

THEATER, DANCE & MEDIA



2018-2019
COURSE CATALOG



HARVARD
Faculty of Arts and Sciences

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 one of Harvard's newest concentrations (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

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 acting, or delve into comedy or dramaturgy, or take an introductory course on acting, moving, or voice.

AESTHINT 55	Shakespeare: The Early Plays
ENGLISH 192	Political Theatre and the Structure of Drama
FRSEMR 35N	The Art and Craft of Acting
TDM 105	Introduction to Dramaturgy
TDM 109	Beginning Acting Through Scene Study and Monologue Work
TDM 110	Foundations in Acting: Viewpoints
TDM 119	Vocal Production for the Stage
TDM 143	GAGA People: Movement Language
TDM 164H	Playwriting: Ritual Practice and Curious Worlds

Had lots of acting experience? Consider expanding your training and knowledge by taking a movement course, a directing workshop, or a course that looks at the role and effect of empathy in various forms of art. And, of course, advanced acting at some point.

TDM 105	Introduction to Dramaturgy
TDM 112R	Advanced Acting: Contemporary Texts
TDM 117	The Art and Craft of Acting
TDM 138D	Directors Directing
TDM 143	GAGA People: Movement Language
TDM 148	Motion for Performers
TDM 164H	Playwriting: Ritual Practice and Curious Worlds
TDM 182A	Art and Empathy

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

Consider enrolling in Contemporary Repertory: Dance Authorship for the 21st Century, and learn seminal repertoire, or conduct performance research in The Harvard Dance Project. Or take advantage of TDM's inter-arts offerings and consider a course in acting, dramaturgy, or dance on camera to widen your skillset and perspective on dance and the interdisciplinary ways in which dance connects to other fields.

TDM 90DR	Harvard Dance Project
TDM 143B	GAGA Dancers: Movement Language
TDM 119B	Vocal Production for Performers
TDM 145B	Contemporary Repertory: Dance Authorship in the 21st Century
TDM 146	Dance on Camera: In Studio
TDM 159A	Fictional Architecture: Design Studio for Performance
TDM 181K	Choreographies of Resistance
TDM 184L	Disability, Debility and Performance

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 143	GAGA People: Movement Language
TDM 148	Motion for Performers
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 theater from around the world, or a course on African American theater.

AFRAMER 145X	The HipHop Cipher: "These Are the Breaks"
COMPLIT 133	Shakespeare and the Globe
ENGLISH 90SR	Shakespeare's Rome
GERMAN 65	German Drama and Theater
MUSIC 20	Opera
SLAVIC 141	Performing Arts and Cultural Performances in Russia
SLAVIC 142	Russian and Soviet Avant-Garde Theater
TDM 164H	Playwriting: Ritual Practice and Curious Worlds
TDM 181K	Choreographies of Resistance
TDM 183M	From History to Hamilton: Contemporary Non-Fiction Theater

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 171	Visualization
TDM 146	Dance on Camera: In Studio
TDM 150	The Art of Scenography
TDM 153	Introductory Theater Design; Lighting, Audio, and Video
TDM 159A	Fictional Architecture: Design Studio for Performance
TDM 169L	Immersive Storytelling Using Mixed Media
VES 150A	Film Directing: From Stage to Screen

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.

AESTHINT 58	Modern Art and Modernity
TDM 105	Introduction to Dramaturgy
TDM 130	Directing
TDM 150	The Art of Scenography
TDM 151	Foundations in Design: Scenography Studio
TDM 153	Introductory Theater Design: Lighting, Audio, and Video
TDM 159A	Fictional Architecture: Design Studio for Performance
TDM 182A	Art and Empathy

THEATER, DANCE & MEDIA 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 FAS.

FALL 2018 COURSES

African and African American Studies

AFRAMER 145X The Hiphop Cipher: "These are the Breaks"

Comparative Literature

COMPLIT 133 Shakespeare and the Globe

English

ENGLISH 90HB Five Shakespeare Plays

Freshman 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 65 German Drama and Theater

Music

MUSIC 193R Understanding Wagner's Ring

MUSIC 194R Special Topics: Proseminar; Music and Lyrics

MUSIC 218R 20th-Century Music: Seminar
Race and American Musical Theatre 1900-1950

Near Eastern Languages & Civilizations

ISLAMCIV 184 Muslim Devotional Literatures in South Asia: Qawwalis,
Sufiana Kalam (Sufi Poetry) and the Ginans

Slavic Languages and Literatures

SLAVIC 141 Performing Arts and Cultural Performances in Russia
(Medieval to Contemporary)

Theater, Dance & Media

TDM CKR	Introduction to Playwriting: Workshop
TDM 90AR	Production Studio
TDM 91R	Supervised Reading and Research
TDM 98	Junior Tutorial
TDM 99A	Senior Tutorial (limited to concentrators)
TDM 105	Introduction to Dramaturgy (A.R.T. 2018-19 Season)
TDM 109	Beginning Acting Through Scene Study and Monologue Work
TDM 119	Vocal Production for the Stage
TDM 120	What's so Funny?: Introduction to Improvisational Comedy
TDM 130R	Directing
TDM 138D	Directors Directing
TDM 143	GAGA People: Movement Language
TDM 145B	Contemporary Repertory: Dance Authorship in the 21st Century
TDM 148	Motion for Performers
TDM 150	The Art of Scenography: 20th and 21st Century Directorial Concepts and Set Design
TDM 153	Introductory Theater Design: Lighting, Audio, and Video
TDM 159A	Fictional Architecture: Design Studio for Performance
TDM 164H	Playwriting: Ritual Practice and Curious Worlds
TDM 169L	Immersive Storytelling Using Mixed Media
TDM 182A	Art and Empathy
TDM 184L	Disability, Debility and Performance

Visual and Environmental Studies

VES 150A	Film Directing: From Script to Screen
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SPRING 2019 COURSES

English

ENGLISH 90SR	Shakespeare's Rome
ENGLISH 192	Political Theatre and the Structure of Drama

Music

MUSIC 20	Opera
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Slavic

SLAVIC 114	Squaring the Circle: Russia, Art, Revolution
SLAVIC 142	Russian and Soviet Avant-Garde Theater

Theater, Dance & Media

TDM CAMR	Advanced Playwriting: Workshop
TDM 90BR	Production Studio
TDM 90DR	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 117	Acting Chekhov
TDM 119B	Vocal Production for Performers
TDM 131	Directing Lab
TDM 143B	GAGA Dancers: Movement Language

TDM 146	Dance on Camera: In Studio
TDM 151	Foundations in Design: Scenography Studio
TDM 165H	Playwriting: Intersecting Americas
TDM 173X	Acting and Authenticity
TDM 181K	Choreographies of Resistance
TDM 183M	From History to Hamilton: Contemporary Non-Fiction Theater
TDM 185G	Intermediality - Literature, Image, Performance

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

James Stanley

TDM production studios frame and involve participation in Theater, Dance & Media's twice yearly professionally directed and designed productions. The fall 2018 production will be directed by Ashley Tata. The spring 2019 production will be directed by Morgan Green. The preponderance of time for this course will be dedicated to the rehearsal process and performances, 10

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 lens.

TDM 90DR

Harvard Dance Project

Jill Johnson

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 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 performances at major venues on campus. Harvard Dance Project Collaborators (2013 - 2018): Jonathan Alsberry, Azure Barton, Brian Brooks, Peter Chu, Chanel DaSilva, Anne Teresa De Keersmaeker, Michelle Dorrance, William Forsythe, Jill Johnson, Francesca Harper, Crystal Pite, Shamel Pitts, Silas Reiner, Dwight Rhoden, Melinda Sullivan, Clifford Williams, Mario Zambrano.

TDM 91R

Supervised Reading and Research

Debra Levine

Theater, Dance & Media concentrators (and others with special permission) may arrange individually supervised reading and research courses; the permission of the Director of Undergraduate Studies is required for these courses.

TDM 97

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

Debra Levine

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

James Stanley

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

TDM 99A/B

Senior Tutorial: Senior Thesis Project

Debra Levine

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

TDM 105

Introduction to Dramaturgy (A.R.T. 2018-19 Season)

Ryan McKittrick

This course introduces students to the fundamentals of dramaturgy and the role of the dramaturg, with a special focus on the American Repertory Theater's 2018-19 season. Students will analyze a range of plays, musicals, productions, and works in development at the A.R.T.; study theories of adaptation and write their own adaptations for the stage; meet with artists developing work at the theater; and see productions on A.R.T. stages.

TDM 109

Beginning Acting Through Scene Study and Monologue Work

Marcus Stern

This is a beginning acting class where all the work will be done through scene study and monologue work, using contemporary texts from theater, television and film. The core components of the class are based on "action-based acting" (how one actor is trying to change/effect another actor), practical/functional text analysis, "reading your scene partner" in order to figure out how best to connect with them, and the ability to both self-assess and self-adjust your own acting work. No previous acting experience necessary. Good for those interested in exploring the world of acting for the first time, as well as for directors, writers, designers, dramaturgs, stage managers and other theater practitioners interested in learning about acting and how to work with actors. This is also a class that dancers might find useful in terms of acting values on stage when dancing.

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

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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 117

Acting Chekhov

Remo Airaldi

An exploration of Chekhov's plays from an actor's point of view in order to develop a practical approach to any dramatic text. We will balance the use of analytical skills - playable actions, active verbs, subtext and beats - with the need to free the actor's creative imagination, through exercises and improvisations. A variety of acting techniques will be used in scene work from the plays, including the techniques of Stanislavski, Michael Chekhov, Strasberg, Adler and Meisner as well as non-text-based approaches.

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 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 articulation, 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 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 130R

Directing

Marcus Stern

A directing class for directors interested in theater, television and film, as well as for actors, dramaturgs, designers, and stage managers interested in investigating all aspects of theater. It can also be a course that is helpful for choreographers, particularly in terms of story-telling and use of design elements. The class accommodates all levels of directing, from first time to advanced directors. It's a course for directors to tell stories. Through constant scene work, students examine how to work with actors, stage stories for clarity and impact, and how to use light and sound to help tell those stories. The central focus is on how a director's personal experiences and/or passions can creatively and concretely shape their story telling. In addition to continuous hands-on

directing, students will also study professional theater directors working in a variety of innovative styles. Live video camera work for the stage will also be part of the course. All Students must direct some live stage scenes, but they may also 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 138D

Directors Directing

David Levine, Karthik Pandian

This video and theater production course engages students in the directing of performance and the performance of directing. This dynamic will be introduced to students through the presentation and analysis of moving image and performance work that thematizes direction itself. Students will then engage in an active practice of studio work and research, culminating in individual and collaborative projects in video and performance.

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 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. 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 course.

TDM 145B

Contemporary Repertory: Dance Authorship in the 21st Century

Mario Zambrano

A dance technique and choreographic repertory class that will focus on contemporary traditions and the repertory of three choreographers: Crystal Pite, Peter Chu, and Sidra Bell – three choreographers engaging in the current discourse of contemporary dance. In several four-week modules, students will learn, study, and practice the technique and choreographic language of these artists. Each choreographer's work will be examined based on specific technical approaches and compositional structure employed in the piece, including: historical context, the derivation of movement language, dramaturgy, and the choreographer's research inter-

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ests. Each class will begin with a 45-minute class designed to specifically frame the study of each choreographer.

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 148

Motion for Performers

Jill Johnson

For actors, choreographers, dancers, directors, and writers, this course aims to build a skillset in the physicality of roles for stage, screen, and installations. The course considers how and in what ways a performer can capture and inhabit a character, develop embodied stakes, cultivate dexterity and nuance in a role – through and with the body. From the pedestrian to highly stylized or improvised movement, students will conduct in-depth research and physical practice in a studio lab environment, focusing on motion expression and physicalizing a role. The course will include a rigorous study in body awareness, task-based improvisation, staging/choreographic exercises, and cultivate communication skills for effective feedback and direction. Professor Mario Zambrano (TDM/Dance) will teach several classes. Guest artists and directors, site-specific research on campus, including in artist Teresita Fernandez's installation Autumn (...Nothing Personal); and several colloquia will be a part of the course.

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 Studio

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 153

Introductory Theater Design: Lighting, Audio, and Video

Jonathan Carr, Justin Paice, & Andrew Will

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 159A

Fictional Architecture: Design Studio for Performance

Mimi Lien

This studio-based course explores the narrative and dramatic potential of three-dimensional space—the intersection of architecture and performance. We will examine how the character and content of a designed space informs the experience of the viewer and becomes a container/ counterpart for performance, or is itself a performance. How can the design and experience of space transgress traditional narrative models?

Students will be introduced to examples of dramatic narrative and anti-narrative in space by examining the work of architects, artists, and theorists such as Diller & Scofidio, Lebbeus Woods, John Hejduk, Gordon Matta-Clark, and Gaston Bachelard, as well as works of theater and dance created by designer-directors and choreographers such as Romeo Castellucci, Sasha Waltz, and Philippe Quesne. Throughout the semester, students will generate a series of design projects inspired by works of fiction, visual art, and performance.

TDM 164H

Playwriting: Ritual Practice and Curious Worlds

Phillip Howze

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

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

We will discuss the practices employed by various playwrights and directors—particularly women and artists of color—and try our own hand at some of these approaches. In addition, we will see live performances in realtime; engage special guest/visiting artists; collaborate with fellow classmates; and expand our curiosities.

Most importantly, we will write. This is an exploratory writing workshop with a focus on generating new material. By the end of the semester, you will have created a portfolio of new works, ideas, processes and rituals.

TDM 165H

Playwriting: Intersecting Americas

Phillip Howze

“Look around, look around at how lucky we are to be alive right now!”, exclaim The Schuyler Sisters in Lin-Manuel Miranda’s *Hamilton*. History is happening. This new writing workshop will engage what is happening and what has happened by examining texts, theater-making and live arts through the lens of singular periods in America’s modern social history. We will explore form in frames of the twentieth century (for example, early AIDS-era) as well as in the contemporary moment (Black Lives Matter).

We will look primarily at writers of the Americas, but also beyond. We will write collisions and collusions, interrogating spaces across discipline and tradition. In addition to expanding our writing and reflective practice, we will undertake experiments in participation, spectatorship, and collaboration to question: how have

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theater makers been in conversation with their time and times?

Though there is no prerequisite for this course, this is a complementary class that can be taken along with *Playwriting: Ritual Practive and Curious Worlds*, offered in Fall 2018.

TDM 169L

Immersive Storytelling Using Mixed Media
Young Joo Lee

This course is a seminar and studio class about storytelling using mixed media: video, performance, drawing, text, sound and virtual reality. We will examine different ways in which artists used visual language to tell stories. Starting with the history of immersive media such as wall paintings, panorama, cyclorama, phantasmagoria, the class will study the relationship between visual language and technological development. We will screen examples of relevant contemporary art works and analyze the technological aspects and conceptual background of these works. Utilizing video, performance, drawing, sound, text and virtual reality, students will develop multiple projects, reflecting on the discussions in the class. Critique and presentation of the students' works are essential part of the class.

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 181K

Choreographies of Resistance
Sharon Kivenko

In this "movement seminar" we will explore dance-inflected movement exercises drawn from contact improvisation, modern dance, Africanist folkloric dances, meditative flow, and play in order to generate insights from the body into the kinds of socio-political resistances – subtle and radical – that choreography can enact. We enter into the course first by developing orientations around "choreography," "resistance," "protest," and "power". We will then adjust our sights to consider: What and how performing bodies signify? Can a collection of performing bodies make change in and on their social and political milieu? Can choreography theorize corporeal, individual and social identities? Does choreography construct and can it de-construct ethnicity, gender, class and sexuality? How have performing bodies been trained? And has that training had an impact on performers and their social surroundings beyond the choreographies that they enact? The suggestion underlying these questions is that choreographies can and do, in fact, have the potential for potent social, cultural, political and economic interventions. By considering these questions carefully, we will in this course enact a form of generative choreographic scholarship, that will culminate in creative and critical work both on stage and off.

TDM 182A

Art and Empathy
David Michalek

Empathy has provoked equal measures of excitement and controversy in recent years. For some, empathy is crucial to understanding others, helping us bridge social and cultural differences. For others, empathy is nothing but a misguided assumption of access to the minds of oth-

ers. Despite these critiques, discussions of empathy can be found everywhere these days, from politics to popular culture. Barack Obama used it frequently throughout his first presidential campaign and first term in office, arguing that the United States suffered an “empathy deficit.” He later ignited a national debate about the role of the judiciary by declaring empathy as one of his criteria for appointing judges. In the current age of continuous global conflict, empathy seems to offer a ray of hope, leading some to claim that it is our empathetic capacities that make us human and upon which all social life and organization depend.

The course will focus on forms of art are celebrated for their ability to place the lives and situations of others before us, inviting us to imaginatively enter other worlds and entertain experiences other than our own. It will begin by tracing empathy’s genealogy through aesthetic theory, philosophy, psychology, and performance theory, and then move on to consider the role that empathy plays in various forms of art including the LIVE ARTS of Theater, Performance Art, Dance and Music, and the MEDIA ARTS of Photography and Film. Each student will be challenged to create a work of art (in any of the mediums) with the consideration of the role that empathy might play in it.

TDM 183M

From History to Hamilton: Contemporary Non-Fiction Theater

Kay Matschullat

Often, theater is equated with great works of fiction, but, in fact, a great deal of the dramatic arts concerns adaptations and representations of historical, scientific, and political events and ideas. This class is designed for students interested in exploring, creating and/or performing such nonfiction performance. The course will cover the emergence of several genres of nonfiction theater in the 20th century and their evolution in the 21st century. The material to be considered ranges from Augusto Boal’s “legislative theater” where audience members take over the action

of the performance to exercise influence in local politics, to Spalding Gray’s monologues which test the limits of subjectivity, to Lin Manuel Miranda’s take on Hamilton’s biography as a subversion of the traditional power structure in American politics, and Anna Deveare Smith’s manifesto for social change.

Beyond examining the development of nonfiction theater, we will consider the role of artists in this enterprise. When does the activist become an actor? When does the actor become an activist? At the same time, we will create nonfiction theater of our own. Students will experiment with methods of adapting and performing material from everyday reality, current and historic. Media provides a spine in much of nonfiction theater. For purposes of this class, media will include visual imagery, live and recorded sound and music, as well as computer-generated augmentation. These resources will be examined and then experimented with as a method to enhance storytelling and/or as an alternative to the standard logic of storytelling.

TDM 184L

Disability, Debility and Performance

Debra Levine

This course will serve as an introductory exploration of the intersection between the field of disability studies with theater and performance. We will investigate examples of how disability has been represented on the stage and in expressive culture; how theater, performance, and expressive culture have contributed to the notions of which bodies are considered disabled in different contemporary and historical cultures; and how the aesthetics of popular forms of theater and performance have historically invalidated the premise that disabled bodies are rhetorical and virtuosic. Through reading and viewing theater and performance art (both live and digital) that engaged with disability and disability culture, we will survey the impact of disability activism on what now constitutes “normal” embodiment and the expansion of who is allowed to flourish in society. We will consider the contri-

THEATER, DANCE & MEDIA COURSE CATALOG

bution of resistant discursive frameworks such as “crip” and “queer.” And finally, we will reflect on performances that highlight how liberal frameworks of disability and disability pride have become weaponized by nation-states that have adopted debility as a form of biopolitical oppression. Queer theorist Jaspir Puar distinguishes state-inflicted injury on civilian populations--the state’s assumption of the “right to maim,” where the stage designates certain populations available for injury and privileges the disabled status of others--as the phenomenon that limits and revises the frameworks of disability identity, rights, and culture. By watching, reading, and making theater, dance and performance that intersects with these concerns, we will contend with how disability functions at the intersection of imperialism and racialized capital.

TDM 185G

Intermediality - Literature, Image, Performance

Cécile Guédon

This is an introductory course which explores various ways of theorising the interaction between literature and other art forms (music, visual arts, performing arts). We will thus be looking at the interrelation between literature, image, performance; we will try to understand their triangular definition, with various historical configurations. The overall idea is to refine a trans-medial narratology applied to the field of performance specifically. In the last couple of decades, narrative has been positively recuperated by the performing arts, which were once overtly hostile to any assimilation to a plot or a storyline. However, what we have seen so far has been restricted to theorizations of narrative in dance (Susan Foster) or theatre studies (Claudia Breger); at both ends of this spectrum--from dance, as predominantly gestural, to theatre, as predominantly verbal--there seems to be a strong, cumbersome tie to a language-based narratology.

In this course, we will, in turn, seek to identify features of narrativity, which could be transposable to the in-between, dialogic and relational field of performance. Part of the difficulty is that performance is a profoundly intermedial endeavor, and is anything but a stable object of research. Performance is also a dangerously all-encompassing term. In the last fifty years, “performance” has come to characterize an increasingly large number of choreographic pieces-- from early modern court dances to baroque operas, from classical ballet to modern dance, from postmodern dance to post-war “happenings” or contemporary “installations.” Such a shift from dance to performance has been observed as a corollary development in twentieth-century practices, following a consistent enlargement from modern dance, to post-modern dance and rival categories such as “happenings”, finally (and temporarily) stabilizing with the wide-ranging notion of “performance.” We can agree on using “performance” as a productive term, encompassing a large sample of case-studies. But how can we manage the generality of the term when we are by the same token seeking highly specific instances of residual, exceptional and scarce narrativity in our case-studies? Can we establish key features of narrativity pertaining to performance as a medium?

African and African American Studies

AFRAMER 145X

The Hip-hop Cipher: "These are the Breaks"

Marcyliena Morgan

The Hip-hop Cipher is an in-depth look at aspects of hip-hop. It is for students who have taken courses on hip-hop 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 hip-hop 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 hip-hop albums (*Illmatic, The BluePrint, The Chronic, College Dropout, The Minstrel Show*). "Diggers" from around the world travel from country to country, from record shop to basement, in search of the original "breaks" used for these albums, in some cases for 10+ years. This course examines the important break beats in hip-hop and the cultural, political and social movements and contexts that the beats, songs and production represented.

Comparative Literature

COMPLIT 133

Shakespeare and the Globe

Marc Shell

This course examines literary, theatrical, and cinematic adaptations of Shakespeare's plays in Africa, the Americas, Asia, Europe and the Middle East. Students learn how artists, including Shakespeare, have used creative production of the past to understand and address concrete issues and problems of the present, including political scandal and persecu-

tion, imperial domination, and racial and ethnic biases and oppression. We also explore the continued vitality worldwide of theater and the arts, as well as their constant transformations throughout time and space.

English

ENGLISH 90SR

Shakespeare's Rome

Leah Whittington

This course investigates Shakespeare's lifelong engagement with the literature, politics, and culture of ancient Rome. It will give careful attention to the three "Roman Plays" - *Julius Caesar, Antony and Cleopatra, and Coriolanus* - but will also consider the larger role of classical antiquity in Shakespeare's development and achievement as a dramatist.

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 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.

THEATER, DANCE & MEDIA COURSE CATALOG

Freshman Seminar

FRSEMR 35N

The Art and Craft of Acting

Remo Airdali

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 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 65

German Drama and Theater

Lisa Parkes

Close reading, analysis, and full production of a play in German. The first part provides an introduction to a small selection of dramas, dramatic theory, the vocabulary of theater, as well as intensive pronunciation practice. The second part focuses on the rehearsal and production of a German play. Students participate on stage and collaborate on different aspects of the production, including costumes, set, sound, and program. Two performances take place at the end of term. Conducted in German.

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 193R

Understanding Wagner's Ring

Alexander Rehding and Eric Nelson

This seminar brings together Wagner's music and the political philosophy that informs it. The Ring of the Nibelung (1876), that monumental work of four massive operas (or "music dramas," as Wagner preferred calling them), sums up the ambitions of the European nineteenth century. This complex allegory of power and redemption has long been recognized as an intensely political and philosophical work; modern stagings often focus on the politics articulated in the opera, whether it is socialism, totalitarianism, or environmental destruction. Our seminar will focus on various nineteenth-century intellectual contexts.

MUSIC 194R

Special Topics: Proseminar; Music and Lyrics

Katherine Pukinskis

Musical theatre tells its stories through a blend of spoken words in scenes, and text in song. In combination with music, words blur the edges between "real life" and "song" in a performance, clouding our understanding of where reality begins and ends in the theatre and on stage. Text can communicate a message; it can become the driving force for musical motives. Text can be presented in extended metaphor and mind-boggling tongue twisters.

Each week in Music and Lyrics, we will look at a different musical and unpack how text plays a role in the overall structure, content, and resultant effect of a performance of the work. The musical as primary source will be supplemented by readings on reception, poetry, performance and performativity, text setting, and other critical analyses. As part of this course, students will watch videos, listen to recordings, see live performances, and speak with experts in the field. Works of focus may include (but are definitely not limited to): *A Chorus Line*, *The Sound of Music*, *Rent*, *West Side Story*, *The Wiz*, *Hamilton*, *Cats*, and *The Producers*. In addition, students will get a glimpse inside "The Room Where It Happens" as they speak with Scott Wasserman, the Ableton Programmer for *Hamilton*, about what it's like to adjust music to every new cast that takes on the hit musical.

MUSIC 218R

20th-Century Music: Seminar, Race and American Musical Theatre 1900-1950

Carol Oja

This seminar explores the complex history of African Americans in musical theater, beginning in the late nineteenth century and concluding in the first half of the twentieth. It encompasses shows with all-black casts and creative teams (*In Dahomey* 1903; *Shuffle Along* 1921) and those with black casts and white creative teams (notably *Porgy and Bess* 1935). The gradual (and fitful) racial desegregation of casts is

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also explored, beginning with *Show Boat* (1927); and the persistence of (and resistance to) racial stereotypes is analyzed. Early in the semester, we will attend *The Black Clown* at A.R.T., and central figures from the production will visit class.

Near Eastern Languages and Civilizations

ISLAMCIV 184

Muslim Devotional Literatures in South Asia: Qawwalis, Sufiana Kalam (Sufi Poetry) and the Ginans

Ali S. Asani

This course explores traditions of Islamic spirituality in South Asia through the lens of three genres: the qawwali, concerts of mystical poetry; sufiana kalam, Sufi romantic epics and folk poems; and the ginans, hymns of esoteric wisdom recited by the Satpanthi Ismailis. Since these genres represent examples of language, symbols and styles of worship shared across Islamic and non-Islamic denominational boundaries, we will also examine their relationships with other Indic traditions of devotion, particularly those associated with the so-called sant and Hindu bhakti movements. Special emphasis will be given to the impact of contemporary political ideologies, globalization and the revolution in media technology on the form and function of these genres and their relationship with contemporary communities of faith in South Asia and beyond.

Slavic

SLAVIC 114

Squaring the Circle: Russia, Art, Revolution

Daria Khitrova

Wherever an avant-garde movement sprang up, its artists would announce they were there to change the world. Nowhere did this promise come closer to fruition than in Russia of the 1920s. This course explores Russian and Soviet avant-garde art and its most radical manifestations in literature and dance, on stage and screen,

in visual arts and in the ways of life. We will examine the way art and political revolution impact each other and focus on the many "isms," avant-garde and otherwise, that shaped society and the arts during a period of rapid modernization and experimentation: Futurism, Suprematism, Constructivism, Productivism and others. We will look at works by Malevich and Meyerhold, Tatlin and Mayakovsky, Rodchenko and Stepanova, Nijinsky and Meyerhold, Vertov and Eisenstein.

SLAVIC 141

Performing Arts and Cultural Performances in Russia (Medieval to Contemporary)

Julie A. Buckler

Surveys and samples Russian drama, opera, ballet, film, musicals, and performance art in medieval, imperial, Soviet, and contemporary post-Soviet culture. What is distinctive about the Russian tradition in performing arts? How has this tradition renewed itself with the changing times? How have these works been interpreted and performed outside of Russia? Includes works by Gogol, Pushkin, Musorgsky, Chekhov, Blok, Stravinsky, Mayakovsky, Eisenstein, Kharms, Alexandrov, Shostakovich, Bogaev, Krymov, Stoppard. For context, we also examine cultural performance in Russian life, as it figures in religious ritual and folk tradition, monarchy and court, commemorative practices, political life and protest art, identity formation, and the everyday.

SLAVIC 142

Russian and Soviet Avant-Garde Theater

Daria Khitrova

Explores the wave of radical reforms and revolutions in drama, staging and acting methods and systems, from Anton Chekhov and Konstantin Stanislavsky to Vladimir Mayakovsky and Vsevolod Meyerhold. Examines plays and productions against the broader Russian and early Soviet cultural, political and social background. Key notions include: emotional memory, biomechanics, Constructivism, theatricaliza-

tion of life. Follows the effects innovative theories and practices in Russian and Soviet theater had on the style of film and stage productions as well as theater and drama studies across Europe and in the United States, including Brecht's *Verfremdung*, Method acting, and performance theory.

Visual and Environmental Studies

VES 150A

Film Directing: From Script to Screen

TBA

The course guides the students through different stages of filmmaking, from script to finished film. Students develop short film scripts which they will make at the end of the course. Emphasis is placed on directing actors, single-camera blocking, and the role of camera work in its narration of the story. Film professionals will occasionally be invited to conduct some workshops with students. In-class screenings and critiques of student assignments form an important component of the course.

MORE LEARNING OPPORTUNITIES

Tech and Production Training Modules

Students are invited to attend any one of our eight two-hour tech and production training modules (and concentrators are encouraged to do so, as soon as possible after enrollment in the concentration and before their senior year, as this is one of TDM's graduation requirements). These modules equip students with basic knowledge of theater production and ensure their safety and that of others while working in and on productions. Modules take place in Farkas Hall, 12 Holyoke Street. Registration is required. For more information and to register, visit tdm.fas.harvard.edu.

Friday, September 21

10am-12pm Stage Management

1pm-3pm Theater Safety

Friday, September 28

10am-12pm Costume Design

1pm-3pm Scenic Production

Friday, October 12

10am-12pm Producing

1pm-3pm Lighting Design

Friday, October 19

10am-12pm Administrative Structures: Commercial & Non-Profit

1pm-3pm Audio/Visual Projection Design

TDM Concentration Productions

Practical production work teaches students how to navigate the collaborative process of theater making. Every year, TDM invites guest artists, all professionals in their fields, to lead the creative teams of our concentration productions. Concentration theater and dance productions enable students to combine the various skills acquired in both studio-classes and seminars under the guidance of highly skilled theater and dance professionals.

The TDM Production Studio (TDM AR/BR/CR/DR) frames and involves participation in Theater, Dance & Media's yearly professionally directed, choreographed and designed productions. The preponderance of time for this course is dedicated to the rehearsal process and performances, where the integration of theory and practice, and theater, dance, and media take place. For more information, visit tdm.fas.harvard.edu.

MASTERCLASSES AND MORE

List as of August 2018. Please visit tdm.fas.harvard.edu for more details and RSVP.

Fall 2018

Chanel DaSilva and Zack Winokur	Choreographer & Director, collaborators on American Repertory Theater's <i>The Black Clown</i> Sat Sept 8, 1-2:30pm at the Harvard Dance Center
Ayodele Casel	Visiting Artist in Tap Dance
AXIS Dance Company	Visiting Artists in Physically Integrated Dance in partnership with the Law School Disability Project Tues Nov 13, Time TBD at the Harvard Dance Center
Carlos Lopez	Visiting Artist in Ballet Thurs Nov 29, 7-9pm at the Harvard Dance Center

Spring 2019

Nejla Yatkin	Visiting Artist
Bill T. Jones/Arnie Zane Dance Company	Visiting Artist
Belinda McGuire	Visiting Artist
Michael Greyeyes	Artist-in-Residence

Perspectives on Performance

Perspectives on Performance invites prominent artists and academics from different disciplines to speak about their work in and on interdisciplinary performance. For more information and full schedule, please visit tdm.fas.harvard.edu.

Stanya Kahn	Video Artist Thurs Oct 18, 6-7:30pm at Farkas Studio 303
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More Perspectives on Performance guests will be announced soon!

TDM WELCOMES

Lecturer in Playwriting



Phillip Howze is a playwright whose work has been developed or produced at American AF Festival, Bay Area Playwrights Festival, BRIC-Arts Media, The Bushwick Starr, Clubbed Thumb, PRELUDE 2015, The Public Theater, San Francisco Playhouse, SPACE at Ryder Farm, and Yale Cabaret. A graduate of Yale School of Drama, he is a Fellow of the Sundance Institute Theater Lab, a Lucas Artist Fellow at Montalvo Arts Center, a 2050 Fellow at New York Theater Workshop, and a Resident Writer at Lincoln Center Theater. His NY playwriting debut *Frontieres Sans Frontieres* premiered in a sold-out, extended engagement at The Bushwick Starr and was named one of the “10 Best Theatrical Productions of the Year” by *New York Magazine*.

Courses: TDM 164H Playwriting: Ritual Practice and Curious Worlds (Fall 2018)
TDM 165H Playwriting: Intersecting Americas (Spring 2019)

Harvard College Fellow in Media Practice

Young Joo Lee was born in Seoul, South Korea. She spent her adolescence in Germany and Korea. The difference in culture, language and the relationship between national and personal identity became the central interest during this period. Lee finds inspiration in her dreams, personal and political histories to create sculptures, drawings, and performative pieces. Her recent animation videos are a compilation of these mediums, which reflect the structure of a scroll in order to take the viewer on an imagined journey. Her work is a glimpse into how our environments are not only outside of us but how they truly alter our perception as a whole, informing our personal identities. Young Joo Lee currently lives and works in Boston/Los Angeles. She earned a BFA in Painting from Hongik Arts University, Korea, a Master's degree in Film from Städelschule, Frankfurt Germany, and an MFA in Sculpture from Yale University. Lee has exhibited her work nationally and internationally. Her recent solo exhibitions were at Ochi Projects in Los Angeles and at Alternative Space Loop in Seoul, Korea. She is the recipient of Incheon Art Platform International artist residency Award (2017), HP Blended Reality Grant (2016-17), Alice Kimball Traveling Fellowship, Fulbright Scholarship - Film & digital media (2015-17), Hesen Film Funding for animation (2013), and DAAD artist scholarship (2010-12).



Courses: Playwriting: TDM 169L Immersive Storytelling Using Mixed Media (Fall 2018)

TDM GUEST DIRECTORS

Ashley Tata, Oct-Dec 2018

Ashley Tata is a New York-based director of contemporary opera, multi-media performances and immersive experiences. Her work has been seen in venues and festivals throughout the U.S. and internationally including National Sawdust, The Kitchen, EMPAC, Dixon Place, HERE Arts Center, PROTOTYPE Festival, The Crossing the Line Festival, the Holland Festival, The National Centre for the Performing Arts in Beijing, Fargo-Moorhead Opera, and the Richard B. Fisher Center at Bard College. In the 18/19 Season her production of David T. Little's *Soldier Songs* will have its LA Opera premiere, her production of Kate Soper's *Ipsa Dixit* will be presented at the Miller Theater as part of their Composer Portrait series, she will stage the NYC premiere of Huang Ruo's opera *Bound* with Fresh Squeezed Opera and her staging of David T. Little's *Soldier Songs* will be presented with Opera ATX, Austin Opera. She earned her MFA at Columbia University and has taught or guest taught at Marymount Manhattan College, Colgate College, Bard College, LIU Post and NYU. She is the recipient of the Lotos Foundation's Emerging Artist Award in Arts and Sciences and a winner of the 2017 Robert L. B. Tobin Director/Designer grant.



TDM Production: *The Sins of Mahagonny*, Dec 6-9 at Farkas Hall

Morgan Green, Mar-May 2019



Morgan Green is a theater director and co-founder of New Saloon (newsaloon.org), a Brooklyn-based experimental theater company. She makes theater primarily to hear people laugh and occasionally to stir and distress them. Most recently she caused an upset by updating *The Music Man*, a beloved old-school musical with sweet tunes and tone-deaf politics. This was part of her "director-driven" season at The Sharon Playhouse where she also directed Caryl Churchill's spooky one-act, *Far Away*, as well as the latest and greatest version of New Saloon's *MINOR CHARACTER*, an experimental multi-translation adaptation of Chekhov's *Uncle Vanya*. Morgan frequently collaborates with playwrights Sarah DeLappe (*The Wolves*), Sarah Einspanier (*I LOVE SEAN*), Milo Cramer (*Cute Activist*), and choreographer Ani Taj (*The Dance Cartel*). Morgan was the Associate Director for *Amelie*, A New Musical on Broadway directed by Pam MacKinnon. She is a New Georges Affiliated Artist, an alumni of the Lincoln Center Director's Lab and Williamstown Theater Festival Directing Core, and a 2014-2015 Bob Moss Directing Resident at Playwrights Horizons.

TDM Production: TBD, May 2-5 at Farkas Hall

TDM GUEST CHOREOGRAPHERS

Fall 2018

Visiting TDM 145B Contemporary Repertory: Dance Authorship in the 21st Century

Sidra Bell is currently a Master Lecturer at the University of the Arts in Philadelphia and an Adjunct Professor at Ball State University in Indiana. She holds a BA in History from Yale University and an MFA in Choreography from Purchase College Conservatory of Dance. As artistic director of Sidra Bell New York, Bell is an award-winning choreographer and her work has been seen throughout the United States and across the globe. Bell is the Creative Director of MODULE, a New York City based immersive laboratory for movement and theater artists.

Bell has received many commissions from institutions and companies internationally and created over 100 new works notably for BODYTRAF-

FIG, Ailey II, The Juilliard School, NYU Tisch School of the Arts, Alonzo King's LINES Ballet School, LEVYdance, Robert Moses' KIN, Visceral Dance Chicago, Springboard Danse Montréal to name a few. Bell was a cultural ambassador in Sofia, Bulgaria in 2014 and 2015 (made possible by Movement Research, Trust for Mutual Understanding, and Derida Dance Center). She has collaborated with the internationally acclaimed women's chorus Karmina Slovenica in Slovenia and was the commissioned choreographer for the feature film TEST, set in San Francisco during the height of the AIDS crisis in 1985 written/directed by Chris Mason Johnson (Frankfurt Ballet/White Oak Project). Sidra Bell was in residence at Harvard Dance Center in the Fall of 2016 and created a dance installation in collaboration with Jill Johnson for The Harvard Dance Project titled *WUNDER*.



Peter Chu is a distinguished choreographer and performer who strives to push the physical bounds of dance. He received his BFA from The Juilliard School (under the direction of Benjamin Harkavy), and 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.

In 2008, Chu formed a Las Vegas project-based company—chuthis. His multi-disciplinary dance company combines innovative lighting and sound with live contemporary movement. Chuthis also provides movement classes at universities and dance programs domestically and

abroad and hosts its own annual movement intensive.

Recipient of the 2010 A.C.E. Capezio Award, Chu was also honored as selected choreographer for the Perry-Mansfield New Works Festival (directed by Linda Kent) and choreographed for the ninth and tenth seasons of *So You Think You Can Dance*. He has created pieces for Naomi Stikeman (Çaturn; consulted by Robert Lepage), Orlando Ballet Theatre, Hubbard Street 2, Giordano Dance Chicago, Houston Met Dance Company, and New Dialect. He has also created for Nederlands Dans Theater (NDT) Summer Intensive (2013, 2014, 2016), Springboard Danse Montréal (principal company), The Juilliard School, SUNY Purchase, Brigham Young University Contemporary Dance Theatre, Southern University of Utah, and Alvin Ailey Certificate Program. Peter Chu was in residence at the Harvard Dance Center in the Spring 2018 and created a new work titled *Fitting Out* on The Harvard Dance Project, along with choreographers Chanel DaSilva and Shamel Pitts.



Cindy Salgado trained in multiple styles of dance and continues to explore a range of inspirations. After graduating from the Juilliard School in 2005, with the Princess Grace Award, she began freelancing in New York. She danced for Azure Barton & Artists on many diverse projects such as Busk and Mikhail Baryshnikov's *Hell's Kitchen Dance Tour*. She has been an assistant for Andy Blankenbuehler in preproduction for *The Wiz*, *In The Heights*, and *Bring It On* and recently did a workshop for Pan. Cindy has worked for Mia Michaels as both a performer and an assistant on projects like *So You Think You Can Dance*, *Delirium* (a Cirque du Soleil production), and Anna Vissi concerts in Greece. She performed

in the first chuthis full evening work in 2008. She has taught and choreographed for dance schools throughout the United States and has been a guest teacher at Santa Clara University. She is a co-founder and teacher for Artists Striving To End Poverty, an outreach organization that provides arts programming for underserved children in New York, Florida, South Africa, and India. Cindy is honored to have joined Kidd Pivot in January 2009 for the creation of *Dark Matters*.

TDM VISITING FACULTY

Fall 2018



Mimi Lien is a designer of sets/environments for theater, dance, and opera. Arriving at set design from a background in architecture, her work often focuses on the interaction between audience/environment and object/performer. She hails from New Haven, CT and is based in Brooklyn, NY.

She was recently named a 2015 MacArthur Fellow, and is the first set designer ever to achieve this distinction. Selected work includes *Natasha, Pierre, & the Great Comet of 1812* (Broadway, Lortel Award, 2013 Hewes Design Award), *John* (Signature Theatre, 2016 Hewes Design Award), *Appropriate* (Mark Taper Forum, LA Drama Critics Circle Award), *Preludes, The Oldest Boy* (Lincoln Center), *An Octoroon* (Soho Rep/TFANA, Drama Desk and Lortel nominations), *Black Mountain Songs* (BAM Next Wave). Her stage designs have been exhibited in the Prague Quadrennial in 2011 and 2015, and her sculptures were featured in the exhibition, *LANDSCAPES OF QUARANTINE*, at the Storefront for Art and Architecture.

Her designs for theater, dance, and opera have been seen around the U.S. at such venues as Lincoln Center Theater, Signature Theatre, Playwright's Horizons, the Public Theater, Berkeley Repertory Theatre, The Joyce Theater, Goodman Theatre, Soho Rep, and internationally at Perm Opera and Ballet Theatre (Russia), Intradans (Netherlands), National Theatre (Taiwan), among many others. Mimi Lien received a B.A. in Architecture from Yale University (1997) and an M.F.A. in Stage Design from New York University (2003). She is a company member of Pig Iron Theatre Company and co-founder of the performance space JACK.

Course: TDM159A Fictional Architecture: Design Studio for Performance

David Michalek was born and raised in California. He lives and works in New York City. Michalek's body of work ranges from photography, drawing, video/sound installations and live performance to site-specific works of public art. His focus over the past ten years has been closely tied to his interest in the contemporary person, which he explores through the use of performance techniques, storytelling, movement and gesture. His work in video has been focused on capturing marginal moments—carefully staged—that with minimal action develop density through the interplay of image, sound and most especially time. Exploring notions of durational and rhythmic time (as opposed to the referential time used in cinema) in both form and content, his works engage in intimate yet open narratives. His recent work considers the potentiality of various forms of slowness alongside an examination of contemporary modes of public attention.



Course: TDM 182A Art and Empathy

TDM VISITING FACULTY

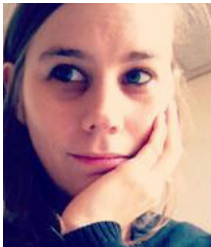
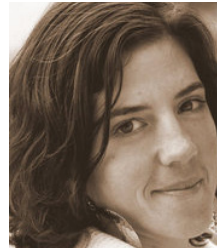
Spring 2019



Kay Matschullat is an accomplished director, producer, educator, and founder whose work is dedicated to deconstructing barriers and exploring inventive collaborations. Directing credits include the classics *Threepenny Opera*, *All's Well That Ends Well*, *Skin of Our Teeth*, and *Love's Labour Lost*; stage premiers of *Dimetos* and *Echoes of a Thousand Hills* with Mashirika Theater in Rwanda; and Carson McCullers *Talks About Love* with Tony Award-winning composer Duncan Sheik and songwriter Suzanne Vega (nominated for a Drama Desk Award). A magna cum laude graduate of Harvard College and recipient of a Master of Arts degree from NYU, Matschullat's awards include an NEA Directing Fellowship, a TCG Fellowship, a

Rubin Foundation Production Grant, a Fulbright Senior Fellowship, and Harvard's Rudolf Arnheim Award for Interdisciplinary Work. As an artist and educator, Matschullat served on NYU's Tisch full-time faculty for over two decades and taught in Princeton University's Theater and Dance program. Matschullat has held artistic residencies at Dartmouth College, Harvard College, CALARTS, SCAD, and Duke University.

Sharon Kivenko is a scholar and performance artist. She got her PhD in Social Anthropology from Harvard University in 2016. Sharon's research and art live at the intersections of performance, embodiment, and social belonging. Her work as an ethnographer, as a professor, and as a dance-artist moves distally from the body to consider the kinds of social encounters that influence and determine individual and communal being-in-the-world. The main focus of Sharon's academic research has been on the performed ways in which professional dancers and musicians from Mali, West Africa garner social recognition in local, national, and transnational arena. Her research is part of a larger set of scholarly efforts in dance studies, social anthropology, and gender studies to highlight the complex relations among arts production, labor, migration, and citizenship; relations that themselves illuminate how paying attention to somatic modes of being in the world reveal nuanced perspectives on race, gender, class and sexuality. A member of the Somerville-based arts collective, Excavate, Sharon explores with her collaborators the dusty corners and edges of our social consciousness, asking questions about what it means and what it feels like to navigate and re-form urban environments in these times of ecological, social, economic and political disharmony.



Cécile Guédon is a Visiting Lecturer in Theatre, Dance and Media and a Research Associate in Comparative Literature (2018-2019). She was previously a Lecturer in Comparative Literature (2015-2018) and a post-doctoral Research Associate at the Romance Languages and Literatures and Visual and Environmental Studies Departments at Harvard University (2014-2015). Her first monograph *Abstraction in Motion: A Choreographic Approach to Modernism* is currently under review (2018); she is currently working on her second book project on improvisation and embodiment. Cécile has held research positions at the Centre for European Studies (UCL, London) CRAL (EHESS, Paris), the International Research Training Group Interart at the

Institut für Theater- und Tanzwissenschaft (FU, Berlin), the Department of Arts, Culture and Media at the University of Groningen (NL), the MediaLab and the Department Art, Culture and Technology at MIT. She was the Curator in Residence at the Momentum Gallery, Kunstquartier Bethanien, Berlin in 2017, and has been offered residencies at the Myrfield Institute for Cognition and the Arts (MA) and at the Cochlea Dance Lab in Athens (Greece) in 2018. Between 2015 and 2018, she has given Masterclasses in the UK, USA, Canada, and Europe—including the Yale School of Architecture, and STUK (A House for Dance, Image and Sound) in Leuven (Belgium). She has received five Awards for Excellence in Teaching and two Thomas T. Hoopes Prizes for Excellence in Thesis Advising. As a doctoral student, she received three prizes for outstanding contribution (Harvard, ACLA, 2009; Stanford, Society of Dance History Scholars, 2009; Berlin Academy for the Arts and Sciences, 2010). At the Mahindra Center for the Humanities, she led the Mellon Interdisciplinary Seminar: Panaesthetics—A Colloquium on the Visual Arts, Literature and Music (2015-2018). She is member of the editorial board for the peer-reviewed journal *Evental Aesthetics* (UCLA/University of Southern California).

TDM PEOPLE

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Cécile Guédon, Visiting Lecturer	Justin Paice, Visiting Lecturer
Phillip Howze, Lecturer in Theater, Dance & Media	Julia Smeliansky, American Repertory Theater
Sharon Kivenko, Visiting Lecturer	Andrew Will, Visiting Lecturer
Johnny Kuntz, American Repertory Theater	Mario Zambrano, Lecturer in Theater, Dance & Media
Young Joo Lee, Harvard College Fellow	

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Sheryl Chen, Staff Assistant	Joe Short, Production Technician
Andrew Gitchel, Production Manager	James Stanley, Artistic Producer
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THEATER, DANCE & MEDIA

Theater, Dance & Media is an interdisciplinary undergraduate program, which integrates the study of theater, dance and media with their practice, responds to both the Report of the Task Force on the Arts' demand "to make the arts an integral part of the cognitive life of the university," as well as to a consistent appeal from students over many decades to have a theater major at Harvard. Drawing on the many resources dedicated to the performing arts at the university, including the American Repertory Theater (A.R.T), the Harvard Theater Collection of Houghton Library, the Office for the Arts, the Dance Center, the Music Department, and the Department of Visual and Environmental Studies (VES), this new concentration offers students the opportunity to investigate the myriad ways that theater, dance, and media have been an ever-present part of human life.

**THEATER,
DANCE &
MEDIA**

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