intellectuals to share their work in and on the many interconnected performing arts disciplines. TDM also opens up a world of invaluable creative possibilities, through both student-generated and professionally-led productions.

Whether you want to prepare for a career on or behind the stage, or pursue further studies in the finest Master’s or Graduate programs around the world; whether you’ve always wanted to take a professional acting, directing, play-writing, or choreography class; whether you’re thirsty to learn more about the performance history of Shakespeare or reflect on the inextricable connection between race, gender, and performance--TDM is for you.

We welcome you to visit our concentration home in Farkas Hall for a tour of its state-of-the-art theater, studio, seminar hall, and scene-building shop and to attend our open houses and concentration information sessions. We look forward to meeting you!
First or second-year students interested in exploring the range of offerings in Theater, Dance & Media are encouraged to begin with these introductory courses that count towards concentration credit.

*Note: While the classes below emphasize the interdisciplinary connections between theater, dance, and media, for ease of reference in this catalog, they are grouped according to the discipline prioritized in the course content.

### T: THEATER
theater & performance

_Is acting or directing your passion? Are you unclear about what devised theater is but game to try it out? Interested in how a show comes together?_ The following classes are some that allow you to explore these crafts at a college level and even participate in a professionally directed show.

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<td>TDM 110</td>
<td>Foundations in Acting: Points of View</td>
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<td>TDM 120</td>
<td>What’s so Funny?: Introduction to Improvisational Comedy</td>
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Would you like to explore writing for the stage?

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<td>TDM CKR</td>
<td>Introduction to Playwriting Workshop</td>
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<td>TDM 165H</td>
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<tr>
<td>ENGLISH CTV</td>
<td>Writing for Television: Developing the Pilot: Workshop</td>
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Do you want to understand how the stage can change the way we understand ethnic, social, and national identities?

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<td>SPANSH 126</td>
<td>The Hiphop Cipher: “These Are the Breaks”</td>
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Have you wondered how designers conjure up visual and auditory worlds on stage? Are you interested in designing and fabricating projections, costumes, sets, sounds, and lights for theater, dance or performance?

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<td>TDM 169S</td>
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<tr>
<td>MUSIC 160R</td>
<td>Composition: Proseminar</td>
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**D: DANCE AND PERFORMANCE**  
*studio classes & critical studies*

Are you interested in opportunities to explore a new physical practice? Or to advance your current performance and movement research?

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<td>TDM 181B</td>
<td>Street Dance Activism: Embodying Liberation Through Somatic Practices and Rituals of Breath</td>
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<td>ARTS 20</td>
<td>The Garden</td>
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**M: MEDIA**  
*the intersection of media-based technologies with live arts*

Eager to explore how media culture and technology has changed the landscape of the performing arts? Wondering how media functions on the stage and how forms of theater and dance have been radically changed by innovations in digital technologies (games, video, animation, virtual and augmented reality)?

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<td>FRSEMR 63V</td>
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<td>AFVS 134S</td>
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## FALL 2020 COURSES

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### African & African American Studies

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<td>How Sweet is it to be Loved by You: Black Love and the Emotional Politics of Respect</td>
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### Anthropology

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<td>Quests for Wisdom: Religious, Moral and Aesthetic Experiences in the Art of Living in Perilous Times</td>
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<td>Folklore &amp; Mythology</td>
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<td>FOLKMYTH 114</td>
<td>African Storytellers and Oral Traditions: Folklore and the Verbal Arts from Abidjan to Zanzibar</td>
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<td>GENED 1153</td>
<td>Shakespeare’s Timeliness</td>
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<td>HAA 186X</td>
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<td>SOCIOL 1153</td>
<td>Subcultures</td>
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TDM CKR
Introduction to Playwriting
Sam Marks
This workshop is an introduction to writing for the stage through intensive reading and in-depth written exercises. Each student will explore the fundamentals and possibilities of playwriting by generating short scripts and completing a one-act play with an eye towards both experimental and traditional narrative styles. Readings will examine various ways of creating dramatic art and include work from contemporary playwrights such as Kenneth Lonergan, Martin McDonagh, Suzan Lori-Parks, and Sarah Ruhl as well established work from Anton Chekhov, Sarah Kane, and Harold Pinter.

TDM 90AR
Production Studio: Making Horizontal Theater
Jay Stull and EllaRose Chary
This workshop teaches the practices and politics surrounding what has been defined variously as “non-fiction,” “documentary,” “interview-based,” or “investigative” theater. We call this theater “horizontal” because its text, source material, and process are multivariate, self-consciously non-hierarchical, and aspirationally democratic: generated by and with communities through interviews. In this workshop students will build and perform a full-length piece of horizontal theater. They will collectively choose the topic and scope of the production, study existing models, and interrogate the design of live theater on digital platforms in order to develop an original aesthetic sensibility for an online presentation. Students will determine whom to interview and about what subject of interest; they will conduct those interviews, record them, and transcribe them; and they will use verbatim language from those interviews to build lyrics, write songs, monologues, and dialogue, ultimately constructing a full-length play with music and/or a musical. In addition, students will examine existing models of horizontal theater and discuss the politics of representation and risks of appropriation that surface in this kind of work. Models of meaningful horizontal theater include: Lynn Nottage’s Sweat, the Tectonic theater Company’s The Laramie Project, Anna Deavere Smith’s Fires in the Mirror, The Civilians’ In the Footprint, and Pearl/D’Amour’s 5 Miltons.

Horizontal theater is a document of the present moment - its content informed by the context in which it is made - and this semester our production will inevitably be shaped by the challenges and opportunities of pandemic time. We will explore the paradoxes streaming video platforms offer for live performance - intimacy and alienation, a virtual-near and a tangible-far - and how these platforms recommend performative approaches that unify process and execution.

This workshop has the spirit of a lab, wherein the aesthetics of horizontal theater are modeled, deconstructed, questioned, and ideally re-invented, where students think seriously about the identities of their subjects as well as their own, and where conversations about art-making, performance, and politics are courageous, generous, and daring.

TDM production studios frame and involve participation in Theater, Dance & Media’s twice yearly professionally directed and designed productions. The preponderance of time for this course will be dedicated to the rehearsal process and performances, where the integration of theory and practice, and theater, dance, and media take place. Students will meet with the course head for seminar discussions and studio work at designated times (TBD) to examine the entire performance process through a creative lens. Rehearsal dates and times are TBD.
TDM 91R  
_Supervised Reading and Research_  
Debra Levine  
Theater, Dance & Media concentrators (and others with special permission) may arrange individually supervised reading and research courses; the permission of the Director of Studies is required for these courses.

TDM 98  
_Junior Tutorial_  
The junior tutorial is a unique opportunity for junior concentrators and tutors to explore creative and critical performance project. The junior tutorial involves studio labs and typically culminates in longer projects, which can be performance-based or critical/historical.

TDM 99A  
_Senior Tutorial: Senior Thesis Project_  
Debra Levine  
Supervised individual tutorial in an independent scholarly/critical subject or performance-based project.

TDM 109  
_Beginning Acting Through Scene Study and Monologue Work_  
Marcus Stern  
This is a beginning acting class designed both for students who have had no previous acting, performance or arts class experience at all, as well as for students who have had a fair amount of acting experience. The focus is on scene and monologue work using contemporary texts from theater, television and film. Core components of the class include the idea of simply working from yourself, “action-based acting” (how one person is trying to change/affect another person in a scene), and how to read a scene or monologue to figure out what your character might want from that situation. Students learn how to rehearse outside of class with a long-distance scene partner, and how to present that work both live and in a pre-recorded format. This class can also be helpful for directors, writers, designers, dramaturgs, stage managers, choreographers and dancers interested in learning more about acting techniques in performance. It is important to note that while the class is intentionally designed to be as unintimidating and accessible as possible, created with the absolute beginner in mind, the class does require a great deal of outside work. Students should expect to spend 4-6 hours per week on class work, including time for analyzing texts and rehearsal time for the scenes and monologues.

TDM 114K/SLAVIC 114  
_Squaring the Circle: Russia, Art, Revolution_  
Daria Khitrova  
Wherever an avant-garde movement sprang up, its artists would announce they were there to change the world. Nowhere did this promise come closer to fruition than in Russia of the 1920s. This course explores Russian and Soviet avant-garde art and its most radical manifestations in literature and dance, on stage and screen, in visual arts and in the ways of life. We will examine the way art and political revolution impact each other and focus on the many “isms,” avant-garde and otherwise, that shaped society and the arts during a period of rapid modernization and experimentation: Futurism, Suprematism, Constructivism, Productivism and others. We will look at works by Malevich and Meyerhold, Tatlin and Mayakovsky, Rodchenko and Stepanova, Nijinsky and Meyerhold, Vertov and Eisenstein.

TDM 118  
_Acting Alone: Voice, Speech, and the Monologue_  
Remo Airaldi and Ericka Bailey  
This course will explore the rehearsal and performance of theatrical monologues with a particular focus on voice and speech training. The ability to work on a monologue--whether in the context of a play or as an audition piece--is a foundational skill for all actors. We will explore various warm-up techniques to allow greater vocal and physical expressiveness in both classical and contemporary material. We’ll study specific approaches to help
students “act alone” creatively, honestly, and spontaneously. Students will also work on the presentation of a monologue in the context of an audition and will learn to create an effective self-tape.

TDM 125X/ENGLISH 90PR
Performing Criticism
David Levine
What makes “Great Criticism?” Analytic clarity? A surfeit of objectivity? Dedication to art and artists? Or is great criticism more like great art, relying on a strong point of view and deep personal investment? This course tests the latter view, by treating works of criticism as dramatic monologues to be analyzed, invested with desire, and performed. We will use techniques of script analysis to pay closer attention to how arguments are constructed, and acting techniques to listen closely for the ways that criticism is always, to quote Nietzsche, “the confession of its originator, and a species of involuntary and unconscious autobiography.” This course will range through the history of English criticism from Philip Sidney to Zadie Smith. Students will also learn basic techniques of script analysis, acting, and public speech, and apply these techniques to works of criticism, culminating in a final recorded performance of an essay-as-monologue.

TDM 130R
Directing
Marcus Stern
Redesigned in response to the pandemic, this is a directing class for storytelling and some of the various forms it can take online. It’s a class for directors, actors, writers, choreographers, dancers and any others interested in exploring online vocabularies, refining their voice as storytellers and artists. The course accommodates all levels of directing, from beginners with no experience, to advanced directors who are interested in a career of directing in theater and/or film. The emphasis is on telling stories that are of personal interest to you, defining your story points and desired visceral impact, and learning techniques to help you accomplish your vision. Each student directs 5 very short pieces in the first 8 classes and then 3 longer pieces over the rest of the term. Directors learn how to work with long-distance actors in terms of staging and acting values and how to assess actors’ spaces for directorial possibilities. Students usually pre-record their work for presentation but have the chance to present stories live online during class time. Students may direct their own writing (however, feedback and focus will primarily be on the directorial choices), and direct themselves as actors if that’s of interest to them. Students will use free basic video editing software to create their video work, but no previous video experience is necessary. While we’ll look at how the camera and editing are used in some of the storytelling, this is not a technical filmmaking class. The central focus is on how a director’s personal experiences and/or passions can creatively and concretely shape their story telling.

TDM 134R
CoLLab: Theater, Dance & Performance in Liquid Times
Debra Levine
The poet Askia Muhammad Tore asked whether Black music could become “a potent weapon in the Black freedom struggle.” Can we ask the same of theater and performance that we might identify as what playwright Naomi Wallace calls, “engaged”? Wallace offers the term up through example rather than definition: “Engaged, for example, with questions of power and its myriad forms; questions of who has it and who doesn’t, and the reasons why. Questions of what happens to those who struggle with their disempowerment; who we are allowed to touch, what colour of skin articulates which desire; which orifices are worthy of worship; which of us is beaten to death for not following the rule book on acceptable sexual conduct - all these are questions intimate-
ly connected to our social contracts.”

If this is a moment when what we formerly believed were necessary qualities of theater and performance—including: presence, simultaneity, buildings, proximity, liveness, actors, and audiences—are not fully operative, how can we use this aesthetic disruption to rethink the ethical possibilities and priorities of the practice and the field? What now can be done as theater? What now can be performance? This research-based class will develop a partial snapshot of this historical moment in contemporary theater and performance. Together we will sift through the overwhelming numbers of performance works, talks, TikTok manifestos, chats, debates, panels and archival materials accessed on the internet after CoVID restrictions shut down face-to-face assembly in theatrical venues and we will identify what we think is both aesthetically compelling and “engaged.” Class participants will be responsible for deconstructing the aesthetics and ethics of those works and performance-based initiatives, teaching what they learn to one another throughout the semester using the format of “teach-ins” (practical, participatory learning sessions that are action oriented). The final results of our research will be recorded in a collectively authored digital book, a platform that allows for different formats of critical analysis to be staged alongside the rich media that served as our research archive. The book will document our collective reflection on the significance of each of the projects we have identified and the hope is that the act of bringing each individual project together might reveal some commonalities, some new possibilities of aesthetic and political solidarity.

TDM 149
Latinx Movement Practice
Laura Rodriguez
A warm invitation to get up, connect with our bodies, and move together after a long day of zooming. Latinx Movement Practice rigorously explores the social and communal Latin Diaspora of movement, migration, and music from Mexico, the Caribbean, South America, and the United States. The course is taught with a blend of English, Spanish, and Spanglish.

Together we will investigate and deepen our use of horizontal and vertical weight, isolations, polycentric movements, and hip whining techniques. We will weave a survey of the history, art, and literature from the Latinx experience through an embodied experience while fostering our virtual community. LROD (el rod) will facilitate Latinx Movement Practice with radical tenderness to embrace deeper states of power, awareness, and energetic alignment during movement rituals for heighten ed connectivity, and restorative power. ¡Vamos a Bailar!

TDM 150
Directorial Concepts and Set Design of the 20th and 21st Centuries
Julia Smeliansky
What are the similarities between Las Vegas pop diva concert design and performances at the Theater of Dionysus in 5th Century BCE Athens? How do theater architecture and design reflect changes in society? What is the process of designing an opera or a musical? This course will introduce students to some of the most influential 20th and 21st-century directors, designers, and performance artists. We will explore a range of artistic movements that cross-pollinated the visual arts and theater over the past century, and trace the artistic heritage of current theatrical experiments to their avant-garde roots. Examining how meaning in the theater is derived not only from text but also from spatial composition, light, and overall design concept, we will study a variety of approaches to storytelling in theater, dance, and opera. Working with primary sources in the Harvard Theatre Collection, students will develop and present short creative projects based on a wide range of theatrical texts. Students will also meet with guest artists to engage in a dialogue about contemporary design practices.
THEATER, DANCE & MEDIA COURSE CATALOG

TDM 158A
Transformative Design: Introduction to Costume Design
Dede Ayite

If all that is truly needed to tell a great story is an actor and an audience then what is design for the stage and what can it do? This class explores the design of visual and material elements for the stage. How it can amplify, interpret and extend the message of the production to the viewer through delight, astonishment and provocation. Together we will explore how costume design can even assist in changing a cultural narrative.

Transformative Design is rooted in the principles of theatrical design practice as a process to explore the breadth of these questions. The professor will first demonstrate the design process that a costume designer undertakes, from start to finish. Students will learn how to read and research an existing dramatic text as a designer and how to manifest the vision of the designer’s other collaborative artists – director, choreographer, dramaturg and actors – in visual terms.

Design (whether a designer creates a costume, a prosthetic, a material prop or piece of scenery) can also transform the performer and shift the very terms of representational embodiment. For the actor, design can change one’s understanding of the physicality, the intellectual and emotional life of the character they are engaged to portray. Students will learn how to sketch and design costumes that assist in transforming the performer’s body, and how to collaborate with everyone involved in a theatrical production.

After carefully following the steps of a professional costume designer preparing for theatrical work, students in the class undertake an individual design project, from start to finish, under the supervision of the professor.

TDM 164H
Playwriting: Ritual Practice and Curious Worlds
Phillip Howze

A play is a new world in and of itself. What sorts of strange, curious worlds are theater makers crafting today? What approaches are they taking to create these worlds?

In this playwriting course we will explore both text and non-texts, the wild (as well as the conventional) to discover what drives contemporary plays, devised works, and performance today.

We will discuss the practices employed by various playwrights and directors—particularly women and artists of color—and try our own hand at some of these approaches. In addition, we will see live performances in realtime; engage special guest/visiting artists; collaborate with fellow classmates; and expand our curiosities. Most importantly, we will write. This is an exploratory writing workshop with a focus on generating new material. By the end of the semester, you will have created a portfolio of new works, ideas, processes and rituals.

TDM 169B
Theater 000
Lex Brown

Where do you see yourself in 5 years? On Broadway or in a bunker? As we find ourselves gearing more toward the latter, this course will help students unthink what they know about theatrical performance and strip it down to its most mobile and visceral parts. Theater 000 considers dramatic performance an essential human activity: an interpretive skill that can serve as entertainment, information sharing, or escape strategy. Under our unusual circumstances in an ambient disaster, we will delve into the creative process with a search for raw, poetic, and comedic experiences, to “touch reality” at a time when we need it the most.

Using a variety of techniques and prompts, we will devise theater from its most elemental parts – vocalization, light, and
movement. Beginning with a piece made completely in darkness, students will progressively build toward a piece with light, sound, movement, music, set, etc. Our texts will be technical, philosophical, and art historical, with subjects ranging from light, sound, physics and color, to surveillance and identity politics. Our goal is to find the impact of the subtle gesture; develop specificity in word choice, movement, and timing; develop the storytelling voice; and build basic skills in performance documentation. Naturally we will be partnering with the camera as the conduit for live action.

Students of all concentrations are welcome, with no requirement for prior experience in acting, performance, or movement. For students with theater experience, this will be an opportunity to reconfigure your toolbag. All students must be ready to be open-minded, non-judgmental of their peers, and desire to find the goodies that are just beyond their comfort zone.

TDM 169S
**Singer + Song = Story**
Sew

This course is an immersive, songwriting-based introduction to Stew's musical theater-making practice, a process which views the nexus of writer and song as the seed out of which a more personal, visceral musical theater can emerge. Singer + Song = Story believes in a theater that seeks, via a respect for the inherent dramatic potential of song itself, to capture the intensity of personal testimony that characterizes the best rock, pop, rap, blues and folk songs of our country and the world, with the goal of bringing that testimonial fire to the American theater stage, screen, and street.

TDM 174B
**Nonprofit Producing: Resourcing Creativity and Innovation**
Diane Borger

This course will explore theater-producing models in the nonprofit sector and imagine ways to break boundaries and produce work in new ways. Nonprofit theater in the United States has historically been a predominately white institution that has been built on and benefited from racist policies. Working to dismantle those structures and build anti-racist practices into producing theater will be at the core of this course. The course will be undertaken with guest collaborators Dayron J. Miles (A.R.T.) and Maria Manuela Goyanes (Woolly Mammoth Theater, Washington D.C.), in addition to five professional theater-makers who will work directly with students in small groups with particular attention to new models of producing that embed anti-racist practices.

Students will learn about the history of theatrical producing and the evolution of the job of the producer. The course will examine the role of the producer in facilitating creative development and providing dramaturgical support, as well as resource allocation, budgeting, and contract negotiation and writing. Additional units will focus on labor negotiations and collective bargaining agreements, financial analysis, artistic mission and vision, commercial vs. nonprofit producing, and the role of the audience in performance - and how all of these must change going forward.

As a culminating project, students will apply what they've learned over the course of the semester and work with the professional artists to develop producing plans and strategies for a range of theatrical performances and experiences, centering anti-racist practices.

TDM 181B
**Street Dance Activism: Embodying Liberation Through Somatic Practices and Rituals of Breath**
Shamell Bell

Caring for myself is not self-indulgence. It is self-preservation, and that is an act of political warfare." – Audre Lord

In this participatory hybrid course, we explore the creation and implementation of Street Dance Activism as a Co-choreo-
graphic somatic healing modality, and form of spiritual transcendence, through participating in the Global Dance Meditation for Black Liberation and deeply engaging with The Ritual of Breath is the Rite to Resist. Street Dance Activism’s 28 Day Global Dance Meditation features embodied meditation & movement sessions led by Black, Indigenous, People of Color + Queer guides from multiple wisdom traditions and healing practices. We are honored to have Street Dance Activism community organizers and guides as featured guest speakers throughout the course. It takes 28 days to change a habit, so imagine if we took 28 days to focus on our liberation. Liberation not only as a single entity, but as a global, collective consciousness. Black liberation is your liberation, and your liberation is Black liberation.

This interdisciplinary course uses somatic practices to engage with the historical context and legacy of public rituals of extreme violence against Black people as both sites of anti-Black state, and non-state sanctioned disciplinary projects, as well as time-spaces of radical resistance. At the center of these forms of violence are the control of breath as life force, and as a sign of freedom. Critically engaging the libretto of The Ritual of Breath is the Rite to Resist, this course examines the murder of Eric Garner in 2014 in a police-executed choke hold as a key event that both harkens back to a long history of lynchings and shootings and also to a history of how Black communities have organized around and resisted these forms of violence. We discuss the past, present, and future all occurring in the now as we examine the murder of George Floyd in May 2020 as an officer pressed his knee against Floyd’s neck for nearly eight minutes as Floyd repeatedly lamented that he could not breathe. His death sparked a global uprising against racial injustice and police brutality.

We explore theories of ritual and performance to understand how artists and communities come together as collectives to contextualize and re-present impossible terrors. Artists and grassroots organizers use aesthetics and collective action to transform the horror of being subject to violence at any moment into rituals of breath and potential social transformation. This course then teaches students theories of ritual and performance as ways that communities have historically engaged and confronted histories of anti-Black violence in order to conceive of new future possibilities to embody liberation in the face of disciplinary actions meant to contain and choke Black people. It is my intent for us to become guides to bring social activists into the classroom and the pedagogy out into the streets.

ARTS 20
The Garden
Claire Chase, Jill Johnson, Karthik Pandian

The Garden is a transdisciplinary arts collective, co-taught by faculty mentors in music, visual art, and dance, along with resident artists, scholars, and curators. Our contemporary world offers distinct challenges and opportunities for artists as makers, scholars, and local and global citizens. We believe transdisciplinary learning equips students with the critical tools, awareness, and perspectives needed for thinking and action. This course is for students who seek to imagine new alternatives, to push the critical and scholarly boundaries of their creative practice, and to expand their artistic inquiry in a collegial, rigorous, and lively environment. Each faculty mentor works with a cohort of five students, providing regular, sustained one-on-one mentorship to develop their practice. All three faculty, their student cohorts, residents, and guests hold frequent convivial gatherings to share and receive feedback on work, collaborate, improvise and dialogue in the spirit of dynamic exchange.
How Sweet is it to be Loved By You: Black Love and the Emotional Politics of Respect
Marcyliena Morgan

The word ‘love’ is almost never used in any portrayal or description of the African American community’s daily life in contemporary media and in the social sciences. But love, as a human experience, is central to our understanding of what it means to be a vital member of a culture and society and thus respected, nurtured, etc. This seminar examines the love that difference makes. It is a comprehensive study of the representation of gender, love and sexuality in African American and African Diasporan culture. It introduces students to some of the principal questions of feminist theory, as viewed from the social sciences and humanities including anthropology, psychology, media studies and literature. Love, in all its many forms: familial, erotic, romantic, fraternal, is abundant, sometimes dominant, in black culture in the form of song, film, poetry and rhyme, and literature. This course will review and analyze the ‘look of Black love’ in the humanities and social sciences and writings on intersubjectivity, family, language, culture and ritual. It will also look at the absence of love within and toward the African American community as well as love’s role in movements like Black Lives Matter. We will closely read, watch and listen to some of the many Black artists who have looked deeply at this thing called Love. How Sweet It Is explores and analyzes Black Love from disciplinary, social and cultural perspectives including: family, romance, gender, sexuality, racism, and physical and emotional health, institutions and space, place and home.

The Hiphop Cipher: “These are the Breaks”
Marcyliena Morgan

The Hiphop Cipher is an in-depth look at hiphop culture and production. It is for students who are familiar with hiphop as a cultural and artistic movement and enterprise and/or have taken courses on hiphop and popular music and culture. The focus of the course will be the year 1995. The course will closely examine a particular issue and topic and includes guest lecturers and master classes on areas or issues in hiphop culture, art, scholarship and performance. Fall Winter 2020 will feature Artist in Residence and Grammy Winning producer 9th Wonder (Patrick Douthit).

These are the Breaks: The connection between vinyl from the 60’s, 70’s and 80’s and birth of what we now know as hip-hop music, is a connection that is known by producers, DJ’s and collectors of music, but not to academia. Various political, cultural, and social movements of the 1960’s created an environment for the stories of soul, jazz, and funk produced in the 1970’s, which in turn created the platform for our most treasured hip-hop albums (Illmatic, The Blueprint, The Chronic, College Dropout, The Minstrel Show). “Diggers” from around the world travel from country to country, from record shop to basement, in search of the original “breaks” used for these albums, in some cases for 10+ years. This course examines the important break beats in hiphop and the cultural, political and social movements and contexts that the beats, songs and production represented.

African Voices for Freedom, Citizenship and Social Justice

Freedom, citizenship and social justice in Africa will be the primary focus of this course as we explore activism and artivism through music, hip-hop, verbal and visual performance, slam poetry, street art, urban culture, and the media. We will build social and political portraits of activists and artivists, using digital tools of collaborative annotation and authoring/publishing multimedia-rich content that explore expressions of community engagement, student protest, counter-discourse, counterculture, political dissent, civil disobedi-
Anthropology

ANTHRO 1400
Quests for Wisdom: Religious, Moral and Aesthetic Experiences in the Art of Living in Perilous Times
Arthur Kleinman, David Carrasco, Michael Puett, Stephanie Paulsell
This is an experimental course taught from the perspectives of anthropology and religious studies intended to be transformative for students and teachers alike. Our goal is to develop, in collaboration with enrolled students, a pedagogy for fostering students’ personal quests for wisdom, through lectures and readings, through extensive conversation, and also through other experiences inside and outside of class, including dramaturgical experiences with film or theater, caregiving, and meditation. As teachers we are inspired by William James’s conception of knowledge in the University as intended for strategies needed to live a life of purpose and significance that also contributes to improving the world. In the words of Albert Camus, “Real generosity toward the future lies in giving all to the present.” Together, we will engage with the problems of danger, uncertainty, failure, and suffering that led the founders of the social sciences and humanities to ask fundamental questions about meaning, imagination, aesthetics, social life and subjective experience. These are the same existential questions that bring ordinary people all over the world, and throughout history, to question commonsense reality in the face of catastrophes and the violence of everyday life. The many answers to these questions—wisdom that is found in religious, ethical and aesthetic quests, expressions and traditions—are intended to furnish individuals’ art of living with strategies to respond to potential and hope, pain and suffering, to promote healing, and to address concerns about salvation, redemption, or other kinds of moral-emotional transformation. Together - through discussions, lectures, films, virtual museum visits, readings, and action - we will explore different paths to wisdom, including (1) the youthful quest for truth, beauty and goodness; (2) the affirmation of caregiving for others as the means of applying wisdom to repair and improve the world; 3) suffering and the ordeal of journeying through labyrinths and tests of courage; (4) the discovery of wisdom in teachers and mentors near and far; (5) the process of creative mourning for past losses and shaping new beginnings.

Architecture

VIS 2481 (GSD)
Public Projection: Projection as a Tool for Expression Communication in Public Space
Krzysztof Wodiczko
The class will focus on the development of original projection projects that can inspire and facilitate artistic expression and cultural communication in public space. In their projects students may consider (but not be limited to) experimenting with two kinds of projections: Projections-installations that transform and assign new meaning to specific architectural and sculptural urban sites; Wearable, portable, or mobile projections that engage bodily performance in public places. Students will learn cultural, technical, and ergonomical aspects of such projects. The projects may require relevant cultural research and invite a creative use of software, hardware, and physical modeling. Students will be encouraged to experiment with video projectors and micro-projectors in connection with media devices, such as smart phones, speakers, monitors, sensors, and other input and output components, as well as the use of unconven-
Much recent art stages slippages between the fictive and factual. False personas, invented histories, and museums of unnatural history are some such creative deceptions — so are Punk’d, Borat, and more than a few reality TV programs. With a focus on installation art, photography, video, and performance but an eye to popular culture and political scandal as well, this critical studies seminar will trace precedents for treating our sense of reality as a plastic material, and explore the ethical, political, and aesthetic implications.

(Note: this is not an art production class).

AFVS 134S

Nah; or, gestures of resistance: Performance, Technology, and Refusal

SCRAAATCH

With a focus on opacity, refusal, and other gestures of resistance, this studio course will be an experimental testing ground for performance art using new media. We will study performances that refuse, subvert, and question oppressive structures often using new media and technology and the strategies these performances deploy. Students will work intensively to create performance works using sound, video, installation, and networked media (including the internet). Students should be prepared to think critically about the works they produce and be able to articulate their goals for their work. This course will include readings, class dialogue, lectures, screenings, critiques, and performances. This course is being offered by the sound and performance art duo SCRAAATCH.

AFVS 283

Screens: Projecting Media and the Visual Arts

Giuliana Bruno

How do screens function as interface between us and the world? What is the role of the screen in contemporary visual arts and media culture? The art of projection has traveled from film theatre to art gallery, from pre-cinematic exhibition to post-medium conditions. We examine this history and archaeology of screen media, and their current cultural and aesthetic dimensions. We explore the architecture of the screen, transforming into environments of screen surfaces and interconnected sites of projection.

COMPLIT 135

History of theater

Katarina Piechocki

This course explores the rich history and manifold layers of theater in Europe, the Middle East, Japan, and the New World from antiquity to the present, with a strong focus on early modernity. What is theater and what is its relationship with attendant disciplines such as the visual arts, music, medicine, and philosophy? What does it mean to perform and to represent a written text? What meaning does theater have nowadays and how is it staged, translated, and transformed across a globalized world? How ought we to historicize and think gender difference and non-binary gender identity on stage? How can we assess the importance of the mask (central to the carnival in Venice and the commedia dell’arte)? Authors will include: Sophocles, Aristotle, Muhammad Ibn Daniyal, Gil Vicente, Fernando de Rojas, Machiavelli, Isabella Andreini, Molière, and Sor Juana. We will look at different renderings of ancient and early modern performance(s) in the late 20th and 21st century (Mnouchkine, Wang Chong, Romeo Castellucci, Warlikowski).
ENGLISH 90HB
Five Shakespearean Pieces: The seminar will focus on five plays (Hamlet, Measure for Measure, Henry V, The Tempest, and Merchant of Venice) with special attention to staging, literariness, and location.

ENGLISH 90SM
Speculative Modes: Fiction, Technology, Justice
Janet Zong York
How do fiction and technology's intersections fuel modes of speculation: the imagining of how things in the world could be? We investigate how different imaginative works question and reinvent our relationships to technology; inspire reflection and action; and ask what alternatives exist to practices that appear inevitable or structures that seem entrenched. Fiction allows us to explore how the design and impact of ubiquitous surveillance, data collection, and artificial intelligence reinforce tacit ideas about power, identity, ethics, labor, and the nature of reality itself. We read short stories, essays, TV episodes, graphic narratives, digital media, datasets, and journalism, in addition to perspectives from studies of design, human-computer interaction, and society and technology. Ursula LeGuin, Ken Liu, N.K. Jemisin, Ted Chiang, Black Mirror, Octavia Butler, Kelly Link, among others. We aim to gain insight into technical processes and cultural narratives, developing our own critical models and projects for speculation.

ENGLISH 90TS
Why We Tell Their Stories
Katie Daly
In this course, we explore how immigration issues are depicted on film as a way to advance political agendas. We will consider films as textual ways to read political debates surrounding the processing and treatment of immigrants in contempo-
rary America. We’ll begin by examining post-9/11 documentary films and the US government’s own cinema products. From there, we’ll transition to dramas to examine imaginative representations of real-life concerns. Across the semester, we consider who owns narratives and how particular themes (i.e. detention, border crossings, and racial profiling) are imagined on film, working to become visual scholars who can dissect political and social justice conversations.

ENG 177PM
Broadway, 1940 - Present
Derek Miller
Cultural education usually occurs piecemeal: a novel from this period, a poem from that. Cultural works are not, however, truly isolated from each other, but rather appear as artifacts of cultural systems. This course uses cultural works to understand a single cultural system: Broadway since 1940. Comparative analyses of musical and non-musical plays will illuminate how Broadway has changed over the past seventy-five years. We will attend to economic, social, technological, and other transformations in how Broadway makes, markets, and measures its shows. Through our explorations of some of those shows, we will grasp the system’s effects on major dramaturgical strategies including approaches to plot, characterization, and staging. The course thus simultaneously surveys major works of the commercial American theater, narrates a history of Broadway since 1940, and models how to think about the relationship between that history of the Broadway system and the works it produces.

ENG 224SR
Shakespeare and Racial Justice
Marjorie Garber
One of the most powerful effects of Shakespeare’s plays is the uncanny way they both reflect and anticipate the concerns of readers and audiences over time. The plays that address questions of racial justice and injustice seem strikingly pertinent now, just as they have at other key moments from the early modern period to the present. Working with the play-texts, with literary criticism and theory, and with stage history and material culture, this graduate seminar will examine issues of race, justice, performance and resistance as manifested in Shakespearean drama, both historically and in our own time. Plays to be considered include Titus Andronicus, The Merchant of Venice, Othello, Antony and Cleopatra, and The Tempest. Our concerns will be with language and character and with a range of theoretical perspectives, as well as with thematic issues and facets of race, including color, religion, humoral theory, and the idea of the stranger. Participants will be invited and encouraged to address both the plays and ongoing current events, reading them together—or against one another—as theatre, criticism, and critique.

FOLKMYTH 116
African Storytellers and Oral Traditions: Folklore and the Verbal Arts from Abidjan to Zanzibar
Lowell Brower
African Storytellers and Oral Traditions introduces students to the pasts, presents, and futures of Africa’s verbal arts, and to a vibrant cast of African storytellers, poets, performers, and artists engaged in various projects of meaning-making, tradition-bearing, connection-forging, and world-building. Exploring folktales, myths, legends, praise poems, proverbs, and songs -- as artistic texts, as situated performances, and as social acts -- this course attempts to do justice to the powers, potentials, politics, and poetics of African storytelling circa 2020. Organized thematically rather than temporally, this course seeks to trouble both the typical assumptions about “modern” vs. “traditional” expressive culture (as well as long-standing debates about “orality and literacy”) by highlighting the coexistence and co-pollination of cattle songs and battle raps, trickster tales and Nollywood
**THEATER, DANCE & MEDIA COURSE CATALOG**

screenplays, sacred origin myths and neo-liberal critiques, supernatural legends and human-rights testimony. Highlighting the relationship between communal storytelling performances, ancient oral traditions, and contemporary expressive texts, our course readings, discussions, and social engagement activities will amplify and illuminate the myriad forms of creative expression though which African storytellers are making their voices heard.

### General Education

**GENED 1153**  
*Shakespeare’s Timeliness*  
Marjorie Garber  
The First Folio of Shakespeare’s plays was published in 1623, seven years after the playwright’s death. A memorial poem by Ben Jonson, included in the book, described Shakespeare, famously, as “not of an age, but for all time.” This course will argue that the works of Shakespeare—like all great works of literature—are both “of an age” and “for all time.” What we often call “timelessness” in literature and art is in fact more accurately described as multiple timeliness: the way a work can speak to its moment, whether the moment is that of its conception, its production, or its reception. The plays of Shakespeare, whether they are comedies, histories, tragedies, or romances, have their lives in at least three time periods: the time and place in which they are written (Shakespeare’s England during the reigns of Queen Elizabeth and King James), the time and place in which they are set (medieval Scotland in Macbeth, ancient Rome in Julius Caesar), and the time and place in which they are produced, seen, or read (“now,” whether that means nineteenth century England, twenty-first century Cambridge MA, or global Shakespeare today). Over the centuries since the plays were written, Shakespeare’s plays have almost uncannily connected with developments in social and political history and in human character. It is not an exaggeration to say that in some cases Shakespearean characters, scenes, and phrases, have influenced the way subsequent ages have thought about people and politics, and even how they have acted, or reacted, to historical events. Like the eyes in a portrait that are described as following the viewer around the room, the plays of Shakespeare seem always to be trained upon the audience, no matter what the time or place.

This course will discuss Shakespeare’s multiple timeliness and the effect of “timelessness” that is generated by it—and, by extension and analogy (including some analogies within the plays) the way “timeliness” and “timelessness” intersect in the production and consumption of works of art.

### History of Arts and Architecture

**HAA 186X**  
*Chinese Sonic Painting: How to Picture Voice*  
Eugene Wang  
Can paintings project voice? Can sound-scape be pictured? The seminar explores the long-standing Chinese tradition of “sonic painting” that captures lyric voice. It seeks to go beyond the text/image paradigm by shifting the focus on the voice effect in painting. In doing so, the course develops a methodology of characterizing the art of senses and pictorial means of performing voices, such as “singing” and lamentation.

### Music

**MUSIC 160R**  
*Composition Proseminar: Composing Theater*  
Yvette Jackson  
This semester the course focuses on a form of composed theatre known as radio opera. We begin with an historical survey examining Clément Ader’s 1881 Théâtrophone invention, which transmitted live performances into the homes of subscribers, and the 1939 broadcast of Gian Carlo
Menotti’s The Old Maid and the Thief, the “first” opera to be commissioned specifically for radio. We build upon this foundation by analyzing contemporary practices of radio opera which stray from its historical predecessors, influenced by radio drama, Fluxus, and other experimental movements; they often bear no resemblance to traditional opera nor are they limited to radio as a means of performance. An introduction to digital audio workstations (DAW) and audiovisual streaming systems will help students develop skills essential for engaging technologies that assist in the creation and distribution of fixed media and live performance. Throughout the semester, students will compose short original radio operas that will result in a final composition project and public class concert. Students with experience in different genres of music and performance are encouraged to enroll.

**Romance Languages and Literatures**

**FRENCH 80**

*French Theater Across Time: An Introduction to Performance*

Sylvaine Guyot

Aims to help students, including those who are genuine novices in acting, to understand and experience theater as a form of physical expression that evolve as aesthetic and ideological contexts change across time. Readings include the most famous French playwrights of both the early modern age (Molière, Corneille, Racine) and the later 20th / early 21st centuries. We explore how theater is used to interrogate questions such as sexual taboos, social injustices, or political engagement. Special emphasis paid to the power of performance through practical workshops and videos of recent productions. The final project consists of an excerpt to be performed in French.

**FUTURISMS (a comparative history)**

Jeffrey Schnapp

From its foundation in 1909 through WWII, futurism developed into the first international cultural-political avant-garde. Its aim was the revolutionary transformation of all spheres of life and its influence extended from Europe to the Americas to Asia. The seminar adopts a cross-disciplinary and comparative focus; and includes such topics as humans and machines; experimental poetics; futurism’s ties to anarchism, bolshevism and fascism. Media surveyed include poetry, performance, music, painting, photography, radio, and film.

**Sociology**

**SOCIOL 1153**

*Subcultures*

Cristina Lacomba

What does subculture mean? Who participates in subcultures and why? What is society’s reaction to subcultural mobilization? How do new technologies and the media shape subcultures? This course will mainly draw from sociological theory of culture to examine a variety of national and international subcultural movements around the world. The course also draws from literature on media and cultural studies to provide a further understanding of how subcultural movements arise and evolve. We will analyze different types of subcultures under the lens of class, gender, and race in music, arts, and style movements. Examples include but are not limited to hippies and hipsters, mods, pin-ups, lolitas, or French zazous, rastafarians, pachucos, and hip-hop. The course will explore these forms of identity through theories of resistance, stigma, deviance, fandom and participatory culture among others. The course is of interest to students who want to further their understanding of the relationship between culture, identity, and power.
Lead artists: EllaRose Chary and Jay Stull

This workshop teaches the practices and politics surrounding what has been defined variously as “non-fiction,” “documentary,” “interview-based,” or “investigative” theater. We call this theater “horizontal” because its text, source material, and process are multivariate, self-consciously non-hierarchical, and aspirationally democratic: generated by and with communities through interviews.

In this workshop students will build and perform a full-length piece of horizontal theater. They will collectively choose the topic and scope of the production, study existing models, and interrogate the design of live theater on digital platforms in order to develop an original aesthetic sensibility for an online presentation. Students will determine by consensus whom to interview and about what subject of interest; they will conduct those interviews, record them, and transcribe them; and they will use verbatim language from those interviews to build lyrics, write songs, monologues, and dialogue, ultimately constructing a full-length play with music and/or a musical.

By the end of this course, students will command a set of tools for making horizontal theater. Students will be well-practiced in taking interviews, listening, transcribing, editing, scene-building, and lyric-writing. Students will have investigated performance style, especially in relation to the interviewees they represent and the theatrical conceit of the imagined interviewer. Students will have interrogated the range of theatrical aesthetics that can be achieved on streaming video and made aesthetic choices that contemplate the limitations and possibilities of the medium. Finally, students will be well-versed in the ethics of horizontal theater-making and the questions relevant to embarking on an interview-based theatrical investigation.
EllaRose Chary

EllaRose Chary is a writer and advocate for inclusion in media. Her projects include: COTTON CANDY AND COCAINE (Theater C), TL;DR: Thelma Louise; Dyke Remix (Rhinebeck Writers Retreat, Polyphone Festival, O’Neill NMTC Incubator Residency), THE DOLL MAKER’S GIFT (The Rose Theater, Omaha Entertainment Arts Award and Theatre Arts Guild Outstanding New Work nominee), THE LORIKEET (The Flea Theater Commission), MARRYING ME (BOH Cameronian Arts Award Winner), THE LAKE AND THE MILL (Finalist, Kernodle New Play Award, Great Plains Theatre Conference), The Civilians’ Lobby Project at City Center (Encores! Off-Center) and THE SÉANCE MACHINE (The Tank). EllaRose is a Dramatists Guild Fellow, Ars Nova Uncharted resident, Catwalk Institute resident, Harvard ArtLab Resident, Musical Theater Today Contributing Editor, NYFA Fellowship Playwriting/Screenwriting Finalist, Kleban Prize Finalist, recipient of the Anna Sosenko Grant and a NAMT grant, New Georges Affiliated Artist and a member of ASCAP and the Dramatists Guild. BA: Brown University; MFA: NYU Tisch. www.ellarosechary.com

Jay Stull

Jay Stull is a playwright, director, and teacher. His work as both a writer and director has been developed or produced by Ars Nova, Roundabout Theater Company, Clubbed Thumb, The Civilians, City Center Off-Center, Gym at Judson, The Tank, Bloomington Playwrights Project, Fresh Ground Pepper, New Light Theater Project, The Amoralists, and Dixon Place. He is an alumnus of the Lincoln Center Director’s Lab, The Civilians R&D Group, and the Clubbed Thumb Early Career Directing Fellowship, and is a founding member of the theater company Third Person. MFA: Columbia. www.jaystull.com

Course: TDM 90AR Production Studio: Making Horizontal Theater
Performances: December 3-6, 2020
Dede Ayite is a costume designer whose Broadway credits include A Soldier’s Play, Slave Play, American Son, and Children of a Lesser God. Select Off-Broadway credits include Secret Life of Bees, FireFlies, Marie and Rosetta, Tell Hector I Miss Him (Atlantic); By The Way, Meet Vera Stark, JHAT (Signature); BLKS, Collective Rage..., School Girls... (MCC); Slave Play (NYTW); Sugar in Our Wounds (MTC); If Pretty Hurts..., Mankind, Bella: An American Tall Tale (Playwrights Horizons); The Royale (Lincoln Center); Ugly Lies the Bone (Roundabout); and brownsville song [b-side for tray] (LCT3). Regionally, Ayite’s works has appeared at Oregon Shakespeare Festival; Williamstown Theatre Festival; Steppenwolf; American Repertory Theater, Denver Center; California Shakespeare; La Jolla Playhouse; Berkeley Repertory; Baltimore Center Stage; Arena Stage; Cleveland Playhouse; Signature Theatre; and McCarter Theatre, Hartford Stage. She has worked in television with Netflix, Comedy Central, and FOX Shortcoms. Ayite earned her MFA at the Yale School of Drama and has received an Obie, Lucille Lortel, Helen Hayes, Theatre Bay Area, and Jeff Awards, along with four Drama Desk Nominations.

Course: TDM 158A: Transformative Design: Introduction to Costume Design (Fall 2020)

Dr. Shamell Bell is a mother, community organizer, dancer/choreographer, and documentary filmmaker who received her PhD in Culture and Performance from UCLA’s World Arts and Cultures/Dance department. Dr. Bell is currently a lecturer of Somatic Practices and Global Performance at Harvard University and Lecturer of African and African American Studies at Dartmouth College. Bell received her M.A. in Ethnic Studies from UC San Diego and B.A. with Honors in American Studies and Ethnicity specializing in African American Studies at the University of Southern California.

Her work on what she calls, “street dance activism” situates street dance as grassroots political action from her perspectives as a dancer, choreographer, healer, and scholar. Shamell’s research examines street dance movements in South Central Los Angeles through an ethnographic and performance studies lens. With direct immersion in contemporary street dance forms from South Central Los Angeles, her work offers an autoethnographic overview of how she developed concepts and practices from her own experiences as a dancer, choreographer, and community organizer. Her street dance experience includes featured roles in music videos, award shows, and tours. An original member of the #blacklivesmatter movement, Dr. Bell serves on the advisory board of several social justice organizations and also consults for social justice impact in the tv, film, theater and music industry with credits such as “community engagement consultant” for George Tillman Jr.’s film adaptation of Angie Thomas’ best selling book, “The Hate U Give.”

Course: TDM 181B: Street Dance Activism: Embodying Liberation Through Somatic Practices and Rituals of Breath (Fall 2020)
Laura Rodríguez, known as LROD (el rod) is a Chicanx from El Paso and the Tex-Mex borderlands recognized as a radical choreographer, performance artist, filmmaker, mask maker, and transdisciplinary pedagogue. LROD creates inclusive installations, surreal dance-works, and integrates emerging technology with care. Recognized as a transdisciplinary; LROD’s current mediums intersect dance, performance, new media, visual art, mask making, costume design, lighting, and interactive technologies. Her movement research investigates contemporary lineages of Latinidad in dance, alter-egoism, and discovering communal environments of radical tenderness. She creates movement laboratories to investigate joy, ritual, and freedom in contemporary Latin rhythms and forms. LROD gently weaves together focus for honoring our body, mind, and spirit in a collective experience. She also explores multi-modal, inclusive, adaptive, and liberatory pedagogies pursuing decolonial values in dance. LROD’s films and interactive technologies explore Latinidad in the context of borderland cultural production through the lens of surrealismo, Chicanafuturism, and inter-generational archives.

She brings over thirty years of experience as a performer and movement practitioner and has over fifteen years of choreographic, teaching, and visual arts experience. LROD received their B.F.A. from the Professional Dancers Program at Cornish College of the Arts in Seattle. Recently, LROD received their M.F.A. in dance and intermedia studies from the Department of Dance at The Ohio State University, alongside a Graduate Interdisciplinary Studies Minor in Latina/o Studies. Currently, LROD is the newest core member, radical choreographer, pedagogue, and new media designer of La Pocha Nos- tra and Guillermo Gómez-Peña. She virtually designs and runs all of LPN’s international performances, film screenings, panels, and summer school. LROD is also co-creator and performer with Norah Zuniga Shaw and Livable Future’s Climate Gathering and Performance Ritual investigating performative resiliency and precarity in planetary conditions of crisis. And she is a co-creator with Taco Reparations Brigade and Paloma Martinez Cruz devising street performance interventions for social change in the local community.

Course: TDM 149: Latinx Movement Practice (Fall 2020)
Jeffrey L. Page

Jeffrey L. Page is an opera and theatre director of both classical and contemporary works. As director and choreographer, he spearheaded the 2015 and 2018 Tokyo productions of the musical Memphis, which received four Yomiuri Award nominations, including Best Musical. The first African American to be named the Marcus Institute Fellow for Opera Directing at The Juilliard School, he has also been nominated for an Emmy Award. Mr. Page has won an MTV Video Music Award for his work with Beyoncé, whose creative team has included him for more than 12 years. His work was featured on Beyoncé’s “The Formation World Tour,” in her historic Coachella Valley Music and Arts Festival performance, and in two of her HBO specials. Mr. Page was the associate creative director for Mariah Carey’s “Sweet, Sweet Fantasy” European Tour, and has been a featured choreographer on Fox Television’s “So You Think You Can Dance.” Mr. Page was in the original, award-winning Broadway cast of Fela! (Eugene O’Neill Theatre). He worked alongside Tony Award-winning composer Jeanine Tesori to choreograph the hit Broadway musical Violet starring Sutton Foster (Roundabout Theatre Company). At the Barrington Theatre Company, Mr. Page received glowing reviews as the choreographer for Company, and received a 2016 Berkshire Theater Award for his work on Broadway Bounty Hunter. In 2016, he established Movin’ Legacy as an Indianapolis-based nonprofit organization dedicated to the ethnology and documentation of contemporary and traditional dance from Africa and the African diaspora. Jeffrey holds a Master's of Fine Arts degree, with a concentration in Theatre Directing from Columbia University in New York City, and has been awarded the Chuck Davis Emerging Choreographer Fellowship from the Brooklyn Academy of Music. Currently, as choreographer, he is working with Diane Paulus and the American Repertory Theatre at Harvard University to mount the Broadway production of 1776.

Course: TBA, Spring 2021

Stew Stewart

As a Tony Award and two-time Obie Award winning playwright/performer, Stew is a critically acclaimed singer/songwriter and veteran of multiple dive-bar stages. Stew's classes are hothouses of multi-disciplinary, self-challenging experimentation which encourage celebratory transformation via myth-making. His courses are equally informed by the spontaneous immediacy of rock-club survival tactics and the human grandeur of theater. As an instructor, Stew strives to demystify the creative process for students, while simultaneously inviting them to create myths out of their truths, so that those truths might go deeper and shine brighter.

Course: TDM 169S: Singer + Song = Story (Fall 2020)
Lex Brown

Lex Brown is an artist, musician, and writer. Working fluidly across art forms, her work uses poetry and science-fiction to create an index for our psychological and emotional experiences as organic beings in rapidly a technologized world. She has performed and exhibited work at the New Museum, the High Line, the International Center of Photography, Recess, and The Kitchen (New York); REDCAT Theater and The Hammer Museum in Los Angeles; The Baltimore Museum of Art in Baltimore; and at the Munch Museum in Oslo, Norway. Brown holds degrees from Yale University (MFA) and Princeton University (BA). She is the author of My Wet Hot Drone Summer, a sci-fi erotic novella that takes on surveillance and social justice, first edition published by Badlands Unlimited. Consciousness, a survey of Brown’s work spanning the past 8 years, is newly available from GenderFail. Containing documentation from 46 different videos and performances, as well as 33 original song lyrics performed in artist-run spaces, museums, music venues, and galleries it is Brown’s first book to have been acquired by the collections of the Met, MoMA, Whitney, and SFMoMA museums amongst other notable collections. Brown is a Lecturer in the Program of Visual Arts at Princeton University.

Course: TDM 169B: Theater 000 (Fall 2020)

SCRAAATCH

SCRAAATCH is the sound and performance art duo of MHY-SA and lawd knows. Originally from Maryland, formed in DC and based in Philadelphia, SCRAAATCH makes sounds fugitive to the club, the web, the street, and the future.

Course: TDM 134R: Nah; or, gestures of resistance: Performance, Technology, Refusal (Fall 2020)
CONCENTRATING IN TDM

Basic Requirements

BASIC REQUIREMENTS (12 courses)
These courses need to include the following required courses and distribution requirements (students also need to fulfill additional technical theater requirements).

- TDM 97: Sophomore Tutorial
- TDM 98: Junior Tutorial
- TDM 90AR/BR/DR: 2 Production Studios
- At least 4 courses focused on critical and scholarly approaches
- At least 4 practice-based or studio courses

Distribution Requirements
- At least one course, seminar or lecture-based, that explores a time period before 1900 and includes various genres and forms of theater, dance, and media, examining the continual process of historical adaptation and appropriation.
- At least one course, either studio-based or seminar-based, focused on theater or performance traditions outside of the United States.

TECHNICAL THEATER REQUIREMENTS
- Theater Safety Workshop
- Crew participation on at least one TDM production

All courses and productions, with the sole exception of the sophomore and junior tutorials, are open to non-concentrators. TDM serves concentrators and non-concentrators alike, including students who complete a secondary field in performance. Requirements may vary for joint concentrators.

Honors Concentration

HONORS CONCENTRATION (14 courses)
Same as above, plus:
- Honors thesis, offered in the form of a Senior Tutorial. The thesis can be either performance, a critical essay or research paper—all under the supervision of a faculty member. Critical honors theses are year-long research and writing projects and performance and media practice honors theses combine a substantial research component with a performance component. Performance and media practice senior projects can be solo works, but also may involve the participation of other students (including non-concentrators). Theses are proposed in the spring of the junior year. While the thesis project itself is graded, the honors thesis tutorial is SAT/UNSAT.
- Students who undertake an honors thesis in TDM are expected to also serve as a crew member on a TDM senior thesis production some time during their time as a declared concentrator.

Want to Learn More?

Meet with Debra Levine, Director of Undergraduate Studies, during her Office Hours, Fridays from 11am-12pm ET by appointment. Email to set something up!

In the October, Theater, Dance & Media will also be holding an informational session for College sophomores interested in declaring TDM. Visit tdm.fas.harvard.edu or email tdm@fas.harvard.edu for the latest information.
TDM PEOPLE
Standing Committee on Degrees in Theater, Dance & Media

Robin Kelsey, Dean of Arts and Humanities, Shirley Carter Burden Professor of Photography
Kate van Orden, Chair; Dwight P. Robinson Jr. Professor of Music
Debra Levine, Director of Undergraduate Studies; Lecturer in Theater, Dance & Media
Carolyn Abbate, Paul and Catherine Buttenwieser University Professor of Music
Robin Bernstein, Professor of African and African American Studies and of Women, Gender, and Sexuality
Diane Borger, Producing Associate, TDM; Producer. A.R.T.
Glenda Carpio, Professor of English and of African and African American Studies
Lucien Castaing-Taylor, Professor of Visual Arts and of Anthropology
Andrew Gitchel, Production Manager, TDM
Sylvaine Guyot, Professor of Romance Languages and Literatures
Vijay Iyer, Franklin D. and Florence Rosenblatt Professor of the Arts
Yvette Jackson, Assistant Professor in Creative Practice and Critical Inquiry in Music
Jill Johnson, Head of Dance; Director of Dance at Harvard; Senior Lecturer in Theater, Dance & Media
Thomas Kelly, Assistant Professor in East Asian Languages and Civilizations
Daria Khitrova, Assistant Professor of Slavic Languages and Literatures
Ju Yon Kim, Associate Professor of English
Carrie Lambert-Beatty, Professor of Art, Film, and Visual Studies and of History of Art and Architecture
David Levine, Professor of the Practice in English
Sam Marks, Briggs-Copeland Lecturer in English
Ryan McKittrick, Head of Dramaturgy, TDM; Dramaturg of the A.R.T.
Jack C. Megan, Director of the Office for the Arts at Harvard
Derek Miller, John L. Loeb Associate Professor of the Humanities
Carol J. Oja, William Powell Mason Professor of Music
Karthik Pandian, Assistant Director of Visual and Environmental Studies
Lisa Parkes, Director of Undergraduate Studies in German
Diane Paulus, Artistic Director of the A.R.T., Professor of the Practice of Theatre
Martin Puchner, Byron and Anita Wien Professor of Drama and of English and Comparative Literature
Matt Saunders, Harris K. Weston Associate Professor of the Humanities
Doris Sommer, Ira Jewell Williams Professor of Romance Languages and Literatures
James Stanley, Artistic Producer, TDM
Marcus Stern, Head of Directing, TDM; Associate Director of the A.R.T.
Doris Sommer, Ira Jewell Williams Professor of Romance Languages and Literatures
Eugene Wang, Abby Aldrich Rockefeller Professor of Asian Art
Naomi Weiss, Gardner Cowles Associate Professor of the Humanities

Theater, Dance & Media Affiliated Faculty

Remo Airaldi, American Repertory Theater
Dede Ayite, Lecturer in Theater, Dance & Media
Erika Bailey, American Repertory Theater
Shamell Bell, Lecturer in Theater, Dance & Media
Lex Brown, Harvard College Fellow
EllaRose Chary, Visiting Lecturer, TDM
Phillip Howze, Lecturer in Theater, Dance & Media
John Kuntz, American Repertory Theater
Shira Milikowsky, American Repertory Theater
Jeffrey Page, Lecturer in Theater, Dance & Media
Laura Rodriguez, Lecturer in Theater, Dance & Media
Jay Stull, Visiting Lecturer, TDM
SCRAAATCH, Harvard College Fellow
Stew Stewart, Visiting Lecturer, TDM
Julia Smeliansky, American Repertory Theater

Theater, Dance & Media Staff

James Stanley, Artistic Producer
Emily Warshaw, Department Administrator
Andrew Gitchel, Production Manager
Joe Short, Production Technician
Sheryl Chen, Program Coordinator
Aislinn Brophy, Social Media & Engagement Liaison
Theater, Dance & Media (TDM) combines the study of theater, dance, and media practices with the histories and theories of expressive and embodied culture. TDM’s mission responds to both the Report of the Task Force on the Arts’ demand “to make the arts an integral part of the cognitive life of the university,” as well as to the consistent appeal from students over many decades to have an interdisciplinary performing arts concentration. Drawing on the many resources already dedicated to the performing arts at the university, including the American Repertory Theater (A.R.T.), the Harvard Theatre Collection of Houghton Library, the Office for the Arts, the Dance Center, the Music Department, and the Department of Art, Film, and Visual Studies, this new concentration offers students the opportunity to investigate the myriad ways that live and digital arts have been used to convey the breadth of stories about the human experience.