

Theater, Dance & Media



About the photos:

Top: Dance masterclass with Ron K. Brown. March, 2015.

Middle: Production photo from *The Man Who*. April, 2016. ©GretjenHelene.com

Bottom: TDM 97 Sophomore Tutorial. March, 2016.

Welcome from the Chair

Welcome to Theater, Dance & Media. You may be interested in this concentration because you've been involved with theater and dance in high school or because you're intrigued by the deep history and significance of the performing arts in many cultures around the world. Or perhaps you've always wanted to take a professional acting, directing, or choreography class. No matter what initially draws you to TDM, you're bound to discover a whole world of classes and projects that will help you develop your creative and analytical skills in collaboration with leading artists and scholars.

Even though we're Harvard's newest concentration (number 49), the idea of combining the study of theater with theater making goes back to the early twentieth century at Harvard, when an English professor by the name of George Pierce Baker offered a course in playwriting and added a workshop devoted to performance. Proud of this history, we still offer courses in playwriting and production, but the concentration has added so many other features, including dance, design, and digital humanities as well as classes on new media technologies that are currently transforming the performing arts. We invite you to be part of this transformation.

We welcome you to visit our concentration home in Farkas Hall for a tour of its state-of-the-art theater, studio, lecture/seminar hall, and scene-building shop and to attend our open houses and concentration information sessions. We look forward to meeting you!

- *Martin Puchner, Chair of Theater, Dance & Media*
Byron and Anita Wien Professor of
Drama and of English and Comparative Literature

Course Catalog

Pathways

First or second-year students interested in exploring Theater, Dance & Media may wish to consider the following possible (but in no way comprehensive) clusters of courses to investigate the concentration.

Never forayed into the world of theater and dance, but curious about what it might offer? You might start with a Gen Ed course, or try a Freshman Seminar that explores storytelling or acting, or delve into the intersection of theater and politics, or take an introductory course on acting, moving, or performance.

- AESTHINT 55 Shakespeare, The Early Plays
- FS 35N The Art and Craft of Acting
- FS 32V The Art of Storytelling
- TDM 105 Intro to Dramaturgy
- ENGLISH 192 Political Theater & the Structure of Drama
- TDM 1246 Staging Protest
- TDM 181DA The Artist Citizen
- TDM 1135 Performance Studies: Introduction
- TDM 110 Beginning Acting
- TDM 173X Acting and Authenticity
- ENGLISH 158A A History of Western Drama
- TDM 141 Movement Lab

Had lots of acting experience? Consider expanding your training and knowledge by taking a movement course, a directing workshop, a course that looks at experimental theater, or a devised theater studio course. And, of course, advanced acting at some point.

- TDM 141 Movement Lab
- TDM 130R Directing
- TDM 131 Directing Lab
- TDM 133 Directing Film: Telling the Story & Working with Actors
- TDM 190 Making the Avant-Garde
- TDM 191 Devising Physical and Image Performance
- TDM 192 Total Theater: Devised Theater Workshop
- TDM 173x Acting and Authenticity

Are you a trained dancer wondering how your experience fits in with TDM?

Consider enrolling in a dance composition course, or a course on Avant-Garde Theater, in which dance has played a significant role, or take on course on dance in cultural context, a beginning acting course, or experiment with devised theater.

- Music 12A Harvard Dance Project
- Music 105R Fundaments of Improv & Comp
- TDM 190 Making the Avant-Garde
- TDM 144 Embodied Expression/Expressive Body: Dance in Cultural Context
- TDM 110 Beginning Acting
- TDM 192 Total Theater: Devised Theater Workshop

Never taken a dance course and intimidated by the prospect of being in the studio with a bunch of ballerinas? There are a number of dance/movement classes, both credit and non-credit, in which non-dancers are encouraged to participate, to add their perspective, to gain experience about the awesome instrument we all have the privilege of occupying from birth to death.

- TDM 141 Movement Lab
- Music 105r Fundamentals of Improvisation and Composition
- TDM 144 Embodied Expression/Expressive Body: Dance in Cultural Context
- Dance Center An array of non-credit courses for beginners: <http://ofa.fas.harvard.edu/dance-non-credit-classes>

Interested in the intersection of history, theater, and music? What did Lin-Manuel Miranda study anyway? Why not take a course on the history of modern drama, and then explore American musicals, or a course on Hip-hop or African American theater.

- ENG 158A A History of Western Drama
- AESTHINT 31 American Musical and American Culture
- FS 34V Broadway Musical
- AAAS 145x The Hip-hop Cypher
- AAAS 120x African American Theater, Drama, & Performance

Wondering how your interest in media and technology might intersect with Theater, Dance & Media? Courses in VES, TDM, and Computer Science will offer you the opportunity to investigate this provocative intersection.

- VES 67R Persuasive Projections: Film, Video, and Moving-Image Installation
- VES 164 Video, Performance, Narrative, Text, Actions
- TDM 192 Total Theater: Devised Theater Workshop
- TDM 191 Devising Physical and Image Performance
- TDM 133 Directing Film: Telling the Story & Working with Actors
- TDM 128X Death of a Salesman (or Two)
- COMPSCI 1 Great Ideas in Computer Science
- COMPSCI 171 Visualization

I am a theater-techie: how can I understand the field better and improve my skills?

No group is more sought after at Harvard than skilled theater/dance designers and technicians. There are multiple courses here that will hone your skills and lead you to understand the importance of stage craft and design.

- TDM 150 The Art of Scenography: 20th and 21st Century
- TDM 151 Scenography Studio
- TDM 191 Devising Physical and Image Performance
- TDM 153 Light, Sound, Video Design
- TDM 128X Death of a Salesman (or Two)
- TDM 190 Making the Avant-Garde
- TDM 105 Introduction to Dramaturgy
- ENG 158A A History of Western Drama
- AESTHINT 58 Modern Art and Modernity

Course Catalog

The courses listed focus on the interdisciplinary factors of theater, dance, and media. Courses in TDM are taught by faculty from a variety of departments and concentrations within the FAS.

Fall 2016 Courses

Comparative Literature

COMPLIT 119 Poetry in Flux - Dance Afoot

English

ENGLISH 158A A History of Western Drama

ENGLISH CKR Introduction to Playwriting: Work-
shop

ENGLISH CTV Writing for television: Developing
the Pilot

French

FRENCH 80 French Theater across Time: An
Introduction to Performance

Freshmen Seminar

FRSEMR 35N The Art and Craft of Acting

General Education

AESTHINT 55 Shakespeare, The Early Plays

AESTHINT 58 Modern Art and Modernity

German

GERMAN 176 Staging War: Representations of

German (continued)

Violence and Conflict in Drama and Theater

Music

MUSIC 12A The Harvard Dance Project

MUSIC 105R Fundamentals of Improvisation & Composition, Dance

Theater, Dance & Media

TDM CAMR Advanced Playwriting: Workshop

TDM 99A Senior Tutorial
(Limited to concentrators.)

TDM 105 Introduction to Dramaturgy (Documentary Theater and A.R.T. 2016-17 Season)

TDM 114 Practical Aesthetics

TDM 116 Acting Workshop: Comedy

TDM 119 Vocal Production for the Stage

TDM 128X Death of a Salesman (or Two)

TDM 130R Directing

TDM 142 Contemporary Dance: Counter-technique

TDM 144 Embodied Expression/Expressive Body: Dance in Cultural Context

Course Catalog

Theater, Dance & Media (continued)

| | |
|-----------|---|
| TDM 150 | The Art of Scenography: 20th and 21st Century Directorial Concepts and Set Design |
| TDM 161 | Performing the Archives |
| TDM 181DA | The Artist-Citizen: Socially Engaged Art in the 21st Century |
| TDM 190 | Making the Avant-Garde |
| TDM 191 | Devising Physical and Image Performance |
| TDM 1229 | Asian American Theater & Performance |
| TDM 91R | Supervised Reading and Research |

Visual and Environmental Studies

| | |
|---------|--|
| VES 67R | Persuasive Projections: Film, Video, and Moving-Image Installation |
| VES 164 | Video, Performance, Narrative, Text, Actions |

Spring 2017 Courses

African and African American Studies

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| AFRAMER 120X | African American Theatre, Drama, and Performance |
| AFRAMER 145X | The HipHop Cipher: "These are the Breaks" |

English

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|--------------|--|
| ENGLISH 90CP | Contemporary American Playwrights: Seminar |
| ENGLISH 90HB | Five Shakespeare Plays: Seminar |
| ENGLISH 183 | Theatrical Realisms |
| ENGLISH 192 | Political Theatre and the Structure of Drama |
| ENGLISH CKR | Introduction to Playwriting: Workshop |

French

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| FRENCH 148C | Performing in French: A Production of a Modern Tragedy |
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Freshmen Seminar

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|------------|-------------------------|
| FRSEMR 32V | The Art of Storytelling |
|------------|-------------------------|

General Education

| | |
|-------------|------------------------------|
| AESTHINT 56 | Shakespeare, The Later Plays |
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Music

MUSIC 12B The Harvard Dance Project

Theater, Dance & Media

TDM CAMR Advanced Playwriting: Workshop

TDM 97 Drama, Theater, Theory
(Required of all, and limited to, concentrators.)

TDM 98 Junior Tutorial
(Required of all, and limited to, concentrators.)

TDM 99B Senior Tutorial
(Limited to concentrators.)

TDM 110 Beginning Acting

TDM 111 Acting: 20th Century Texts

TDM 120 What's so Funny?: Introduction to
Improvisational Comedy

TDM 131 Directing Lab

TDM 133 Directing Film: Telling the Story
and Working with Actors

TDM 141 Movement Lab

TDM 143 GAGA/people: Movement Method-
ology created by Ohad Naharin

Theater, Dance & Media (continued)

| | |
|----------|---|
| TDM 145 | Deconstructing a Novel Into a Dance |
| TDM 151 | Scenography Studio |
| TDM 173X | Performance Elective: Acting and Authenticity |
| TDM 192 | Total Theater: Devised Theater Workshop |
| TDM 1135 | Performance Studies: An Introduction |
| TDM 1246 | Staging Protest |
| TDM 91R | Supervised Reading and Research |

Visual and Environmental Studies

| | |
|---------|--|
| VES 67R | Persuasive Projections: Film, Video, and Moving-Image Installation |
| VES 164 | Video, Performance, Narrative, Text, Actions |

Course Descriptions

Theater, Dance & Media

TDM 97

Drama, Theater, Theory

Martin Puchner

This sophomore tutorial of the concentration in Theater, Dance, and Media, explores the theater as a medium that brings together all the other arts, from architecture and design to literature and music, through readings, discussions, and exercises. We also consider the intellectual traditions connected to theater, including philosophy, politics, and sociology. Key texts include Plato, Euripides, Brecht, and Churchill; sessions at the Harvard Theater Collection.

TDM 98

Junior Tutorial

The junior tutorial is a unique opportunity for small groups of concentrators and a tutor to explore a creative or critical project. The junior tutorial typically culminates in a longer project, which can be performance-based or critical/historical.

TDM 99a & b

Senior Tutorial

Thesis projects may be either performance-based or critical. Critical honors theses are yearlong research and writing projects supervised by a faculty member, similar to those in English and other humanities departments. Performance-based honors projects combine substantial research with a performance component and are supervised by a fac-

ulty member. While performance-based senior projects may be solo shows, they may also involve the participation of other students. Thesis projects, whether critical or performance-based, are proposed in the spring of the junior year and must be approved by a TDM faculty committee. While the thesis project itself is graded, the tutorial is graded SAT/UNSAT.

TDM 105

Introduction to Dramaturgy (Documentary Theater and A.R.T. 2016-17 Season)

Ryan McKittrick

This course introduces students to the fundamentals of dramaturgy, with a special focus on documentary/verbatim theater and the American Repertory Theater's 2016-17. Students will analyze a wide range of theatrical texts, meet with the artists involved in the creation of those works, and write their own documentary or verbatim dramas that will be read aloud at the end of the semester.

TDM 110

Beginning Acting

Thomas Derrah

An exploration of the basic techniques of acting, beginning with exercises that flex the imagination and heighten observation; the course will then move towards work on rhythm, an actor's instincts, focus, concentration, and character with an ongoing emphasis in improvisation. The texts of Anton Chekhov will be used as a point of reference for the work. The latter part of the course will concentrate on selected scene study from Chekhov's major plays.

TDM 111
Acting: 20th Century Texts
Karen MacDonald

An expansion of basic acting techniques, with an emphasis on the actor's work done during rehearsal: creating a character, building a role and finding one's own way of preparing for and making the most of rehearsal time. Actors will use exercises and improv to help explore character and sharpen instincts, and do monologue and scene work using contemporary texts, both comic and dramatic.

TDM 114
Practical Aesthetics
Scott Zigler

Practical Aesthetics Acting Technique was developed by playwright David Mamet and actor William H. Macy, based on the work of the American acting teacher Sanford Meisner and the Russian acting teacher Konstantin Stanislavski. In this course, students will focus on rigorous text analysis combined with emphasis on enhancing the actor's spontaneity through training in Meisner's "Repetition Exercise." Students will do scene work drawn from a wide selection of plays.

TDM 116
Acting Workshop: Comedy
Scott Zigler

A course developing the actor's approach to and playing of comedy and humor. The class will focus on marrying comedy's need for technical precision with a truthful and spontaneous approach to acting based on the methodology of Konstantin Stanislavski. Specific comic skills studied will include timing, focus, choreography, and the mechanics of how a joke builds from set up to punchline. Acting skills will focus on moment to moment pursuit of objective and creation of charac-

ter. Styles of comedy will include farce, drawing room/comedy of manners and contemporary comic playwriting such as David Lindsay-Abaire, Nicky Silver, Christopher Durang and Sarah Ruhl.

TDM 119
Vocal Production for the Stage
Erika Bailey

Whether one is performing in a play, speaking professionally, teaching a class or leading a group, the ability to use one's voice effectively is a primary element of the success of the presentation. Using several major techniques of speaking training, students learn not only how to use the voice, but how these various approaches to voice training correspond to specific performance challenges.

TDM 120
What's so Funny?: Introduction to Improvisational Comedy
Remo Airaldi

Comedy has often been thought of as the poor relation to Drama but, as Lenny Bruce said, "the only honest art form is comedy because you can't fake it." We will attempt to take comedy seriously by studying its component parts and engaging in committed, creative and collaborative "play" that will tap into each student's personal, individual sense of humor. The class will focus on the basics of improvisation: group games, narrative skills, patterns, offers, spontaneity, agreement, using the space around you, building on-stage relationships and, eventually, scene work.

TDM 128X
Death of a Salesman (or Two)
David Levine

This course combines research and practice, offering an introduction to dis-

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cursive, realist, and devised theater by examining the legacy of Arthur Miller's 1949 play, *Death of a Salesman*. Hailed (by Americans) as an American masterpiece, at once maudlin, mordant, embarrassingly timebound and irritatingly prescient, the play provides a basis for thinking about capitalism, ethics, theater, film, and what it means to "act American." The course is open to specialists and non-specialists alike, and will combine experimental dramaturgy with regular performance and directing assignments. It will culminate in a final project.

TDM 130R

Directing

Marcus Stern

A directing class for directors interested in theater, television and film, as well as for actors, dramaturgs, and designers investigating all aspects of theater. The class accommodates beginning to advanced levels of work. Students may bring in video or film scenes as part of the class work. Through constant scene work the course examines the directorial tools of text analysis, staging, design, and working with actors. The focus is on how to tell a story clearly and effectively.

TDM 131

Directing Lab

Shira Milikowsky

This class is designed for students interested in expanding their understanding of directing for theater. The course will focus on the work of American experimental theater artists from the 1960's to the present, examining the various ways avant-garde directors and ensembles have experimented with form to seek out radical new modes of storytelling. Students will create work inspired by the artists and

productions studied, applying theory to practice in rehearsals and presentations.

TDM 133

Directing Film: Telling the Story and Working with Actors

Marcus Stern & Alfred Guzzetti

In this course students will produce short films. Includes the study of scenes in film and instruction in the techniques of directing, working with actors, and video production. Emphasis will be placed on clarity of storytelling, eliciting performances from actors, and visceral impact of the filmed events.

TDM 141

Movement Lab

Jill Johnson

This course explores the practice of choreography in a dynamic research environment. Students will learn interdisciplinary tools for devising, modifying, and editing motion for the stage, screen or site-specific work. Compositional discernment and keen visual evaluation skills will be developed through: extensive studio practice creating and interpreting movement phrases and gestures; discussion and feedback of individual movement composition assignments; viewing and analyzing the structure, dramaturgy, music, set and lighting design in seminal dance and theater pieces from around the world (e.g. Fabre, Naharin, Jones, Graham, Bausch, Goebbels, Petipa, Pite, Kahn); and examining how new media can be utilized for appraising, capturing and documenting motion in the 21st century. Classes will be held in the seminar room and studio.

TDM 142

Contemporary Dance: Countertechnique
Joy Davis (Visiting Lecturer)

Countertechnique is a system of movement designed by esteemed Dutch choreographer, Anouk Van Dijk. The technique offers a dynamic dance practice that focuses on directing and counter-directing the body through space so that each participant can develop authentic, sincere and unique movement vocabularies – tools that Van Dijk believes will prepare the dancing body and mind for negotiating demanding dance practices in the 21st century. Scale, risk-taking, fluidity, strength and flexibility are skills this course aims to expand.

TDM 143

GAGA/people: Movement Methodology
created by Ohad Naharin
Mario Zambrano

Gaga—the movement methodology created by Ohad Naharin, artistic director and choreographer of Batsheva Dance Company in Israel—is a continuous, sensation-based movement class. Students are encouraged to interpret and experience the somatic practice of listening to the body while activating a total sensorial attention. Gaga offers a creative framework for students to engage with physicality and imagination, bridging the activity between body and mind while increasing physical potential. There are no mirrors in Gaga, and there are no observers. The class moves in continuum without breaks for a minimum of an hour.

TDM 144

*Embodied Expression/Expressive Body:
Dance in Cultural Context*
Deborah Foster

This seminar explores the ways in which dance forms create, express, interrogate and challenge ideas and values of personal and interpersonal significance in rit-

ual, theatrical and social contexts. By observing several dance forms on film and in live performances, participating in dance workshops, and reading ethnographic, historical and theoretical texts, we will attempt to understand the emergent (and unstable) significance of dance from the perspective of both movers and witnesses.

TDM 145

Deconstructing a Novel Into a Dance
Mario Zambrano

This is a project-based course that will study the structure and thematic elements of a novel as a means to compose a choreographic work. Divided into three units, the course will begin with a close reading of three novels—Mrs. Bridge by Evan S. Connell, *The Waves* by Virginia Woolf, and *The Buddha in the Attic* by Julie Otsuka. Unit II (in studio) will be dedicated to improvisational tasks derived and inspired from the novels. By sourcing structure and language—metaphor, style, and rhythm—the movement exercises will embody the literature we study. Unit III will focus on composition, arranging what we've learned in prior units, and will culminate in a choreographic architecture both literary and physical.

TDM 150

*The Art of Scenography: 20th and 21st
Century Directorial Concepts and Set
Design*
Julia Smeliansky

In this course, students will study the work of the great 20th and 21st century auteur directors and set designers. Students will explore a range of artistic movements including Constructivism, Futurism and Dada, and discuss how the theater became a place to experiment with the concepts and discoveries of these movements. Examining primary source materials in the Harvard Theatre Collection, students will research the work

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of artists including Gordon Craig, Richard Wagner, Leon Bakst, Pablo Picasso, Konstantin Stanislavsky and Vsevolod Meyerhold. The course will also focus on the work of such contemporary directors and designers as Robert Wilson, George Tsybin, and Robert Lepage.

TDM 151

Scenography Studio

Sara Brown

Theater designers use figures, space, objects, time and light to create environments that are integral to performance events. The potential for action and the integration with the performance as a whole is key to the design process. Like any artist, the designer needs to create visual studies to explore possibilities and communicate ideas. In *Scenography Studio* students will respond to architecture, photography, fiction, painting, sculpture, etc., to develop a series of performance design projects. In the course of developing these projects, students will gain skills in a variety of digital and manual media as well as study significant 20th and 21st century artists and theorists. Artists studied include but are not limited to - Robert Rauschenberg - John Cage - Sol LeWitt - Adolph Appia - Richard Serra - Alan Kaprow - Cindy Sherman - Italo Calvino - Bertolt Brecht.

TDM 153

Introductory Theater Design: Lighting, Audio, and Video

Johnathan Carr, Justin Paice, Andrew Will (Visiting Lecturers)

The process of making theater is a collaboration between different people and different crafts. This course will introduce students to the basics of design and production for three of those crafts: Lighting, Audio, and Video. Through

lectures, hands on work, and practical projects, students will explore these three crafts as tools to help tell a story onstage and on screen. Students will learn not only about the technology and methods used in these design fields, but also the underlying principles of design that are universal across these three, and many other crafts.

TDM 161

Performing the Archives

James Stanley

This course will ask students to engage with both the historiography of performance and the performance of historical forms. Mining the extensive archives of Harvard's Houghton Theater Collection we will seek to interrogate and reanimate what are often considered to be arcane theatrical genres in American theater history, including melodrama, minstrelsy, oratory, burlesque, Shakespeare (19th century), circus, vaudeville, Chautauqua, the tableau vivant, and more. Following a period of reading and discussion about theater historiography, the archive, meta-theater, and historical performance genres we will examine several case studies of contemporary works that mine theater history in order to speak to the present cultural moment. All the while, we will work closely with Houghton identify our own topics of inquiry based on objects and artifacts from the collection. Moving from theory to practice, we will then work together to create a performance event to showcase our findings modeled on the 19th century Dime Museum. Students will work together to devise a series of performance pieces that move beyond historical reenactment to embody the vitality of their chosen genres and their legacies in the context of contemporary theater culture. Our concluding Dime Museum performance will be open to the public.

TDM 173X

Performance Elective: Acting and Authenticity

David Levine

This is a text- and studio-based seminar that explores the realist idea of 'acting' alongside philosophical, psychological, and scientific notions of authenticity and falsehood, presence, mimesis, identity, and empathy. What does it mean to turn into someone else? How total is the transformation? What are the implications for our understanding of the individual? Various texts, from the acting primers of Stanislavski and Strasberg to works of literary criticism, natural science, cognitive psychology, and philosophy of mind will be considered, alongside acting exercises and projects that attempt to examine what "realism" means in the 21st century. The seminar will culminate in a final project in which participants turn into each other.

TDM 181DA

The Artist-Citizen: Socially Engaged Art in the 21st Century

Katie Pearl (Visiting Lecturer)

This course takes as its context the fractured state of our country: at a time when the United States is tending towards division, we will investigate artists whose work is choosing to bring us closer together. From Architect Maya Lin, whose interactive Vietnam War Memorial rewrote the function of a monument to be about personal encounter and shared reckoning, to artist Paul Ramirez Jonas, whose "Key to the City" project gave thousands of people access to private spaces across New York, to "Haircuts by Kids," a project of the Canadian theater company Mammalian Diving Reflect, in which third graders are trained to offer haircuts to adults, artists across disciplines are making the move towards the social, breaking out of insularity and privileged space to engage with

their communities head-on. Contextualizing this work within the current sociopolitical climate as well as the historical context of public art, we will locate strategies used by the Artist-Citizen to effectively engage in the most difficult issues of our time. The course is hands-on and experiential as well as theoretical: content includes HOW to make socially engaged work, examines WHY this work is important, and then asks WHAT makes this work successful. Students will generate small-project work throughout the semester, supported by critical readings and viewings of work by current practitioners. By creating spaces for meaningful personal encounter, can the Artist-Citizen lead the way towards a more humane and equitable country, a more cohesive American community? The class culminates in a final project that responds to a need or conversation currently present within the Harvard community.

TDM 190

Making the Avant-Garde

David Chambers (Visiting Professor)

MAKING THE AVANT-GARDE is a laboratory practicum. Roughly half the class time will be devoted to research studies of contemporary avant-garde theatre and dance ensembles and their processes of collective creation; the rest of the time we will be on the floor making our own performance piece, incorporating and refracting various strategies of the artistic ensembles we study. Starting with investigations of radical performance groups of the 1960's and 70's - The Living Theatre, The Open Theatre, Judson Dance Theatre, and the Polish Laboratory Theatre/Jerzy Grotowski - we will progress to examining theatre and dance troupes still active today, including multi-media theatre ensembles such as The Wooster Group, Gob Squad, Ex Machina/Robert LePage, and dance companies such as Rosas/Anne Teresa de Keersmaeker,

Course Catalog

Tanztheater Wuppertal/Pina Bausch. Issues such as radical politics, body and sexuality, post-dramatic atextual performance, and collective creation will be examined as a means of interrogating what “avant-garde” performance might be today – if anything. Enrollment will be limited to 16 participants with priority given to actors, dancers, directors, choreographers, musicians, videographers, and dramaturgs. The goal is to inspire students to run away from Harvard and start their own circus (or at least think about it).

TDM 191

Devising Physical Performance

Daniel Kramer (Visiting Lecturer)

How does one make space speak void of language? In this course, students will explore how to transform their ideas, emotions, conflicts, tensions and questions into their bodies and the empty space. Students will push their bodies to speak independent of words and mimesis. Students will study composition techniques to layer images and movements that create an emotional or intellectual arc with or without story. For the final exam, small groups will devise and present complete short works of physical and image based performance for an invited audience. Each student will be expected to participate daily in an array of physical techniques ranging from Etienne Decroux, commedia dell’arte, divine proportions and sacred geometry, Laban, Viewpoints, Antonin Artaud, the Theatre of the Absurd, and classical theatre, opera and choreography.

TDM 192

Total Theater: Devised Theater Workshop

James Stanley

In this class, students will engage with the history, theory and practice of de-

vised theater making. After surveying a spectrum of methodological approaches represented by companies such as the Wooster Group, Forced Entertainment, ERS, Goat Island, Gob Squad, and NTUSA, students will be asked to come together as a company, establish their own working principles and collectively produce an original piece of theater to be performed for an invited audience at the end of the term. All students will be expected to contribute to all aspects of the production including script, design, choreography, direction, and performance.

TDM 1135

Performance Studies: An Introduction

Vivian Huang (Harvard College Fellow)

How is performance an object of study, a methodology, and an analytic? This seminar is an introduction to performance studies, an interdisciplinary field in conversation with theater studies, gender studies, anthropology, philosophy, literary theory, visual studies, dance studies, ethnic studies, queer theory, and post-colonial studies. Students will study and experiment with performance while reading theoretical texts to grapple with concepts including ritual, restored behavior, performativity, mimicry, liveness, the body, objecthood, archive, and movement.

TDM 1229

Asian American Theater & Performance

Vivian Huang (Harvard College Fellow)

If “Asian American” is a historically contested and dynamic term, then what are the concerns and potentials in identifying theater and performance as Asian American? This seminar is a survey of Asian American dramatic literature as well as an introduction to Asian American performance, which will include genres of freak

African and African American Studies

AFRAMER 120X

African American Theatre, Drama, and Performance

Robin Bernstein

A study of African American practices of performance from the 19th century through the present. This seminar will meet twice each week: first, in a classroom to discuss scholarship on black performance, and second, in a Harvard archive to work directly with primary materials. Topics include abolitionism, the Harlem Renaissance, the Black Arts Movement, and hiphop.

AFRAMER 145X

The Hiphop Cipher: "These are the Breaks"

Marcyliena Morgan

The Hiphop Cipher is an in-depth look at aspects of hiphop. It is for students who have taken courses on hiphop and popular music and culture. It closely examines a particular issue and topic and includes guest lecturers and master classes on areas or issues in hiphop culture, art, scholarship and performance. 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 hiphop 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,

show, television, performance art, video art, and spoken word. Students will examine the themes, forms, and styles through which studied authors and artists tell stories, asking after the historic racialization and gendering of the Asian body. Developing performance methodologies, students will explore artistic strategies and linger in the intersections of race, gender, and sexuality; nation, empire, and migration; performance, liveness, and the archive.

TDM 1246

Staging Protest

Vivian Huang (Harvard College Fellow)

This class explores the relationship between performance and protest from a range of disciplinary approaches and media, including theater, performance art, street protest, and social media. Course units will be organized around case studies including the Third World Liberation Front Strike, HIV/AIDS activism, #BlackLivesMatter, and sexual assault and campus safety. We will develop and challenge genealogies of protest performance while experimenting with our own embodied performances of the political.

TDM 91R

Supervised Reading and Research

Deborah Foster

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.

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in some cases for 10+ years. This course examines the important break beats in hip-hop and the cultural, political and social movements and contexts that the beats, songs and production represented.

Comparative Literature

COMPLIT 119

Poetry in Flux - Dance Afoot
Cecile Guedon

This course explores the interchange between dance and poetry in late nineteenth and early twentieth-century culture across a variety of literary traditions: Anglo-American (Pound, Yeats, Eliot); French (Baudelaire, Rimbaud, Mallarmé); German and Austrian (Trakl, Rilke); Italian (Campana, Marinetti, Soffici); and Spanish (Lorca). How can poetry draw inspiration from dance and use it as a model for formal experimentation? Through a hands-on engagement with a number of seminal texts, students will learn how dance can set words in motion—and how, conversely, words can deal with the challenge of representing subtle nuances of bodily expression. We'll focus on issues such as musicality and rhythm, free verse, meter and lyricism in poetry; broader attention will be given to inter-artistic borrowings, including synaesthesia (the blending of sensory modalities), ekphrasis (the literary imitation of a visual object), and Gesamtkunstwerk (the drive to achieve a total work of art). The course will feature film screenings (Loïe Fuller and Pina Bausch; animation by Oskar Fischinger), guest lectures and visits to Harvard Library collections.

English

ENGLISH 90CP

Contemporary American Playwrights: Seminar
Derek Miller

This course surveys work by some of the most popular dramatists of the past decade, with particular attention to language, theatricality, and history. Writers may include Annie Baker, Amy Herzog, Jackie Sibbles Drury, Sarah Ruhl, Quiara Alegria Hudes, Lynn Nottage, and Will Eno.

ENGLISH 90HB

Five Shakespeare Plays: Seminar
Marc Shell

Five Shakespearean Pieces: The seminar will focus on five plays (Hamlet, Measure for Measure, Henry V, Tempest, and Merchant of Venice) with special attention to staging, literariness, and location.

ENGLISH 183

Theatrical Realisms
Derek Miller

This lecture course investigates Realism in the theater, from its origins in the 19th century to the present day. We will investigate what it means to make theater “real,” how designers staged reality, how performers acted it, and, finally, what ideologies Realism serves. We aim to expose Realism, the predominant, seemingly “neutral” style of performance for the historical phenomenon it is. Readings in theater and performance history complement plays by writers such as Henrik Ibsen, Anton Chekhov, William Inge, and Annie Baker.

ENGLISH 192

Political Theatre and the Structure of Drama

Elaine Scarry

The estranged, didactic, intellectual theatre of Brecht, and the ritualistic, emergency theatre of Artaud serve as reference points for a range of American, English, and Continental plays. The unique part played by “consent” in theatrical experience. Emphasis on the structural features of drama: establishing or violating the boundary between audience and stage; merging or separating actor and character; expanding or destroying language. Readings include Brecht, O’Neill, Artaud, Genet, Pirandello, and such earlier authors as Euripides and Shelley.

French

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 evolves 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.

FRENCH 148C

Performing in French: A Production of a Modern Tragedy

Sylvaine Guyot

This course focuses on the preparation of a student-led production of a contemporary French play, and concludes with a performance in French at the end of the semester. To react to the challenges we will face in staging a “modern tragedy”, we will examine the diversity of tragic forms and motifs since the 17th century up to our days through the close readings of a given set of plays, as well as the main trends in the contemporary staging, through the viewing and discussion of video versions of recent productions.

Freshmen Seminar

FRSEMR 32V

The Art of Storytelling

Deborah Foster

Throughout the centuries and across all continents, men and women have told stories to express the values they find in their common experiences of everyday life. While the multiple storytelling traditions of the teller influence the content and form of the emergent tale, each narrator shapes the story to reflect his or her own intentions, making it personally expressive as well as publicly meaningful to a particular audience in a specific place and time. Drawing on scholarship of oral storytelling traditions and reading (in translation) myths, tales, legends, plays and other forms from several traditions, this seminar will examine the nature of storytelling, its enduring appeal, and its ability to adapt to multiple new platforms (stage, print, film, internet). Participants will engage in the storytelling process

Course Catalog

itself in order to understand better the interrelationship of structure, plot, character, imagery, rhythm, voice and gesture to the story as a whole in a variety of media, ranging from mime to video.

FRSEMR 35N

The Art and Craft of Acting

Remo Airaldi

We've all watched a great performance and wondered, "How did that actor do that?" Acting is undoubtedly the most popular, most widely experienced of the performing arts and yet, in many ways, it remains a mystery. This seminar will give students an opportunity to demystify the art of acting by introducing them to the basic tools of the trade; they will learn about the craft of acting by actually "doing" it. It will provide an introduction to acting by combining elements of a discussion seminar with exercises, improvisations and performance activities. Improvisation will be used to improve group/ensemble dynamics minimize habitual behaviors and to develop characters. Students will explore a range of acting techniques designed to give students greater access to their creativity, imagination and emotional life. The aim will be to improve skills that are essential to the acting process, like concentration, focus, relaxation, observation, listening, etc. In the later part of the term students will work on monologues. Students will also attend and critique productions at the Loeb Drama Center and other theaters in the Boston area.

General Education

AESTHINT 55

Shakespeare, The Early Plays

Marjorie Garber

The early comedies, tragedies, and histories, considered in the context of the origins of the English stage and the conventions of Elizabethan drama. Particular attention paid to Shakespeare's development as a dramatist, and to poetic expression, thematic design, stagecraft, and character portrayal in plays.

AESTHINT 56

Shakespeare, The Later Plays

Marjorie Garber

The late comedies, tragedies, and romances, with some attention to the prevailing literary traditions of the Jacobean period. Particular attention paid to Shakespeare's development as a dramatist, and to poetic expression, thematic design, stagecraft, and character portrayal in the plays.

AESTHINT 58

Modern Art and Modernity

Ewa Lajer-Burcharth, Maria Gough,
Benjamin Buchloh

The course examines the defining moments in the development of modern European and American art from the eighteenth- through to the twentieth-century. Anchored by a significant date, each lecture focuses on the relationship between a major artistic event and the social, political, cultural, and technological conditions of its emergence. A wide range of media, from painting, sculpture, and print-making to photography, photomontage, video, installation, and performance art, will be

considered. Situating the key aesthetic transformations that defined art's modernity in a broader historical context, the course explores the fundamental role of advanced forms of artistic practice in the formation of modern culture and society.

German

GERMAN 176

Staging War: Representations of Violence and Conflict in Drama and Theater

Ever since Homer's epic Iliad, war has been a prominent subject of literature. Drama plays a particularly interesting role in this respect as it is faced with the problem of how to represent battle and warfare: to stage it by bodily action or by mere narration. In fact, throughout the centuries the immediate presentation of violence was seen as a threat to theater and its auditorium as it introduces dissent, strife, and violence to the center of the community. This is why Hegel famously sees drama as an ideal medium for (the representation of) domestic wars and civil strife. And it is why the strategies ancient Greek drama developed to keep such dangers at bay have proven so long living. The use of techniques such as the messenger report, teichoscopy or the synecdoche in representative protagonists remains remarkably stable until well into the 20th century -- and that in spite of a great number of technological, aesthetic, political, and social developments. In this class we will pursue the strategies of bringing war on stage and of keeping war off stage in German drama and theater. Before turning to the pivotal years around 1800 (Schiller, Goethe, Kleist, and Grabbe) we will establish the historical background by, firstly, identifying the main strategies in Aeschylus and, then, juxtaposing two ear-

ly modern models that were highly influential on the later German authors: Racine's and Shakespeare's. With Bertolt Brecht, Heiner Muller, and Elfriede Jelinek we will, finally, discuss how twentieth-century theater positions itself in relation to these classical texts, both German and non-German, and show how the old strategies are put to new theatrical and ideological uses."

Music

MUSIC 12A & 12B

The Harvard Dance Project
Jill Johnson

THE HARVARD DANCE PROJECT (Music 12B) The Harvard Dance Project cultivates invention and fosters the courage of artistry. This faculty-led, performance company gives students the opportunity to be original cast members and collaborators in two or more diverse dance works created by preeminent professional choreographers. The project focuses on performance research, collaboration, choreographic composition, and links choreographic thinking to other fields. It is a studio-based course which includes at least 12 performances at major venues on campus. Enrollment determined by audition during the first week of class. Dance experience required. Full-year course (repeatable). Two terms must be completed in order to receive credit.

MUSIC 105R

Fundamentals of Improvisation & Composition, Dance
Jill Johnson

A dance course that explores fundamental skills of improvisation and composition. Using wide-ranging musical styles, experimentation, problem solving, and an

Course Catalog

equal curiosity about both success and failure — this course explores the processes of analytical and intuitive decision making in the dancing body. Students will learn a series of specific physical tasks, tools, and systems taught through intensive exercises, guided improvisations and rigorous real-time composition. Physical research and written work in the course connect dance to architecture, the visual arts, mathematics, philosophy, science, theater, and literature in ways which link the mind and body to innovation.

and object-based concerns. During the semester we will work with both ephemeral and physical materials, creating artworks that blend performance, sculpture and drawing. Projects exploring poetry, literature, intermedia and emerging art forms are also invited. Works by artists such as VALIE EXPORT and Bruce Nauman will be introduced as we discuss topics as intention, subject matter, and autobiography.

Visual and Environmental Studies

VES 67R

Persuasive Projections: Film, Video, and Moving-Image Installation

Jennifer Bornstein

An introductory course in video and film art including forms of installation that incorporate the moving image. All types of media will be part of the class's expanding brainstorm: daytime television and YouTube videos will be considered, as well as screenings of filmmakers and artists such as Michael Snow, Mike Kelley and Joan Jonas. In addition to individual projects, students will produce, write, direct, and/or perform in a collaborative video work, practicing techniques of lighting, camera, editing, and sound.

VES 164

Video, Performance, Narrative, Text, Actions

Jennifer Bornstein

This studio course uses new genres media as a springboard for mixing time-based

Masterclasses and more

List as of August, 2016. Please check the TDM website (tdm.fas.harvard.edu) for more details.

Fall 2016

| | |
|---------------------------|---|
| September 22 or 29, 7-9pm | Sidra Bell — Contemporary Dance |
| October 9, 1-3pm | Shantala Shavalingapa — Kuchipudi Classical Indian/Contemporary |
| October 15, 1-3pm | Annie-B, Paul Lazar — Theater & Dance (partnership with TDM) |
| October 29, 1-3pm | Carmen Beuchat — Modern, modern dance history (partnership with VES) |
| Date TBD | Alvaro Restrepo — Dance/Arts and Social Change (partnership with HGSE) |
| November 15-16 | Sean Dorsey — transgender art-making/"Missing Generation"— partnership with OFA/LFP — additional partners pending — |
| Date TBD | Julianna Margulies — Acting |

Spring 2017

| | |
|-----------|--|
| Dates TBD | Sean Corne — Yoga (pending partnership with Wellness Center) |
| Dates TBD | Peter Chu — Contemporary Dance & Theater |
| Dates TBD | Marcelo Gomes — Ballet |
| Dates TBD | Tina Fehlandt — Modern, Mark Morris expert |
| Dates TBD | Joe Turner-Lin — Dance on Camera |

Perspectives on Performance

Perspectives on Performance is a new series inviting prominent artists and academics from different disciplines to speak about their work in and on interdisciplinary performance. Please consult the TDM website for more information

| | |
|----------------|--|
| October, 2016 | Jay Scheib (M.I.T.) |
| November, 2016 | Claire Bishop (Art Critic and Art Historian) |
| March, 2017 | Okwui Okpokwasili (Dance Performance) |
| April, 2017 | Thomas Lax (Performance Curator at MoMA) |

TDM Guest Directors

Daniel Kramer, October-November, 2016

Daniel, the newly appointed artistic director of the English National Opera, is an internationally recognized opera and theatre director. His credits include *Tristan and Isolde* designed by Anish Kapoor at English National Opera, *Pelleas et Mélisande* (Mariinsky and Bolshoi Theatre), *Carmen* (Vlaamse Opera and Opera North), *Punch & Judy* (Grand Theatre Geneva and English National Opera – Outstanding Achievement in Opera, South Bank Award), *Bluebeard's Castle* (Mariinsky and Bolshoi Theatre – Golden Mask Award, English National Opera), *Pictures from an Exhibition* (Sadlers Wells and Young Vic), *The Serpent* (Brown/Trinity Rep) *King Kong* (Regent Theatre, Australia), *Angles in America* (Headlong, Glasgow Citizens Theatre, Lyric Hammer-smith), *Woyzeck* (St. Ann's Warehouse); *Bent* starring Alan Cumming (Trafalgar Studios, West End), *Hair*, *Woyzeck* (Gate Theatre, Notting Hill), *Through the Leaves* starring Simon Callow & Ann Mitchell (Southwark Playhouse & Duchess Theatre, West End), NYC Drama League Fellow. Education: Northwestern University, Ecole de Mime Corporeale Dramatique, International School of commedia dell'arte and the National Centre for Circus Arts. Daniel was an associate at the Gate Theatre, Notting Hill, the Young Vic and a Creative Associate at the Royal Shakespeare Company. He has also been a guest artist and professor at Brown University, New York University, Northwestern and the Guildhall School of Music and Drama.

Annie Tippe, March-April, 2017

Annie is a 2015 Drama League Fall Directing Fellow. Recently named Ars Nova's "Director-in-Residence" for 2016. Directing credits include Dave Malloy's *Ghost Quartet* (The Bushwick Starr, NYT Critics Pick); Anne Washburn's *When the Tanks Break* (Drama League Director Fest); *Washeteria* (Soho Rep, NYT Critics Pick); *Aaron/Marie* (w. Rachel Chavkin, *Under the Radar* Incoming! Series; PRELUDE Festival; Ars Nova ANT Fest); *I Heard Sex Noises* (Ars Nova Project Residency); *Blue Plate Special* (ANT Fest); *DEBUTANTE*. (Bernie Wohl Center; ANT Fest); *A Quiet Sip of Coffee* (Wildside Festival, Montreal); *The Fall of Hotel Mudafier* (SWIFT), *Dinosaur Play* (HERE Arts); *The Collected Rules of Gifted Camp* (The Brick) and *First Ladies Project* (E. 4th Street Theater). Annie has been a Co-Director of the musical sketch comedy group *Political Subversities* for the last five years. She is the Co-Creator and Director of the upcoming web series *BASIC WITCH*. She was last seen performing in *I'm Miserable but Change Scares Me* (New Saloon). She was the Associate Director for The TEAM'S touring productions of *Mission Drift* and *RoosevElvis* (dir. Rachel Chavkin) and Gabriel Kahane's *The Ambassador* (BAM; dir. John Tiffany). She has also assisted directors Lila Neugebauer and Moritz von Stuelpnagel. Williamstown Directing Corps, New Georges Affiliated Artist and Director for HERE Arts's Smith & Tinker Writers Group.

TDM Guest Choreographers

Shantala Shivalingappa, October, 2017

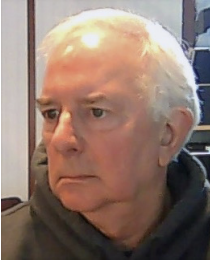
Shantala grew up in a world filled with dance and music, initiated at a tender age by her mother, dancer Savitry Nair. Deeply moved and inspired by Master Vempati Chinna Satyam's pure and graceful style, Shantala dedicated herself to Kuchipudi, and received an intense and rigorous training from her master. Acclaimed as a rare dancer by artists and connoisseurs in India and Europe, Shantala combines a perfect technique with flowing grace and a very fine sensitivity. Since the age of 13, she also had the privilege of working with some of the greatest artists of our times: Maurice Béjart ("1789...et nous"), Peter Brook (for whom she played Miranda in "The Tempest" and Ophelia in "Hamlet"), Bartabas ("Chimère"), Pina Bausch ("O Dido", "Néfès", and "Bamboo Blues), Amagatsu ("Ibuki"). Today, Shantala shares her time between touring, expanding her choreographic work in the Kuchipudi style, and collaborating with various artists in the exploration of dance, music and theatre. Some of these collaborations are: "Play" (2010), a duet with dancer-choreographer Sidi Larbi Cherkaoui, "Nineteen Mantras" (2012), a modern opera inspired by hindu myths, directed by Giorgio Barberi Corsetti and for which Shantala created the choreography; "Peer Gynt" (2012) directed by Irina Brook for the Salzburg Festival, in which Shantala was acting, dancing, and singing. In 2013, Shantala was awarded the prestigious "Bessie" dance award in New York City for Shiva Ganga, for Outstanding Performance. In 2014, she performed in "AM I", the latest piece by Sydney-based "Shaun Parker & Company" at the Sydney Opera House, with a cast of 13 Australian dancers and musicians. She also created "Blooming" at the Vail International Dance Festival, a short duet with Charles 'Lil Buck' Riley, a wizard in jookin', a street-dance style from Memphis, Tennessee. Her latest collaborations have both been in Barcelona and closely weaving together movement and music. First Impro-Sharena, with the Catalan singer Ferran Savall, and four of his musical accomplices, and most recently, We Women with Sol Pico, Julie Dossavi and Minako Seki.

Sidra Bell, Artist in Residence, Fall, 2016

Sidra Bell has a BA in History from Yale University and an MFA in Choreography from Purchase College Conservatory of Dance. She is currently an adjunct professor at Barnard College (Columbia University). Recent commissions include River North Chicago Dance Company, The Ailey School (BFA, Certificate, & Extension Programs), The Duo Theatre, Ballet Divertimento (Montréal), Arts Umbrella Dance Company (Vancouver), Canadian Children's Dance Theatre (Toronto), Purchase College Conservatory of Dance, Springboard Danse Montréal, National Choreographers Initiative, The Margie Gillis Foundation, Stella Adler Studio of Acting/NYU and Conservatory Programs, The Kelly Strayhorn Theater, LINES Ballet Training Program, University of Michigan, August Wilson Dance Ensemble, Bessie Schönberg Choreographers Residency at The Yard, New Jersey Dance Theatre Ensemble, The Barnard Project with New York Live Arts, Ballet Austin, Mystic Ballet, Sacramento Ballet, Ailey II, Tisch School of the Arts Dance/NYU, Peridance Contemporary Dance Company, Point Park University, The Juilliard School, New York Live Arts Studio Series, and Dance Theater Workshop.

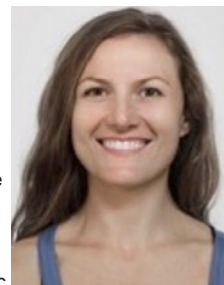
TDM Visiting Artists

Fall, 2016



David Chambers is a director, writer, and producer of theatre, opera, film, and television. His stage work has been seen on and off Broadway, at major regional theatres around the U.S., and theatres in Europe. He has staged numerous U.S. premieres of American, Canadian, British, and European plays and original translations at theatres such as Broadway's ANTA, Circle in the Square, the New York Shakespeare Festival, the Tyrone Guthrie Theater, the Goodman Theatre, the Shakespeare Theatre Company, and the Manhattan Theatre Club (of which he was an early co-founder). He has also directed half the Shakespeare canon and the major plays of Molière, as well as numerous other classical and modern plays. He has enjoyed long-term artistic relationships with South Coast Repertory in California where he was an Artistic Associate, Washington DC's famed Arena Stage, where he served as Associate Producing Director and later as Producer, and the Yale Repertory Theatre as a resident director. In opera he has directed in venues including PS 122, the New Haven Festival of Arts and Ideas, Bard Summerscape, the Brooklyn Academy of Music (BAM) and The Prague National Theatre. For three decades Chambers was a Professor of Directing at Yale School of Drama where he has taught everything from Shakespeare in performance for actors and directors to intensive text analysis of Chekhov to devised contemporary theatre. In addition, he founded The Meyerhold Project, a co-venture between Yale School of Drama and the Saint Petersburg Academy of Theater Arts. This project, which spanned several years, ultimately created an independent production about revolutionary director Vsevolod Meyerhold's 1926 landmark staging of Gogol's Inspector General. The performance, complete with biomechanics, digital media, and internet rehearsing was presented in Russia, Holland, and the US. Continuing his pursuit of practical Russian theatre techniques Chambers is currently writing a book for London's Routledge Press about Analysis Through Action, a directing and acting technique barely known in the west which is based on the last experiments of Stanislavsky and generationally revised up to today's leading Russian avant-garde directors. In film he worked closely with producer/director Robert DeNiro on The Good Shepherd starring Matt Damon and Angelina Jolie, and was the Producing Director of Shakespeare Now, a project of The Documentary Group in New York and LA. He has written book and lyrics for musicals, librettos for operas, and translation/adaptations of plays by Ibsen and Molière. During the 2016-17 academic year he will be teaching and directing at Harvard University and The New School in New York.

Joy Davis is a dance-artist and certified Countertechnique Teacher. Originally from Nashville, she has spent the last ten years between Knoxville, Chicago, and Amsterdam creating, performing, and studying contemporary dance and improvisation. Joy has performed the repertory of Martha Graham and Bob Fosse; and she has the privilege of working with choreographers such as Mark Lamb, Erica Mott, Kathleen Hermesdorf, Chris Aiken, Shaina Cantino, and Delfos Danza. She is the recipient of a Chicago Dancemakers Forum (CDF) grant for emerging choreographers. Her work has been performed all over Tennessee, as well as Chicago, Amsterdam, San Diego, and Philadelphia. She continues to train and study the Countertechnique with Anouk van Dijk, Artistic Director for Australian dance company Chunky Move. After completing the 2012 Countertechnique Teacher Training, she is one of only four American instructors and teaches classes and workshops all over the United States.



TDM Visiting Artists

Fall, 2016

Daniel Kramer, the newly appointed artistic director of the English National Opera, is an internationally recognized opera and theatre director. His credits include *Tristan and Isolde* designed by Anish Kapoor at English National Opera, *Péleas et Mélisande* (Mariinsky and Bolshoi Theatre), *Carmen* (Vlaamse Opera and Opera North), *Punch & Judy* (Grand Theatre Geneva and English National Opera – Outstanding Achievement in Opera, South Bank Award), *Bluebeard's Castle* (Mariinsky and Bolshoi Theatre – Golden Mask Award, English National Opera), *Pictures from an Exhibition* (Sadlers Wells and Young Vic), *The Serpent* (Brown/Trinity Rep) *King Kong* (Regent Theatre, Australia), *Angles in America* (Headlong, Glasgow Citizens Theatre, Lyric Hammersmith), *Woyzeck* (St. Ann's Warehouse); Bent starring Alan Cumming (Trafalgar Studios, West End), *Hair*, *Woyzeck* (Gate Theatre, Notting Hill), *Through the Leaves* starring Simon Callow & Ann Mitchell (Southwark Playhouse & Duchess Theatre, West End), NYC Drama League Fellow. Education: Northwestern University, Ecole de Mime Corporeale Dramatique, International School of commedia dell'arte and the National Centre for Circus Arts. Daniel was an associate at the Gate Theatre, Notting Hill, the Young Vic and a Creative Associate at the Royal Shakespeare Company. He has also been a guest artist and professor at Brown University, New York University, Northwestern and the Guildhall School of Music and Drama.



Katie Pearl is a collaborative theater director, performer, and author of new performance for both traditional and alternative spaces. She is co-Artistic Director of the OBIE Award winning PearlDamour, an interdisciplinary company she shares with playwright Lisa D'Amour. Recognition for PearlDamour includes a 2015 NEA Our Town grant for their national project Milton, a spoken-and-sung performance examining what it means to be American, made and performed in 5 small towns named Milton (coming to Milton, MA spring 2017). Katie received her MFA the Brown University Writing for Performance program. She is the recipient of a Steinberg Playwriting Commission from Trinity Rep Theatre, which she is using to support the development of a new script for the company.

Harvard College Fellow 2016-2017

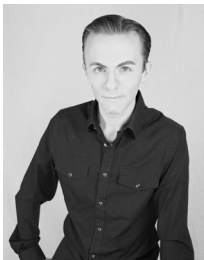
Vivian L. Huang is a College Fellow jointly appointed in Studies of Women, Gender, and Sexuality & Theater, Dance, and Media at Harvard University. Recently she was the Gaius Charles Bolin Predoctoral Fellow, 2014-2016, in Comparative Literature and Women's, Gender, & Sexuality Studies at Williams College, where she taught courses on race, gender, and performance studies.

Huang completed her PhD in performance studies at New York University with a dissertation entitled *Some Island Unknown to the Rest of the World: Inscrutability, Asian Americanness, Performance*. She previously trained in English and Theater & Performance Studies at the University of California at Berkeley. Huang has published in the *Journal of Asian American Studies and Criticism*, and she is developing a book project on inscrutability and Asian American performativity.



TDM Visiting Artists

Spring, 2017



Johnathan Carr is a filmmaker, artist and native of greater Boston. He graduated Emerson College in 2004 with a BA in Filmmaking. He has made hundreds of film & video productions from all sides of the camera and is just warming up.

His media/projection design credits include: *The Man Who* (Harvard TDM); *HEAR WORD!* (American Repertory Theater); *An Octoroon* (Company One), *By The Way Meet Vera Stark*, *Into The Woods*, *Red Hot Patriot*, *City of Angels* (Lyric Stage Company); *H4* (Resonance Ensemble, NYC); *Same River* (Strike Anywhere Performance Ensemble, NYC); *A Civil War Christmas*, *The Home Front* (Wellesley College), *Searching for Signal* (ToUch Performance Art). Additional media: *The Lily's Revenge*, *Pippin* (American Repertory Theater), *Carrie: The Musical*, *Kurt Vonnegut's Make Up Your Mind* (SpeakEasy Stage Company). Johnathan is the A.R.T.'s resident filmmaker, and also organizes the Boston chapter of StoryCode.

Justin Paice is a lighting designer whose past credit include *The Man Who* (Harvard University), *Shockheaded Peter* (Company One), *Astroboy and the God of Comics* (Company One), *She Kills Monsters* (Company One), *Acoustica Electronica* (Touch Performance Art), *The Shipment* (ART Institute), *A Bright New Boise* (ART Institute), *The Final Cut* (ART Institute), *The Fourth Graders Present* (ART Institute), and *The Rocky Horror Show* (Gold Dust Orphans/Oberon).

Andrew Will received his M.F.A. in Sound Design from Boston University. His recent local credits include: *The Man Who* (Harvard University), *Sondheim on Sondheim*, *Dear Elizabeth*, *Sweeney Todd*, *Into the Woods*, *One Man Two Guvnors* (Lyric Stage); *It's Not About My Mother*, *Clytemnestriad* (Fresh Ink); *Hard and Fast: A Love Story and Three* (Boston Public Works); *Dry Land* (Company One), *Six Degrees of Separation*, *The Goat, Or Who Is Sylvia?*, *Translations*, *Rooms: A Rock Romance*, and *Someone Who'll Watch Over Me* (2014 IRNE Winner Best Sound Design) (Bad Habit); *The Amish Project*, *Stronger Than The Wind*, and *God Box* (New Repertory Theatre); *Detroit* (Apollinaire); *Sixty Miles to Silver Lake* and *FUFU AND OREOS* (Bridge Rep).

TDM People

Standing Committee on Degrees in Theater, Dance & Media

| | |
|-----------------------|--|
| Robin Kelsey | Oversight Dean, Shirley Carter Burden Professor of Photography |
| Martin Puchner | Chair, Byron and Anita Wien Professor of Drama and of English and Comparative Literature |
| Robin Bernstein | Professor of African and African American Studies and of Women, Gender, and Sexuality |
| Diane Berger | Producing Advisor, TDM & Producer of the American Repertory Theater (ex officio) |
| Julie Buckler | Professor of Slavic Languages and Literatures |
| Glenda Carpio | Professor of English and of African and African American Studies |
| Deborah Foster | Director of Undergrad. Studies, Theater, Dance & Media, Sr. Lecturer on Theater, Dance & Media |
| Marjorie Garber | William R. Kenan, Jr. Professor of English and of Visual and Environmental Studies |
| Andrew Gitchel | Technical Supervisor, TDM(ex officio) |
| Sylvaine Guyot | Roy G. Clouse Associate Professor of Romance Languages and Literatures |
| Jill Johnson | Director of Dance at Harvard, Senior Lecturer, Department of Music |
| Daria Khitrova | Assistant Professor of Slavic Languages and Literatures |
| Ju Yon Kim | Associate Professor of English |
| Dana Knox | Production Coordinator, OFA and TDM (ex officio) |
| Carrie Lambert-Beatty | Professor of Visual and Environmental Studies, and of History of Art and Architecture |
| David Levine | Professor of the Practice of English |
| Sam Marks | Briggs-Copeland Lecturer on English |
| Ryan McKittrick | Head of Dramaturgy, TDM; Dramaturg of the American Repertory Theater |
| Jack C. Megan | Director of the Office for the Arts at Harvard (ex officio) |
| Derek Miller | Assistant Professor of English |
| Carol J. Oja | William Powell Mason Professor of Music |
| Diane Paulus | Artistic Director of the American Repertory Theater, Professor of the Practice of Theatre (ex officio) |
| Elaine Scarry | Walter M. Cabot Professor of Aesthetics and General Theory of Value |
| Marcus Stern | Head of Directing, TDM; Associate Director of the American Repertory Theater |

Theater, Dance & Media Affiliated Faculty

| | | | |
|------------------|------------------------------------|----------------|------------------------|
| Remo Airdali | American Repertory Theater | David Chambers | Visiting Professor |
| Erika Bailey | American Repertory Theater | Johnathan Carr | Visiting Lecturer |
| Sara Brown | M.I.T. | Joy Davis | Visiting Lecturer |
| Thomas Derrah | American Repertory Theater | Vivian Huang | Harvard College Fellow |
| Karen MacDonald | American Repertory Theater | Daniel Kramer | Visiting Lecturer |
| Shira Milikowsky | American Repertory Theater | Justin Paice | Visiting Lecturer |
| Julia Smeliansky | American Repertory Theater | Katie Pearl | Visiting Lecturer |
| James Stanley | Lecturer on Theater, Dance & Media | Andrew Will | Visiting Lecturer |
| Mario Zambrano | Lecturer on Dance | | |
| Scott Zigler | American Repertory Theater | | |

Theater, Dance & Media

Harvard's newest concentration invites students to become art makers and researchers ranging across theater, dance, and performance-based media. Using Harvard's immense resources, from the Theatre Collection to the Dance Center and the American Repertory Theater, students will learn to hone their creative instincts, work collaboratively in small groups, and participate in professional departmental productions. Our courses range from physical movement, directing and design to creative writing, aesthetics and digital humanities and emphasize the combination of theory, history and practice. Equally invested in technical skills and a broad liberal arts education, the concentration aims to launch a generation of graduates who will use their experience in storytelling, performance, and media for careers inside and outside the arts.

TDM

Theater, Dance & Media
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