

THEATER, DANCE & MEDIA



2017-2018
COURSE CATALOG



HARVARD
Faculty of Arts and Sciences

Cover Photos, Left to Right:

- 1) Production photo from *The Man Who*. Nov 2016. ©GretjenHelene.com
- 2) Production photo from *A Dream Play*. Nov 2016. ©GretjenHelene.com
- 3) Production photo from *Far Away*. Apr 2017. ©GretjenHelene.com
- 4) Harvard Dance Project in FIVE PIECES. Apr 2017. Photo by Liza Voll

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 (on leave 2017-2018)

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.

FRSEMR 30X	The Life Project
FRSEMR 32V	The Art of Storytelling
FRSEMR 34V	Broadway Musicals: History and Performance
FRSEMR 35N	The Art and Craft of Acting
FRENCH 80	French Theater across Time: An Introduction to Performance
TDM 110	Foundations in Acting: Viewpoints
TDM 116	Acting Workshop: Comedy
TDM 143	GAGA People: Movement Language
TDM 181DB	Performance Activism

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 112R	Advanced Acting: Contemporary Texts
TDM 119B	Vocal Production for Performers
TDM 120	What's So Funny?: Introduction to Improvisational Comedy
TDM 130R	Directing
TDM 131	Directing Lab
TDM 143	GAGA People: Movement Language
TDM 173X	Acting and Authenticity
TDM 193	Choreographing Theatre

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 experiment with devised theater.

COMPLIT 119	Poetry in Flux: Dance Afoot
TDM 90DR	Harvard Dance Project
TDM 140R	Fundamentals of Improvisation and Composition: Dance
TDM 143B	GAGA Dancers: Movement Language
TDM 145A	Repertoire for Advanced Dancers
TDM 146	Dance on Camera: In Studio
TDM 181DB	Total Theater
TDM 193	Choreographing Theatre

Never taken a dance course and intimidated by the prospect of being in the studio with a bunch of lifelong dancers? 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 140R	Fundamentals of Improvisation and Composition: Dance
TDM 143	GAGA People: Movement Language
TDM 193	Choreographing Theatre
Harvard 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 explore the history of American musicals, or a course on African American theater.

AFRAMER 120X	African American Theatre, Drama, and Performance
ENGLISH 144A	American Plays and Musicals, 1940-1960
FRSEMR 34V	Broadway Musicals: History and Performance
TDM 161	Performing the Archives: American Melodrama
TDM 165	Special Problems in Playwriting
TDM 175X	Sport as Performance
TDM 181DB	Performance Activism
TDM 193	Choreographing Theatre
TDM 194	The Making of a Musical: The Creative Process

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.

COMPSCI 1	Great Ideas in Computer Science
TDM 150	The Art of Scenography
TDM 155	Techniques in Theater Design and Technology
TDM 169BA	Where Stage Meets Screen: The Merging of Living Theatre and Moving Images
VES 169	History and Philosophy of Media

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 Directorial Concepts and Set Design
TDM 151	Foundations of Design for the Theater
TDM 155	Techniques in Theater Design and Technology
TDM 169BA	Where Stage Meets Screen: The Merging of Living Theater and Moving Images

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 2017 COURSES

Comparative Literature

COMPLIT 119 Poetry in Flux - Dance Afoot

English

ENGLISH 123 Shakespeare: The Early Plays

ENGLISH CKR Introduction to Playwriting: Workshop

ENGLISH CLR Dramatic Screenwriting I: Workshop

ENGLISH CSSR The Short Screenplay: Workshop

French

FRENCH 80 French Theater across Time: An Introduction to Performance

Freshman Seminar

FRSEMR 30X The Life Project

FRSEMR 35N The Art and Craft of Acting

General Education

CULTBLF 16 Performance, Tradition and Cultural Studies: An Introduction to Folklore and Mythology

Music

MUSIC 30 Music, Theater and Dance of South Asia

Theater, Dance & Media

TDM 90AR Production Studio

TDM 91R Supervised Reading and Research

TDM 99A	Senior Tutorial (limited to concentrators)
TDM 114	Foundations in Acting: Practical Aesthetics
TDM 116	Acting Workshop: Comedy
TDM 119B	Vocal Production for Performers
TDM 120	What's so Funny?: Introduction to Improvisational Comedy
TDM 130R	Directing
TDM 140R	Fundamentals of Improvisation and Composition: Dance
TDM 143	GAGA People: Movement Language
TDM 145A	Repertoire for Advanced Dancers
TDM 150	The Art of Scenography: 20th and 21st Century Directorial Concepts and Set Design
TDM 155	Techniques in Theater Design and Technology
TDM 161	Performing the Archives: American Melodrama
TDM 173X	Acting and Authenticity
TDM 175X	Sport as Performance
TDM 181DB	Performance Activism
TDM 194	The Making of a Musical: The Creative Process

Visual and Environmental Studies

VES 169	History and Philosophy of Media
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SPRING 2018 COURSES

African and African American Studies

AFRAMER 120X African American Theatre, Drama and Performance

Comparative Literature

COMPLIT 173 Carmen and the Art of Seduction

English

ENGLISH CKR Introduction to Playwriting: Workshop

ENGLISH 90HB Five Shakespeare Plays: Seminar

ENGLISH 124D Shakespearean Tragedy

ENGLISH 144A American Plays and Musicals, 1940-1960

Freshman Seminar

FRSEMR 32V The Art of Storytelling

FRSEMR 34V Broadway Musicals: History and Performance

General Education

AESTHINT 26 Race, Gender, and Performance

Music

MUSIC 20 Opera

Slavic

SLAVIC 159 Chekhov

Theater, Dance & Media

TDM CAMR Advanced Playwriting: Workshop

TDM 90BR Production Studio

TDM 90DR Production Studio: Harvard Dance Project

TDM 91R	Supervised Reading and Research
TDM 97	Theater, Dance & Media: What It Is and How To Do It (required of all, and limited to, concentrators)
TDM 98	Junior Tutorial (limited to concentrators)
TDM 99B	Senior Tutorial (limited to concentrators)
TDM 110	Foundations in Acting: Viewpoints
TDM 112R	Advanced Acting: Contemporary Texts
TDM 115	Acting Shakespeare
TDM 131	Directing Lab
TDM 143B	GAGA Dancers: Movement Language
TDM 146	Dance on Camera: In Studio
TDM 151	Design Foundations: Scenography Studio
TDM 165	Special Problems in Playwriting
TDM 169BA	Where Stage Meets Screen: The Merging of Living Theater and Moving Images
TDM 192	Total Theater
TDM 193	Choreographing Theatre

COURSE DESCRIPTIONS

Theater, Dance & Media

TDM CAMR

Advanced Playwriting: Workshop

Sam Marks

This workshop is a continued exploration of writing for the stage. Students will be encouraged to excavate their own voice in playwriting. They will examine and attempt multiple narrative strategies and dialogue techniques. They will bolster their craft of playwriting through generating short scripts and a completed one act. Readings will include significant contributors to the theatrical form such as Ibsen and Beckett as well as contemporary dramatists such as Annie Baker, Caryl Churchill and Sam Shepard.

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 90 AR/BR

Production Studio

Deborah Foster

TDM production studios frame and involve participation in Theater, Dance & Media's twice yearly professionally directed and designed productions. The spring 2018 production will be Mac Wellman's *Three Americanisms*, directed by

Paul Lazar. 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 at designated times (TBD) to examine the entire performance process through a dramaturgical and an ethnographic lens.

TDM 90DR

Harvard Dance Project

Jill Johnson

The Harvard Dance Project cultivates invention and fosters the courage of artistry. This faculty-led, performance ensemble gives students the opportunity to be original cast members and collaborators in wide-ranging 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 performances at major venues on campus. Spring 2018: World premiere works created for HDP students by Peter Chu, Chanel DaSilva, and Shamel Pitts.

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 Undergraduate Studies is required for these courses.

TDM 97

Theater, Dance & Media: What It Is and How to Do It

Derek Miller

What are theater and dance? What is at stake when a performance is live or record-

ed? How do performers use space, time, and bodies to make meaning? What is the relationship between a performance and a script? Why do performers and audiences gravitate to live arts? How do economic and political circumstances shape live performances? This sophomore tutorial in Theater, Dance &Media provides students with an intellectual and practical foundation to the concentration by exploring these questions and more. Readings will include theoretical texts from Schechner, Phelan, and Chaudhuri, alongside scripts and other performance materials by Kennedy, Bausch, Kaprow, and Smith. Assessments emphasize how to write about performance and how performance serves as a form of criticism.

TDM 98

Junior Tutorial

Deborah Foster

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: Senior Thesis Project

Deborah Foster

Supervised individual tutorial in an independent scholarly/critical subject or performance-based project.

TDM 105

Introduction to Dramaturgy (Documentary Theater and A.R.T. 2017-18 Season)

Ryan McKittrick & Diane Paulus

This course introduces students to the fundamentals of dramaturgy, with a special focus on documentary/verbatim theater and the American Repertory Theater's 2017-18 season. 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

Foundations in Acting: Viewpoints

John Kuntz

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 play "Waiting for Godot" by Samuel Beckett will be used as a point of reference for the work. The latter part of the course will concentrate on selected scenes from that play. Especially suitable for first-year and sophomore students.

TDM 112R

Advanced Acting: Contemporary Texts

Marcus Stern

For actors interested in working in television, film and theater, this is a course of advanced acting techniques using contemporary dramatic texts for scene work. The emphasis is on action based acting and the creation of an acting process that can be specifically tailored to the individual actor. In addition to extensive scene work, the course includes audition techniques, choosing material for auditions, character work (making physical and vocal changes so a character can be different from your regular persona), text analysis, and how to "work from yourself" for more believable acting.

TDM 114

Foundations in Acting: 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

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will do scene work drawn from a wide selection of plays.

TDM 115

Acting Shakespeare

Remo Airdi

This course is an intensive study of Shakespeare's dramatic works from the point of view of the actor. It is important to remember that Shakespeare's verse dramas were written to be performed and that only when they are approached this way - as playable, theatrical texts - that they have their maximum impact. Through text analysis, scene study, vocal work, and acting exercises we attempt to find not only the meaning, but the music and theatrical power of Shakespeare's words.

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 character. 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 119B

Vocal Production for Performers

Erika Bailey

For students interested in working in theater, film and television, this course is a continued exploration of vocal production and speech skills. Building on concepts of breath, resonance, and articula-

tion, this course will move on to explore support for vocal extremes, the International Phonetic Alphabet in preparation for dialect work, and the skills necessary for speaking Shakespeare with power and precision. TDM 119 is a suggested but not required prerequisite.

TDM 120

What's so Funny?: Introduction to Improvisational Comedy

Remo Airdi

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 124

Acting, Theory, and Public Speech

David Levine

This practice-based class treats works of art criticism and theory as dramatic texts, monologues to be analyzed, learned, invested with desire, and performed. Over the course of the term, students will examine a set of key texts in 20th century art history and criticism, from Greenberg to Benjamin to Krauss. Each will select a text to learn, prepare and perform, culminating in a final, site-specific, roaming performance at Harvard Art Museums. Open to concentrators and non-concentrators, visual and performance artists, art historians, actors, and students of literature, theory, and public speaking.

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 directorial work. Live video camera work for the stage will also be part of the course. Through constant scene work, the course examines the directorial tools of text analysis, staging, design, and working with actors. The central focus is on how to tell a story clearly, effectively, and how a director's personal experiences or passions can creatively shape their work. Students may bring in video or film scenes as part of the class work.

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 140R

Fundamentals of Improvisation and Composition: Dance

Jill Johnson

This course explores the fundamental skills of improvisation and composition. Using wide-ranging music, experimentation, problem solving, and an equal curiosity about both success and failure — this course investigates 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. Fall 2017 will focus on site-specific research.

TDM 143

GAGA People: Movement Language

Mario Zambrano

Gaga—the movement language created by Ohad Naharin, artistic director and choreographer of Batsheva Dance Company in Tel Aviv—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. GAGA People is intended for and welcomes students who have not had any previous dance training.

TDM 143B

GAGA Dancers: Movement Language

Mario Zambrano

Gaga—the movement language 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. GAGA Dancers is an advanced movement class in physical practice. Students should have previous dance training to enroll in the

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course.

TDM 145A

Repertoire for Advanced Dancers

Mario Zambrano

Over the course of the semester students will learn, study and rehearse excerpts from choreographic works by renowned artists in contemporary dance. Excerpts by Mats Ek, Jiri Kylian, Paul Lightfoot & Sol Leon, William Forsythe, Ulysses Dove, George Balanchine, and Twyla Tharp will be covered. Class will begin with a 45-minute technique warm-up designed specifically for the choreographic excerpt scheduled for study. This is an advanced course in practice, with a written component, intended for students with prior dance experience.

TDM 146

Dance on Camera: In Studio

Mario Zambrano

This course encourages and supports the creation of video projects with the moving body as subject. A brief, comprehensive study on the use of editing software (Final Cut Pro) will be covered at the start of the semester, followed by a study on dance film as genre, paying close attention to works by previous dance film awardees from the annual Dance on Camera Film Festival. The course will include storyboarding, shooting, conceptual thinking vs. literal representation, pre/post video editing, and culminate in a final dance film project.

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 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 Tsypin, and Robert Lepage.

TDM 151

Design Foundations: Scenography

Sara Brown

This course explores the foundational tools and concepts for set, light, and costume design. Students will be introduced to the foundational skills of scenography through a series of design projects that employ a variety of strategies for communicating designs including manual (drawing, painting, model making) and digital media (image manipulation, CAD). Students should not expect a technical survey, but rather an exploration of how visual elements shape a given performance. The Projects are based on the writings of Italo Calvino, Octavia Butler, and Sarah Ruhl. Projects will be complimented by study of theories and practices of Richard Kelly, Adolph Appia, Bertolt Brecht, and others.

TDM 155

Techniques in Theater Design and Technology

Andrew Gitchel, Kathryn Nakaji

This course provides a foundation of theater technology knowledge that can be built upon throughout students' theater careers. This class will cover the basics of technical theater history, in addition to working hands-on with current technology. Students will become familiar with standard paperwork, safe practices, and

working standards in the theater industry, as well as creative problem-solving through in-class projects.

TDM 161

Performing the Archives: American Melodrama

James Stanley

Mining the archives of Harvard's Houghton Theater Collection, this class explores the ways in which contemporary artists interrogate and reanimate of what are often considered to be archaic theatrical genres. This fall, our focus will be 19th Century Melodrama, a popular theatrical genre that traded in stock characters, bombastic performance styles, pedantic moralizing and thrilling special effects.

Following a period of reading and discussion about melodramatic form we will conduct case studies on contemporary projects that mine this history in order to address contemporary cultural concerns. Moving from theory to practice, we will then collaboratively devise a performance project of our own based on our original archival research. This course is for writers, directors, designers and performers willing to work across disciplines.

TDM 165

Special Problems in Playwriting

Anne Washburn

A practicum of written assignments around experiments in style, translation, darkness, illumination, the current political moment, enormity, standing, distillation, daylight, among others. Students should have some previous experience writing for the theater, or be willing to learn on the fly.

TDM 169BA

Where Stage Meets Screen: The Merging of Living Theatre and Moving Images

Johnathan Carr

Media and Projection Design has empowered theater makers to immerse their audience more deeply into story worlds, advancing the art toward that which

legendary production designer Robert Edmond Jones called the "new synthesis of actuality and dream." This production course will explore the practice, theory and history of using media in theater, and theater in media. An array of creative assignments and two class-wide projects will demonstrate essential skills of visual media production (filmmaking, graphics, etc.), live media design with projection hardware and software, as well as some aspects of lighting, scenery and sound. In addition to the technical emphasis the class will delve into design philosophy, critical script reading, theories of visual art and storytelling, and creative collaboration.

TDM 173X

Acting and Authenticity

David Levine

This studio-based seminar examines the concept of "building a character" and pushes it towards performance art. While acquiring Stanislavski- and Method-based acting techniques, students will also consider psychological realism in light of philosophical, psychological, sociological 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? What does "realist acting" mean in an era of AI, social media, and motion capture? The seminar involves both readings and exercises, and culminates in a final project where participants turn into each other.

TDM 175X

Sport as Performance

Claire Conceison

This course links athletics to the disciplines of theatre, performance studies, sociology, anthropology, and history in order to understand sport as ritual, spectacle, and performance. Our investigations include professional and collegiate team sports, as well as individual athletic performanc-

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es. The course includes examination of the role of women and how gender is performed in sport both in live events and in the media, as well as the performance of race, class, and nation in sport. A weekly seminar format features lecture, discussion, independent research projects, and guest speakers from the worlds of both athletics and theatre.

TDM 181DB

Performance Activism

Daniel Friedman

This course investigates the use of performance as a creative response to local and global social problems. We will learn about the theatrical precursors to performance activism (experimental, political and educational theatre), as well as the influence of performative psychology and philosophy on its development, and look at contemporary examples from all over the world. Performance activism is an emergent phenomenon that draws from the humanities and social science, including anthropology, performance studies and performative psychology.

The course will examine the growing movement of political and social activists, community and youth organizers, progressive and critical educators and therapists, social workers, medical doctors, organizational consultants and others around the globe who have been turning to performance as a way of engaging social problems, activating communities, and experimenting with new social and political possibilities. The instructor is in contact with scores of performance activists on every continent, some of who will be involved directly, via Skype, in live interviews and conversations with the class. Integrated throughout the course will be performatory exercises and experiments taking place both in class and out, and the students will work with the instructor to create a final performance-based activist

project in the community.

TDM 192

Total Theater

James Stanley

This class will take a space-specific and deeply collaborative approach to theater making. Our goal will be to interrogate, through readings (in history, theory and critique) and through practice (by making our own piece of theater) the contemporary drift toward immersive theatrical forms. Starting with Wagner's articulation of *gesamkunstwerk* – as theater as the Total Work of Art –and Adorno's blistering critique of it, we will trace thinking on immersive art and cultural forms and responses to them throughout the modern and postmodern periods. Concurrent with our readings, we will discuss contemporary immersive works, including Jim Findlay's *Dream of the Red Chamber*, Michael Counts' escape room *Paradiso*, and Punch Drunk's immersive juggernaut *Sleep No More*.

Meanwhile, employing all of the theatrical tools at our disposal (light, sound, space, song, movement, dance, language) we will come together as a company to create a site specific immersive theater piece of our own. This is a class for performers, directors, designers, dancers, choreographers and media artists who are game to participate across disciplines. Our class will culminate in a public performance of the piece we create.

TDM 193

Choreographing Theatre

Paul Lazar

This course explores the syntheses of choreographic and directorial practices in theater making. It is a hands on investigation -- via directing, acting and dance assignments -- of the myriad ways that heightened movement draws out aspects of texts, which cannot be approached via Realism or Naturalism. (No prior dance

training required). The content to be explored will include texts by John Cage, Gertrude Stein, Anton Chekhov, Tristan Tzara as well as “found material” derived from literature, documentary film, critical writing and daily conversation. The emphasis of the course will be on practice but there will be a research component as well.

The research component will entail a detailed investigation of the avant-garde theatre movement in post World War II America. The course will combine theory and practice, as students will experience the interplay of historical research and contemporary practice.

TDM 194

The Making of a Musical: The Creative Process

Diane Paulus, Ryan McKittrick

This course introduces students to the collaborative process of creating a new musical by analyzing the real time development of two world premiere musicals (Jagged Little Pill and American Music) at the American Repertory Theater. In addition to these case studies, the course will examine other existing American musicals including *West Side Story*, *Assassins*, *Pippin* and *Waitress*. Through readings by historians, theorists and practitioners and visits from artists and professionals across the field, students will learn about the key components of a musical including: book and adaptation; music and lyrics; choreography; and visual design. There will also be a class devoted to the art of producing and the business of musical theater.

Over the course of the semester, students will develop a vision and “pitch” for their own musical project. As a final assignment, the class will collaborate on creative presentations drawn from the proposed musical projects.

As part of this course, students will attend a workshop rehearsal of *Jagged Little Pill* in New York City and see the A.R.T. production of *Waitress* on Broadway.

African and African American Studies

AFRAMER 120X

African American Theatre, Drama, and Performance

Robin Bernstein

A study of African American practices of performance over 150 years. This seminar meets twice each week: first, in a classroom to discuss play scripts and secondary materials, and second, in a Harvard archive to work directly with primary materials. We will handle original manuscripts, photographs, playbills, and more. Topics include slavery and freedom, black Broadway, Josephine Baker, Lorraine Hansberry, James Baldwin, and Robert O’Hara.

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 literature across a variety of traditions: Anglo-American (Ezra Pound, William Butler Yeats, T. S. Eliot); French (Charles Baudelaire, Arthur Rimbaud, Stéphane Mallarmé); German and Austrian (Georg Trakl, Rainer Maria Rilke); Italian (Dino Campana, Filippo Tommaso Marinetti, Ardengo Soffici); and Spanish (Federico García 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 represent 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-ar-

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tistic borrowings, including synaesthesia (the blending of sensory modalities), ekphrasis (the literary imitation of a visual object), performance and Gesamtkunstwerk (the ambition 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. We'll be reading poetic texts in translation, with a new eye to comparing them with the original.

English

ENGLISH CKR

Introduction to Playwriting: Workshop
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.

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 123

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.

ENGLISH 124D

Shakespearean Tragedy
Stephen Greenblatt

We will read the succession of tragedies from the early *Titus Andronicus* and *Romeo and Juliet* to the late *Antony and Cleopatra* and *Coriolanus*, with particular attention to the astonishing sequence of *Hamlet*, *Othello*, *King Lear*, and *Macbeth*. Part of the course will involve screening and discussion of film, as well as glimpses of modern adaptations. Readings will include theories of tragedy, as well as Shakespearean sources and modern criticism.

ENGLISH 144A

American Plays and Musicals, 1940-1960
Derek Miller

This lecture on Golden Age Broadway considers both plays and musicals together. Readings pair shows on similar themes, including *Death of a Salesman* and *The Music Man*, *Mister Roberts* and *South Pacific*, and *The Miracle Worker* and *My Fair Lady*. We will attempt to understand not only the individual shows but also how Broadway operates as a theatrical system.

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.

Freshman Seminar

FRSEMR 30X

The Life Project

Carrie Lambert-Beatty

What happens when contemporary artists treat their everyday lives as artistic material, “sculpting” their eating, sleeping, or living habits and reporting on the process? What kind of art is this? In the era of reality TV, personal informatics, and “challenge literature” have such projects gone mainstream? How do they relate to the “life projects” of ascetics, experimental subjects, or the mentally ill?

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 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 34V

Broadway Musicals: History and Performance

Carol Oja

This seminar will explore a core group of Broadway musicals. Historical, musical, and theatrical discussions will be paired with student performances and staging of individual scenes (done under the guidance of Allegra Libonati from the A.R.T. Institute). The seminar will touch on signal moments over the course of the “Golden Age” of the musical, stretching up to the present day: *Oklahoma!* (1943), *South Pacific* (1949), *West Side Story* (1957), *A Chorus Line* (1975), *Wicked* (2003), and *In the Heights* (2008). The class will attend a performance of Stephen Sondheim’s *A Little Night Music* at Boston’s Huntington Theatre. Blending historical study and hands-on practice, this seminar aims to offer a wide range of perspectives on the interpretation and performance of Broadway musicals.

Course Catalog

FRSEMR 35N

The Art and Craft of Acting

Remo Airdi

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 26

Race, Gender, and Performance

Robin Bernstein

Performance surrounds us. We see performances online, in movies and on TV, on the sports field, in the theatre, in activism, and in everyday life. How do these performances produce or disrupt race and gender? This class provides analytical tools by which to answer this question. Texts include works by Anna Deavere Smith,

David Henry Hwang, Bertolt Brecht, Guillermo Gómez-Peña, and Judith Butler; topics include AIDS activism, politics of public bathrooms, and weddings.

CULTBLF 16

Performance, Tradition and Cultural Studies: An Introduction to Folklore and Mythology

Stephen Mitchell

Examines major forms of folklore (e.g., myths, legends, epics, beliefs, rituals, festivals) and the theoretical approaches used in their study. Analyzes how folklore shapes national, regional, and ethnic identities, as well as daily life; considers the function of folklore within the groups that perform and use it, employing materials drawn from a wide range of areas (e.g., South Slavic oral epics, American occupational lore, Northern European ballads, witchcraft in Africa and America, Cajun Mardi Gras, Sub-Saharan African oral traditions).

Music

MUSIC 20

Opera

Carolyn Abbate

This new lecture course will explore opera, a theatrical genre with a 400-year history, which is still a living and vibrant art. Opera has always been multimedia: Its marvelous singing, and its music, is shaped by drama, by characters, visual spectacles in staging, and theater architecture and machinery. Operatic performance, by engaging and even overwhelming multiple senses, challenges us to question intellectual truisms like critical detachment, sober analysis. Opera has always inspired intense passion in audiences. For some, it is the most beautiful and moving musical genre that has ever

existed. For others, it can involve tedium and acoustic strangeness. Opera's special acoustic is defined by its singers, who are often called "gods" ("divas" and "divos"), with voices that are the most powerful unamplified human sonic force in existence. We will look at opera as it evolved over time from its origins in Italy into a global phenomenon, considering works by famous composers (including Mozart, Wagner, and Verdi) as well as obscure corners and byways. Students will be experiencing live opera performances (in class and on field trips), and opera as technological art in recordings, film, and other media. No previous music courses, no expertise in music theory or ability to read music, are required.

MUSIC 30

Music, Theater and Dance of South Asia
Richard Wolf

Music, Theater and Dance of South Asia will focus on the unified arts of South Asia. In ancient times, music was understood as part of a larger unit that included literature, drama, and dance (muttami in Tamil and sangita in Sanskrit)—analogous to mousiké in ancient Greece. The course will examine vernacular musical forms ranging from tribal music in South India, to Nepali drumming, to folk song of Northern Pakistan. Part of the course will be devoted to the vigorous literature on classical dance in relation to courtesanship and nationalism. Throughout the course, students will have the opportunity to do at least one assignment involving art-making or critical media practice. The entire class will participate in a set of workshops that constitute the highlight of this first offering: a visit to Harvard of a Kudiyyattam troupe. Kudiyyattam is the only living Sanskrit theater form today, found in the South Indian state of Kerala and normally performed for multiple days in connection with temple festivals. A UNESCO masterpiece of the oral and intangible heritage of humanity,

Kudiyyattam is rarely seen outside of India. Students in this class will learn to perform a little bit of abhinaya (conventional facial and bodily expressions), basic postures for standing and sitting, and transitions from one persona to another. If the students are inspired to do so, they may include a brief performance inspired by this visit (and the other course materials) in their final projects.

Visual and Environmental Studies

VES 169

History and Philosophy of Media

After introducing fundamental concepts of mediation and communication, periodisation and embodiment, the course addresses media and empire between globalisation and decolonial approaches. Its central section concerns workplace media, the work performed by media technologies, and the work of audiences. The final weeks focus on materials from materialist and ecocritical perspectives and the aesthetics of truth, the Good and beauty.

MASTERCLASSES AND MORE

List as of August 2017. Please check the TDM website (tdm.fas.harvard.edu) for more details.

Fall 2017

Seane Corne	Visiting Artist in Yoga Practice
Ayodele Casel	Visiting Artist in Tap Dance
Francesca Harper	Visiting Artist in Contemporary Dance
Jermaine Spivey	Visiting Artist in Contemporary Dance

Spring 2017

Chanel DaSilva	Artist-in-Residence - Contemporary Dance
Shamel Pitts	Artist-in-Residence - Contemporary Dance
Peter Chu	Artist-in-Residence - Contemporary Dance

Perspectives on Performance

Perspectives on Performance invites 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, 2017	Will Rawls
November, 2017	Sahra Motalebi
Spring, 2018	Annie Dorsen
Spring, 2018	Catherine Wood

TDM GUEST DIRECTORS

David Gammons, Oct-Nov 2017

David R. Gammons is a director, designer, visual artist, and theatre educator. He is currently an Associate Professor at The Boston Conservatory at Berklee and a Lecturer on the faculty of Massachusetts Institute of Technology, where he teaches a range of courses in acting, design, text analysis, devised theatre, and contemporary performance practice.

Mr. Gammons studied playwriting with Adrienne Kennedy at Harvard University in the early 1990s, and directed her groundbreaking play *Funnyhouse of a Negro* for the graduate acting program at Brandeis University in 2010.

Recent directing projects include *Edward II*, *The Comedy of Errors*, *Medea*, *The Hotel Nepenthe*, *The Duchess of Malfi*, and *Titus Andronicus* for Actors' Shakespeare Project; and the New England premieres of *Hand to God*, *Necessary Monsters*, *The Whale*, *The Motherfucker with the Hat* (2013 Elliot Norton Award for Outstanding Production), *Red* (2012 Elliot Norton Award for Outstanding Production), and *Blackbird* at SpeakEasy Stage Company. He also helmed the world premieres of *The Farm* by Walt McGough and *The Salt Girl* by John Kuntz at Boston Playwrights' Theatre; the New England premieres of *Cherry Docs*, *The Lieutenant of Inishmore* and *My Name is Rachel Corrie* at The New Repertory Theatre; John Kuntz's *The Hotel Nepenthe* at the Emerging America Festival and *Necessary Monsters* at the Summer Playwrights' Workshop at the Huntington Theatre; and *The Winter's Tale* as part of the Shakespeare Exploded Festival at the American Repertory Theatre.

Mr. Gammons' recent directing projects have been nominated for thirty-five Elliot Norton Awards and thirty-eight Independent Reviewers of New England (IRNE) Awards. He most recently won the 2017 Elliot Norton Award for Outstanding Director for his productions of *Edward II* and *Hand to God*.

Mr. Gammons has served as a guest artist and director at Northeastern University, MIT, Suffolk University, Boston College, Brandeis University, The American Repertory Theatre Institute for Advanced Theatre Training, and Harvard University, where he directed Arthur Kopit's *Oh Dad, Poor Dad, Mamma's Hung You in the Closet and I'm Feelin' So Sad*, the inaugural production of the New College Theatre, now Farkas Hall.

Paul Lazar, Mar-Apr 2018

Paul Lazar is a founding member and co-artistic director, along with Annie-B Parson, of Big Dance Theater. He has co-directed and acted in works for Big Dance since 1991, including commissions from the Brooklyn Academy of Music, the Walker Art Center, Dance Theater Workshop, Classic Stage Company and Japan Society. Outside of Big Dance, Paul directed Christina Masciotti's *Social Security* at the Bushwick Starr in 2015, *Elephant Room* at St. Ann's Warehouse for the company Rainpan 43 in 2012, and Young Jean Lee's Obie Award winning, *We're Gonna Die* in 2011. He directed a new version of *We're Gonna Die* in 2015, featuring David Byrne, at the Meltdown Festival in London. He also directed *Bodycast: An Artist Lecture* by Suzanne Bocanegra starring Frances McDormand for the 2014 BAM Next Wave Festival; and *Major Bang* for The Foundry Theatre at St. Ann's Warehouse. Paul is an Associate Member of The Wooster Group, acting in *Brace Up!*, *Emperor Jones*, *North Atlantic* and *The Hairy Ape*. Other stage acting credits include *Tamburlaine* at Theatre For A New Audience, Young Jean Lee's *Lea*, *The Three Sisters* at Classic Stage Company, Richard Maxwell's *Cowboys and Indians* at Soho Rep, *Richard III* at Classic Stage Company, *Svejk* at Theatre for a New Audience, Irene Fornes' *Mud* at the Signature Theater, and Mac Wellman's *1965 UU*. He has acted in over 30 feature films, including *Snowpiercer*, *The Host*, *Mickey Blue Eyes*, *Silence of the Lambs*, *Beloved*, *Lorenzo's Oil* and *Philadelphia*. His awards include two Bessies (2010, 2002), the Jacob's Pillow Creativity Award in 2007, and the Prelude Festival's Frankie Award in 2014, as well an Obie Award for Big Dance in 2000. Paul currently teaches at New York University. He has also taught at Yale, Rutgers, The William Esper Studio and The Michael Howard Studio.

TDM GUEST CHOREOGRAPHERS

Chanel DaSilva, Spring 2018

Chanel DaSilva is a dancer and choreographer; her numerous awards for her work in dance include the NAACP ACT-SO Silver Medal Award and the Princess Grace Award. Ms. DaSilva was a founding member of the widely acclaimed company Trey McIntyre Project from 2008 - 2014. Ms. DaSilva was a featured muse for many of McIntyre's world premieres and featured in McIntyre's dance film *The Sun Road* for the PBS series *Faces of America*. In 2011 she was featured on the cover of *DANCE MAGAZINE*. Throughout her career Ms. DaSilva has also performed the repertory works of Jose Limon, Ohad Naharin, Aszure Barton, Edgar Zendejas and Camille A. Brown as well as the world premieres of Doug Varone, Jessica Lang, Robert Battle, Eliot Feld and Lar Lubovitch. As a choreographer Ms. DaSilva has created several works for universities and dance academies across the country as well as the widely acclaimed independent play *FLIGHT*.

Ms. DaSilva will be in residence at the Harvard Dance Center for the Spring 2018 semester to create a new work on The Harvard Dance Project (TDM 90DR) student dancers. She will also teach a master class.

Shamel Pitts, Spring 2018

A graduate of The Julliard School, Shamel Pitts began his dance career with Ballets Jazz de Montreal and Mikhail Baryshnikov's Hell's Kitchen Dance before continuing on with the Batsheva Dance Company for seven years. He is a teacher of Gaga, the movement language created by Ohad Naharin, and has taught for both Batsheva Dance Company and Ensemble. Mr. Pitts has been on faculty for Movement Invention Project in NYC under the direction of Alexandra Wells and has been on faculty and a guest teacher at Netherlands Dance Theater Summer Intensive, SUNY Purchase, and The Julliard School. Mr. Pitts created a poetic dance performance installation entitled, *BLACK BOX: Little Black Book Of RED*.

Mr. Pitts will be in residence at the Harvard Dance Center for the Spring 2018 semester to create a new work on The Harvard Dance Project (TDM 90DR) student dancers. He will also teach a master class.

Peter Chu, Spring 2018

Peter Chu is a dancer, choreographer, and founding artist director of Las Vegas project-based company chuthis. A graduate of The Julliard School, Mr. Chu has danced with Ballets Jazz Montréal and EZdanza, as the lead in Christina Perri's *Jar of Hearts* music video, in Celine Dion's Vegas spectacular *A New Day*, and with Crystal Pite's company Kidd Pivot, recently performing in Pite's award-winning *Betroffenheit*. Recipient of the 2010 A.C.E. Capezio Award, Chu was also honored as selected choreographer for the Perry-Mansfield New Works Festival and choreographed for the ninth and tenth seasons of *So You Think You Can Dance*. He has created works for Giordano Dance Chicago and Hubbard Street 2 and is Guest Rehearsal Director for Netherlands Dans Theater.

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TDM VISITING FACULTY

Fall 2017



Claire Conceison is Quanta Professor of Chinese Culture and Professor of Theater Arts. She is a scholar, translator, and director. Her areas of research and teaching are contemporary Chinese theater, cross-cultural exchange and performance, Asian American theatre, translation, and sport as performance. She earned her A.M. in Regional Studies—East Asia from Harvard University and her Ph.D. in Theatre Studies from Cornell University. Publications include the books *Significant Other: Staging the American in China* (University of Hawaii, 2004) examining representations of Americans on the Chinese stage from 1987-2002, and *Voices Carry: Behind Bars and Backstage*

During China's Revolution and Reform (Rowman and Littlefield, 2009; Chinese version CITIC 2009), the autobiography of the late Chinese actor and cultural diplomat Ying Ruocheng. She wrote the introduction to the new edition of Arthur Miller's 1984 book 'Death of a Salesman' in Beijing (Bloomsbury, 2015). Her chapter "Eating Red: Performing Maoist Nostalgia in Beijing's Revolution-Themed Restaurants" appears in *Food and Theatre on the World Stage*, edited by Dorothy Chansky and Ann White (Routledge, 2015). Recent translations include Gao Xingjian's play *Ballade Nocturne* from French into English (Sylph Editions, 2010), and Meng Jinghui's *Rhinoceros in Love* for the BBC (2014). She is editor of the forthcoming anthology *I Love XXX and Other Plays* by Meng Jinghui (Seagull Books). Her articles have been published in *TDR*, *Theatre Journal*, *Asian Theatre Journal*, *Modern Chinese Literature and Culture*, and other journals. As a director, she has staged student productions of contemporary Chinese and Asian American plays at several American universities. She was selected as an Oriental Scholar Distinguished Professor at Shanghai Theatre Academy (2015-2018) by the Chinese Ministry of Education.

Dan Friedman is artistic director and co-founder of the Castillo Theatre in New York City. He is also a lead organizer of Performing the World, a bi-annual conference that brings together performance activists, artists and scholars from all over the world. A playwright, director, and grassroots educator, Friedman holds a doctorate in theatre history from the University of Wisconsin and has been active in experimental and community-based theatre since the 1960s. He is editor of *The Cultural Politics of Heiner Muller* (Cambridge Scholars Press); *Still on the Corner and Other Post-Modern Political Plays* by Fred Newman (Castillo); and co-editor of *Theatre for Working Class Audiences in the US, 1830-*



1980 (Greenwood Press). He is currently working on a new book for Palgrave Macmillan, *Performance, Human Development and Social Change: Creating Community Creativity*.

TDM VISITING FACULTY

Spring 2018

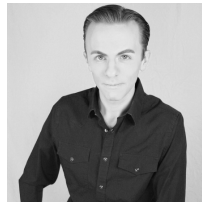


Paul Lazar is a founding member and co-artistic director, along with Annie-B Parson, of Big Dance Theater. He has co-directed and acted in works for Big Dance since 1991, including commissions from the Brooklyn Academy of Music, the Walker Art Center, Dance Theater Workshop, Classic Stage Company and Japan Society. Outside of Big Dance, Paul directed Christina Masciotti's *Social Security* at the Bushwick Starr in 2015, *Elephant Room* at St. Ann's Warehouse for the company Rainpan 43 in 2012, and Young Jean Lee's Obie Award winning, *We're Gonna Die* in 2011. He directed a new version of *We're Gonna Die* in 2015, featuring David Byrne, at the Meltdown Festival

in London. He also directed *Bodycast: An Artist Lecture* by Suzanne Bocanegra starring Frances McDormand for the 2014 BAM Next Wave Festival; and *Major Bang* for The Foundry Theatre at St. Ann's Warehouse. Paul is an Associate Member of The Wooster Group, acting in *Brace Up!*, *Emperor Jones*, *North Atlantic* and *The Hairy Ape*. Other stage acting credits include *Tamburlaine* at Theatre For A New Audience, Young Jean Lee's *Lear*, *The Three Sisters* at Classic Stage Company, Richard Maxwell's *Cowboys and Indians* at Soho Rep, *Richard III* at Classic Stage Company, *Svejk* at Theatre for a New Audience, Irene Fornes' *Mud* at the Signature Theater, and Mac Wellman's *1965 UU*. He has acted in over 30 feature films, including *Snowpiercer*, *The Host*, *Mickey Blue Eyes*, *Silence of the Lambs*, *Beloved*, *Lorenzo's Oil* and *Philadelphia*. His awards include two Bessies (2010, 2002), the Jacob's Pillow Creativity Award in 2007, and the Prelude Festival's Frankie Award in 2014, as well an Obie Award for Big Dance in 2000. Paul currently teaches at New York University. He has also taught at Yale, Rutgers, The William Esper Studio and The Michael Howard Studio.

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.



Anne Washburn is from the West and Northwest and as a result prefers her foliage and landscapes a little on the drastic side. Her plays include, *The Internationalist*, *Apparition*, *The Communist Dracula Pageant*, *The Ladies*, *I Have Loved Strangers*, *Little Bunny Foo Foo*, and a transadaptation of Euripides' *Orestes*. Her work has been produced by 13P, American Repertory Theatre, Cherry Lane Theatre, Clubbed Thumb, The Civilians, Dixon Place, E.S.T., London's Gate Theatre, NYC's Soho Rep., DC's Studio Theater, and NYC's Vineyard Theatre, among others. Her plays have been published by American Theatre, Theatre Magazine, and by Playscripts, and are included in the anthologies *New Downtown*

Now, *New York Theater Review* 2007, and *The Civilians: an Anthology of Six Plays*. Support includes a Bug 'n' Bub Award, residencies at MacDowell and Yaddo, and a Guggenheim. She has been commissioned by The Civilians, Soho Rep, the Williamstown Theater Festival, and Yale, is a member of 13P and The Civilians, and a New Georges affiliated artist.

TDM PEOPLE

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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)
Martin Puchner, Chair, Byron and Anita Wien Professor of Drama and of English and Comparative Literature (on leave 17-18)
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 Airaldi, American Repertory Theater	Kat Nakaji, American Repertory Theater
Erika Bailey, American Repertory Theater	Shira Milikowsky, American Repertory Theater
Sara Brown, Massachusetts Institute of Technology	James Stanley, Lecturer in Theater, Dance & Media and History & Literature
Johnathan Carr, Visiting Lecturer	Julia Smeliansky, American Repertory Theater
Claire Conceison, Visiting Professor	Anne Washburn, Visiting Lecturer
Thomas Derrah, American Repertory Theater	Mario Zambrano, Lecturer in Theater, Dance & Media
Dan Friedman, Visiting Lecturer	Scott Zigler, American Repertory Theater
Andrew Gitchel, Theater, Dance & Media	
Paul Lazar, Visiting Lecturer	

Theater, Dance & Media Staff

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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

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