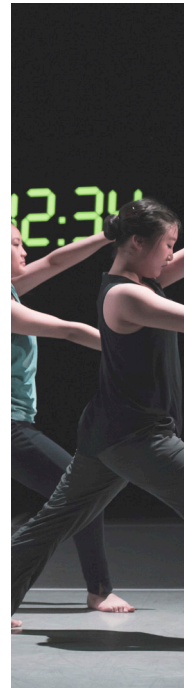
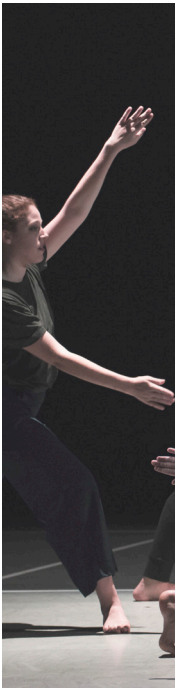


THEATER, DANCE & MEDIA



2019-2020
COURSE CATALOG



HARVARD
Faculty of Arts and Sciences

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(2, 4 L-R): Production photo from *The Danube*. May 2019. ©GretjenHelene.net

WELCOME FROM THE CHAIR

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

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

TDM opens up a world of invaluable creative possibilities, through both student-generated and professionally-led productions. Do not miss the priceless opportunity to work this year under the inspiring direction of New York City-based interdisciplinary artists Carmelita Tropicana and Kaneza Schaal!

The undergraduate program in TDM also provides a home for a wide range of thought-provoking master classes and guest lectures at Farkas Hall and the Harvard Dance Center, which both welcome prominent artists and visionary intellectuals to share their work in and on the many interconnected performing arts disciplines.

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

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

Sylvaine Guyot
Chair of the Committee on Theater, Dance & Media
Professor of Romance Languages and Literatures

PATHWAYS

First or second-year students interested in exploring the range of offerings in Theater, Dance & Media are encouraged to begin with these introductory courses that count towards concentration credit.

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

T: THEATER theater & performance

Is acting or directing your passion? Are you unclear about what devised theater is but game to try it out? Interested in how a show comes together?

The following classes are some that allow you to explore these crafts at a college level and even participate in a professionally directed show.

TDM 90AR	Production Studio: Queer Cabaret
TDM 90BR	Production Studio: Creating Original Work
TDM 109	Beginning Acting Through Scene Study and Monologue Work
TDM 115	Acting Shakespeare
TDM 129B	Performing Puppetry
TDM 130R	Directing
TDM 173X	Acting and Authenticity
TDM 194	Making of a Musical
FRSEMR 35N	The Art and Craft of Acting

Would you like to explore writing for the stage?

TDM CKR	Introduction to Playwriting Workshop
TDM 164H	Playwriting: Ritual Practice and Curious Worlds
TDM 165H	Playwriting: Intersecting Americas
ENGLISH CTV	Writing for Television: Developing the Pilot: Workshop

Do you want to understand how the stage can change the way we understand ethnic, social, and national identities?

AFRAMER 120X	African American Theater, Drama, and Performance
ENGLISH 162BB	Broadway Bodies, or Representation on the Great White Way
FRENCH 226	How to Read Theater: History of Drama: Theories of Representation
GENED 1113	Race, Gender, and Performance
SPANSH 126	Performing Latinidad
TDM 149U	Hip Hop Dance: Exploring the Groove and the Movement Beneath and Beyond the Beat

Have you wondered how designers conjure up visual and auditory worlds on stage? Are you interested in designing and fabricating projections, costumes, sets, sounds, and lights for theater, dance or performance?

TDM 150	Directorial Concepts and Set Design of the 20th and 21st Centuries
TDM 151	Design Foundations: Scenography Studio
TDM 155	Techniques in Theater Design and Technology
MUSIC 160R	Composition: Proseminar

D: DANCE AND PERFORMANCE

studio classes & critical studies

Are you interested in opportunities to explore a new physical practice? Or to learn how movement connects to other fields?

TDM 143	GAGA People: Movement Language
TDM 146	Motion on Camera: In Studio
TDM 147	Deconstructing a Novel for Choreographic Thinking
TDM 149U	Hip Hop Dance: Exploring the Groove and the Movement Beneath and Beyond the Beat

Or would you like to advance your current performance and movement research?

TDM 90DR	Production Studio: Harvard Dance Project
TDM 143B	Gaga Dancers: Movement Language

M: MEDIA

the intersection of media-based technologies with live arts

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

TDM 146	Motion on Camera: In Studio
TDM 167L	Digital Media Performance
TDM 169C	Uproot Aesthetics: Interdisciplinary Temporalities in Performance
TDM 169L	Immersive Storytelling Using Mixed Media
EAFM 201	Media Mix: Representations and Meaning Between Media in Japan: Seminar

THEATER, DANCE & MEDIA COURSE CATALOG

Courses in TDM are taught by faculty from a variety of departments and concentrations within FAS.

FALL 2019 COURSES

Theater, Dance & Media

TDM CKR	Introduction to Playwriting: Workshop
TDM 90AR	Production Studio - Queer Cabaret
TDM 91R	Supervised Reading and Research
TDM 98	Junior Tutorial
TDM 99A	Senior Tutorial (limited to concentrators)
TDM 109	Beginning Acting Through Scene Study and Monologue Work
TDM 111	The Actor in Rehearsal: Practical Techniques
TDM 119	Vocal Production for the Stage
TDM 120	What's so Funny?: Introduction to Improvisational Comedy
TDM 129B	Performing Puppetry
TDM 130R	Directing
TDM 134R	CoLLab: Methods and Practices of Arts Collaboration
TDM 143	GAGA People: Movement Language
TDM 147	Deconstructing a Novel for Choreographic Thinking
TDM 149U	Hip Hop Dance: Exploring the Groove and the Movement Beneath and Beyond the Beat
TDM 150	Directorial Concepts and Set Design of the 20th and 21st Centuries
TDM 164H	Playwriting: Ritual Practice and Curious Worlds
TDM 169C	Uproot Aesthetics: Interdisciplinary Temporalities in Performance
TDM 169L	Immersive Storytelling Using Mixed Media

East Asian Languages and Civilizations

CHNSLIT 235 Theater and Theatricality in Early Modern China

English

English CTV Writing for Television: Developing the Pilot: Workshop

English 90CB Chekhov/Beckett

English 121CG Shakespeare after Hamlet

English 162BB Broadway Bodies, or Representation on the Great White Way

Freshman Seminars

FRSEMR 35N The Art and Craft of Acting

FRSEMR 63D Ancient Greek Tragedy for the 21st Century

General Education

GENED 1087 Multisensory Religion: Rethinking Islam Through the Arts

Germanic Languages and Literatures

GERMAN 65 German Drama and Theater

Music

MUSIC 20 Opera

MUSIC 160 Composition: Proseminar

MUSIC 193R Topics in Music from 1800 to the Present: Proseminar

Romance Languages & Literatures

FRENCH 80 French Theater across Time: An Introduction to Performance

FRENCH 226 How to Read Theater: History of Drama/Theories of Representation

SPANSH 126 Performing Latinidad

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SPRING 2020 COURSES

Theater, Dance & Media

TDM CAMR	Advanced Playwriting: Workshop
TDM 90BR	Production Studio: Creating Original Work
TDM 90DR	Harvard Dance Project
TDM 91R	Supervised Reading and Research
TDM 97	Sophomore Tutorial: Theater, Dance & Media: See it. Do it. Make Theory.
TDM 98	Junior Tutorial
TDM 99A	Senior Tutorial: Senior Thesis Project (limited to concentrators)
TDM 109	Beginning Acting Through Scene Study and Monologue Work
TDM 112R	Advanced Acting: Contemporary Texts
TDM 115	Acting Shakespeare
TDM 119B	Vocal Production for Performers
TDM 131	Directing Lab
TDM 143B	Gaga Dancers: Movement Language
TDM 146	Motion on Camera: In Studio
TDM 151	Design Foundations: Scenography Studio
TDM 155	Techniques in Theater Design and Technology
TDM 161	Live Art from Archival Sources: Devised Theater Workshop
TDM 165H	Playwriting: Intersecting Americas
TDM 167L	Digital Media Performance
TDM 173X	Acting and Authenticity
TDM 194	Making of a Musical

African and African American Studies

AFRAMER 120X African American Theatre, Drama, and Performance

Classics

CLASPHIL 261 Aeschylus: New Approaches to Early Tragedy

East Asian Languages and Civilizations

EAFM 201 Media Mix: Representations and Meaning Between
Media in Japan: Seminar

English

ENGLISH 90SD Staging Shakespeare

General Education

GENED 1113 Race, Gender, and Performance

Slavic Languages and Literatures

SLAVIC 259 Chekhov: Texts and Performances

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

Production Studio: Queer Cabaret

Carmelita Tropicana

From the Dadaist's Cabaret Voltaire, to the jazz cabarets of Harlem, to the downtown NYC queer scene, cabaret as a non-traditional theatrical form is often associated with social and artistic subcultures. In this practice-based course, students will explore the history of cabaret and its relationships to queer art practice, politics, and community. Over the course of the

semester, each student will create a cabaret act for performance. This work will ultimately become the content for TDM's fall production.

TDM's fall production will be an original evening of cabaret performance directed by legendary performance artist Carmelita Tropicana and designed by Machine Dazzle, both of whom will be in residence throughout the production period. The content of this show will be devised from the work of students in Tropicana's Production Studio class: Queer Cabaret. Students taking the class will be cast in the roles they create for themselves through their course work. Students may also choose to apprentice with professionals on the production team. This production will be a site-specific, immersive cabaret experience staged in the Agassiz Theater. Rehearsals begin November 10. Performances take place December 5-7.

TDM 90 BR

Production Studio: Creating Original Work

Kaneza Schaal

The arc of this course will trace the process of researching and developing original performances and will culminate in public showings. The work will emphasize creative research, collaboration, and social practice within artistic inquiry. Great story telling requires speaking many languages. Social practice is inextricable from a pursuit of artistic excellence. By making work that speaks diverse formal, cultural, historical, aesthetic and experiential languages we can speak to many different people.

Each week students will present on a production influential to their own creative development which Schaal will pair with a production that draws on global performance history to frame the vast lineages through which we can situate ourselves and our interests. Works may include the inaugural theater piece at The Genocide Memorial Amphitheater in Kigali Rwanda;

the touring of American Avant Garde performance in Europe; contemporary musical stadium productions in Vietnam that replay over social media; original works produced by state run festivals in Egypt and Brazil; and theater productions inside Federal Prisons.

Alongside course work students will be guided through self-directed development of original performances drawing on their own unique interests and lexicons. Each performance cluster will establish a student design team and production team. These teams will be mentored by guest artists and program faculty, and encouraged to pursue collaboration with students and faculty in the broader Harvard community. No previous theater experience is required. Students from other concentrations are strongly encouraged to participate.

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 choreographers and collaborators (est. 2013 - 2019): Jonathan Alsberry, Aszure Barton, Brian Brooks, Peter Chu, Chanel DaSilva, Anne Teresa De Keersmaeker, Michelle Dorrance, William Forsythe, Martha Graham, Jill Johnson, Bill T Jones, Francesca Harper, Miki Orihara, Crystal Pite, Shamel Pitts, Silas Reiner, Dwight Rhoden, Christina Robson, 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 Studies is required for these courses.

TDM 97

Theater, Dance & Media: See it. Do it. Make Theory.

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

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.

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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.

TDM 111

The Actor in Rehearsal: Practical Techniques

Karen MacDonald

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

TDM 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 115

Acting Shakespeare

Remo Airaldi

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 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 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 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, object work, offers, spontaneity, agreement, using the space around you, building on-stage relationships and, eventually, scene work.

TDM 129B

Performing Puppetry

Kate Brehm

This laboratory movement course teaches performers how to animate puppets and objects. Students develop a movement skillset different from that of the actor or dancer, specific to the puppeteer. While training students' bodies, the course expands their minds' ability to recognize the potential for liveness in all things and generate story without words. We work with simple objects, solo tabletop puppets, giant ensemble puppets, and bunraku-style dolls.

Similar in format to a dance class, students begin each day with movement exercises training specific puppeteer skills: manipulating energy inside and outside the body; harnessing momentum and suspension; moving body appendages separately from one another; and performing 'invisible.' Exercises lead into improvisations. Students learn to devise original dramatic material with patterns and movement dynamics in every class. Culminating projects are the performance of solo and group devised scenes. (This course does not build puppets.)

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. 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 134R

CoLLab: Methods and Practices of Arts Collaboration

Debra Levine

At this moment in time, to be an emerging performance-based artist, you need to be highly entrepreneurial and distinguish yourself through an innovative and identifiable artistic vision. It helps to have col-

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laborators to accomplish this goal. Young artists working in the live arts are graduating from their university concentrations or conservatory training programs having already consolidated a relationship with other student artist/collaborators with whom they have developed a sustained practice.

At TDM, we want to encourage this model of collaborative autonomy and allow for new models of artistic collaboration in the live arts. CoLLab is designed to provide student artists with the opportunity to nurture and develop a single project and, at the same time, explore a range of collaborative models and roles within that collaboration.

The goal of CoLLab is that: (1.) the proposed project makes significant progress from its current stage of development (though the work does not have to result in a finished project) and (2.) that the collective working on it wishes to explore how or if they may remain affiliated beyond their time in this course and, more specifically, graduation. CoLLab encourages imaginative ways to formulate interdisciplinary collaborations and to assign roles within those collaborative structures.

Collaborative teams will show work several times throughout the semester for in-class critiques with guest artist professional performance makers whose work is based on collective practice. We will also research performance collective models as case studies.

TDM 143

GAGA People: Movement Language

Mario Zambrano

Gaga, the movement language created by Ohad Naharin, former 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 physical-

ity 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, former 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 146

Motion on Camera: In Studio

Mario Zambrano

This course encourages and supports the creation of video projects with the moving body as subject. What does dance mean in this context? Are dance and motion different? How is movement captured, and for what purpose? What role does choreography play in the motion of the subject and the camera? 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 147

Deconstructing the Novel for Choreographic Thinking

Mario Zambrano

This course will assess the structure and thematic elements of a novel as a means to recognize choreographic opportunities and interpretation in prose. Through discussion/analysis of how craft elements such as point of view, tone, voice, characterization, setting, and conflict are implemented in the composition of the novel, we'll consider structures and modalities of how novels are created, and how these structures/elements can be used for choreographic composition in creative processes. Architecture will be used as a reference point from which to orient course research, and passages of the work will inform students composition. By sourcing language—metaphor, style, rhythm—from the novels studied, written and movement exercises will be derived from the content of these works, either structurally, linguistically, or thematically. Novels studied will include: *Hullabaloo in the Guava Orchard* by Kiran Desai, *Homecoming* by Yaa Gyasi, *Bluets* by Maggie Nelson, *Veronica* by Mary Gaitskill, *The Housekeeper and The Professor* by Yoko Ogawa, and *Tell Me How It Ends* by Valeria Luiselli.

TDM 149U

Hip Hop Dance: Exploring the Groove and the Movement Beneath and Beyond the Beat

Aysha Upchurch

Having sprawled so far from its geographical roots, Hip Hop music and dance can be seen, taught, and learned in almost every corner of the globe. Indeed this kind of reach hints at a certain inclusivity or open invitation to all -- there seems to be no body that has not seen or even participated in some moment with Hip Hop dance. True to the essence of Hip Hop culture, the dance form continues to de-

fine and stretch itself -- sampling and re-mixing how and where it moves. Yet with all of this expansion, it is important to honor its roots and history -- there is a method to the madness, a rhyme and a reason behind the swag.

This new course will offer students an opportunity to explore the history and technique behind the dance form and culture called Hip Hop. As a studio experience, we will learn techniques from the different foundation forms of the dance -- breaking, popping, locking -- while also exploring choreography and new and old party dances that point to the groove that defines Hip Hop dance. The class is primarily a movement experience, yet we will ground our learning by honoring the historical grounding and criticality necessary to learn and appreciate the art form and culture responsibly. Through movement explorations, discussions, short readings and film viewings, and engagement with guest lecturers, we will come to understand Hip Hop's power as a critical pedagogy and still have the requisite fun that come with Hip Hop dance.

TDM 150

Directorial Concepts and Set Design of the 20th and 21st Centuries

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.

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TDM 151

Design Foundations: Scenography Studio
Amy Rubin

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 and Kat 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

Live Art from Archival Sources: Devised Theater Workshop

James Stanley

How can vinyl records, legal transcripts, classic movies, home recordings, 19th century burlesque routines, archival objects and old photographs become the raw materials for some of today's most compelling theater? And how do these works ask audiences to reconsider our inheritance of the past, creating a dialogue

between the past and the present? This course focuses on theater-makers and processes of production that turn objects, archives and cultural data from the past into vibrant forms of contemporary performance. In the first half of the course, we will explore works by Alison S. M. Kobayashi, the Wooster Group, Joshua Gelb and Nehemiah Lockett, Dirty Martini and Elevator Repair Service (among others), talk with artists about their processes, and take a deep dive into Harvard's extensive Theater Collection. Moving from theory to practice, we will then devise our own solo and collaborative works based on objects and artifacts of our choosing. This course is for writers, directors, designers and performers willing to work across disciplines.

TDM 164H

Playwriting: Ritual Practice and Curious Worlds

Phillip Howze

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

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

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

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

TDM 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 theater makers been in conversation with their time and times?

TDM 167L

Digital Media Performance

Young Joo Lee

In this studio-based class, students will study the concept of the Gesamtkunst (total art) and its relationship to digital media installation and performance. We will screen examples of relevant art works and analyze the technological aspects and conceptual background of these works. Reflecting on the discussions and prompts provided in the class, students will develop their own digital media performance project. Critique and presentation of the students' works are essential part of the class.

TDM 169C

Uproot Aesthetics: Interdisciplinary Temporalities in Performance

Jace Clayton

Dancers engage with time in one way, actors another, software coders yet another. In this studio-based seminar we will develop a performance work powered by

these very differences, using a generative crosstalk between disciplines. The practical and theoretical course begins with the notion that the colonial encounter in the Americas can be thought of as clash between incompatible conceptions of time, when various indigenous temporal philosophies and archives were largely destroyed. Examining scholarship about the era alongside texts on nonlinear new media techniques, we will investigate historical and artist-led 'dissonant temporalities' to inform the creation of our own. How might the subjective time experienced by performers challenge - or alter - the objective time of history? What insights can collective performance give to understanding the changing roles of narrative, historiography, and affective urgencies? Can Elias Canetti's claim that "a civilization comes to an end when a people no longer takes its own chronology seriously" be understood as a post-colonial promise rather than a post-Enlightenment threat? If time is the core material of performance, then how might participating in its flow refine our ability to communicate and transform contemporary subjectivity?

TDM 169L

Immersive Storytelling Using Mixed Media

Young Joo Lee

This course is a studio-based 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, 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 projects, reflecting on the discussions in the class. Critique and presentation of the students' works are essential part of the class.

THEATER, DANCE & MEDIA COURSE CATALOG

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 194

The Making of a Musical: The Creative Process

Ryan McKittrick and Diane Paulus

This course introduces students to the collaborative process of creating a new musical by analyzing the real time development of world premiere musicals 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.

African and African American Studies

AFRAMER 120X

African American Theatre, Drama, and Performance

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.

The Classics

CLASPHIL 261

Aeschylus: New Approaches to Early Tragedy

Naomi Weiss

This seminar explores some of the most recent trends in scholarship on ancient Greek theater by taking four Aeschylean tragedies as case studies: *Persians*, *Seven Against Thebes*, *Suppliants*, and *Prometheus Bound*. Looking at these plays with attention to materiality, affect, embodiment, visibility, sound, music, and cognition, we will consider how (and whether) such approaches lead us to novel understandings of dramatic texts. At the same time, this seminar is about the experimental nature of Athenian theater as much as it is about the experimental readings of modern scholars. By focusing largely on plays from the first half of the fifth century BCE, we will try to appreciate anew Aeschylus’ remarkable innovations during this early phase in the development of tragedy.

East Asian Languages and Civilizations

CHNSLIT 235

Theater and Theatricality in Early Modern China

Thomas Kelly

This seminar charts the development of Chinese dramatic literature from the fourteenth to the seventeenth centuries. We will focus on the close reading of major works in the zaju, xiwen, and chuanqi forms, examining how the theater shaped new practices of writing and reading. The seminar will follow two central themes: 1) the shifting relationship between the figures of the playwright and the actor; 2) the interplay between the spaces of the page and stage. Engaging with recent scholarship, we will reflect on how modes of theatrical performance and spectatorship transformed broader understandings of self and society. Our discussions will seek new frameworks for approaching the place of the theater in Chinese literary history.

EAFM 201

Media Mix: Representations and Meaning Between Media in Japan: Seminar

Alexander Zahlten

This course will explore different histories of the interconnection of media in Japan, from the early ties between theater, literature and cinema to the popularization of the media mix by the company Kadokawa and the current routes between manga, anime, light novels, films and games.

English

ENGLISH CTV

Writing for Television: Developing the Pilot: Workshop

Sam Marks

This workshop introduces the television pilot with a focus on prestige drama and serialized comedy. Students will excavate their own voice and explore the structure and execution of pilot writing through a first draft of their own original script. With intensive reading and discussion of student work we will examine elements of TV

writing, such as treatments and outlines as well as character, dialogue, tone, plot, and, most importantly, vision. Over the semester, we'll turn ideas into worlds and worlds into scripts.

ENGLISH 90CB

Chekhov/Beckett

Elizabeth Phillips

This seminar will put into conversation the radically influential literatures of Anton Chekhov and Samuel Beckett, with particular reference to their phenomenological understandings of time. Given the chronological distance between their careers, Chekhov and Beckett show the felt experience of time in remarkably similar ways, and drew upon many of the same philosophical influences, from Leopardi to Schopenhauer to Nietzsche. They both were attuned to the ways in which a reader and audience member experience time differently, the prisoner and free person, women and men. In their work, they grappled with slowness and quickness, boredom and excitement. They thought about the end of time, and how an awareness of time—its finitude, or the feeling of proximity to death it can cause—can break the reader or viewer through to personal, artistic, and political revolutions. Through our readings, we will survey how each figure understands time, and the relevance of that portrayal within its particular historical and artistic context. For Chekhov, we will show the depiction of time as Chekhov's confronting the influence of Russian Realist and Naturalist literature, borrowing from the influence of his long travels and research in Siberia, his readings in French novels and drama, medical education and practice, experience with tuberculosis, experimentation at the Moscow Art Theater, and his prognostications and influence anteceding Russian Avant Gardism and the Revolutions of 1905 and 1917. For Beckett, we will study his literary dilation and distortion of time as a response to Marcel Proust, James Joyce, the Second World War and his work in the French Resistance, Aburdism and Existentialism, Postmodernism, and film and television.

THEATER, DANCE & MEDIA COURSE CATALOG

ENGLISH 90SD

Staging Shakespeare

Derek Miller

Like any other plays, those by William Shakespeare pose serious challenges for actors, directors, designers, and audiences, problems they must solve in performance. Because Shakespeare's plays have such a long history in the theater, they offer a unique window into ever-evolving performance aesthetics. In staging Shakespeare, artists always attempt to capture what they perceive as Shakespeare's universal achievements and to amplify his work's resonance for a contemporary audience. This seminar examines a history of Shakespeare in the English-speaking theater to illuminate how Shakespeare helps to shape theater and how the theater helps to make Shakespeare. We will read a number of Shakespeare's works, but will attend not to literary interpretations of the texts, but rather to (a) the problems those texts create in performance and (b) how artists have solved those challenges over the past four centuries. In other words, we will explore both prior approaches to staging Shakespeare and what in Shakespeare's plays makes them particularly difficult—and exciting—to stage.

ENGLISH 121CG

Shakespeare After Hamlet

Gordon Teskey

Written at the midpoint of Shakespeare's career (1600-01), *Hamlet* marks the culmination of an experiment in representing the inner life with remarkable human sympathy. *Hamlet* also marks the beginning, in the comedies as much as in the famous tragedies, *Othello*, *King Lear*, and *Macbeth*, of a new and disturbing interest in the human mysteries of sadism, power, eroticism and loss.

ENGLISH 162BB

Broadway Bodies, or Representation on the Great White Way

Derek Miller

To many of its fans, *Hamilton* poses a problem. How can a show that presents

so many talented artists of color represent a white-washed American history? And how should we evaluate the show's impact when sky-high ticket prices make it accessible primarily to a wealthy (read: white) audience? In its aspirational embrace of a multi-ethnic America and its failure fully to realize that promise, *Hamilton* embodies the paradox of Broadway. This course examines that paradox since World War II, particularly as it pertains to multiple aspects of identity including race, gender, sexuality, and disability. We will examine how shows such as *South Pacific*, with its famous anti-racist anthem, or *M. Butterfly*, which explored the intersections of Orientalism, gender, and sex, temper their inclusive representations to appeal to wide commercial audience. Broadway is a particularly fertile ground for exploring these issues because theatrical performances always call attention to the performative nature of subjectivity: that is, who you are is a product of what you do. As we shall see, though, theatrical performatives risk being "infelicitous," in the words of philosopher J.L. Austin: instead of affirming the subjects they represent, the performances can turn those subjects into mere theater. Our starting assumption is that many Broadway stakeholders genuinely desire broader representation in and for their work, but that the structure of the industry constrains how these shows challenge the status quo. To understand those constraints we will ask what stories Broadway tells, who sees them, and how they are marketed—while always attuned to "who tells your story."

Freshman Seminar

FRSEMR 35N

The Art and Craft of Acting

Remo Airaldi

We've all watched a great performance and wondered, "How did that actor do that?" Acting is undoubtedly the most popular, most widely experienced of the performing arts and yet, in many ways, it remains a mystery. This seminar will give

students an opportunity to demystify the art of acting by introducing them to the basic tools of the trade; they will learn about the craft of acting by actually “doing” it. It will provide an introduction to acting by combining elements of a discussion seminar with exercises, improvisations and performance activities. Improvisation will be used to improve group/ensemble dynamics minimize habitual behaviors and to develop characters. Students will explore a range of acting techniques designed to give students greater access to their creativity, imagination and emotional life. The aim will be to improve skills that are essential to the acting process, like concentration, focus, relaxation, observation, listening, etc. In the later part of the term students will work on monologues. Students will also attend and critique productions at the Loeb Drama Center and other theaters in the Boston area.

FRSEMR 63D

Ancient Greek Tragedy for the 21st Century

Naomi Weiss

In Athens in the fifth century BCE, thousands would gather at the theater to see the latest plays of Aeschylus, Sophocles, Euripides, and their contemporaries. Their tragedies grappled with pressing questions of the day: What are the consequences of war? Why should we believe in god(s)? Should we obey the law or put our family first? What happens if a woman has power? How different are we from foreigners? 2500 years later, the handful of tragedies that survive continue to be performed and adapted across different media—in plays, novels, TV dramas, films, art installations, and advertisements. As when these plays were originally performed, they are frequently used to address urgent sociopolitical issues, from fascism to racism to women’s rights to immigration. In this course we will read and watch a selection of Greek tragedies alongside some of their most recent incarnations, many of them created by women, people of color, and non-Western artists. We will think about how these ancient plays,

largely produced by and for Athenian citizen men, resonate so powerfully with a remarkably diverse range of 21st-century audiences. Topics for discussion will range from child sacrifice in *Game of Thrones* to the *Oresteia* reimagined in post-apartheid South Africa. For their final assignment students will produce their own tragic adaptations.

General Education

GENED 1087/HDS 3627

Multisensory Religion: Rethinking Islam Through the Arts

Ali Asani

One need only walk into a church, a mosque, a temple, a synagogue or any place of worship to experience the complexity, beauty and aesthetic power of religion through the senses. For millions of believers the world over, their experience of religion is not only—or even primarily—dictated by ideological teachings; it is forged through personal and private experiences, very often sensory in nature and embedded in the arts broadly defined. These “silent” forms of religion—silent because we generally do not hear about them in the media or in political and social spaces—are centered on the individual believers’ faith and relationship to the divine or the transcendent. The arts are key to understanding religion as a multisensory experience rather than just an ideology of identity and to asking questions like: What does it mean to call some art “religious”? Who decides what counts? On what basis? How can interpreting an individual believer’s engagement with the arts as an exercise of religious authority help us see “religion” in a new light?

This course focuses on Islam as a case study through which we can explore the complex and multifaceted relationship between religion and the arts. We will learn to listen, see, and experience those “silent” forms of Islam by studying Muslims’ engagement with the literary arts (scriptures, panegyrics, love lyrics, epic romances, folk songs, and folk tales), as well as sound and visual arts (Quran and poetic recitations, music, dance, drama, architec-

THEATER, DANCE & MEDIA COURSE CATALOG

ture, calligraphy, and miniature painting). In the process, we will create a nuanced picture of the rich and multicolored tapestry of the ways in which the arts create religious tradition and innovation, weaving the voices of poets, novelists, short-story writers, folk musicians, and rock stars with those of clerics, theologians, mystics, scholars, and politicians.

GENED 1113

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.

German

GERMAN 65

German Drama and Theater: Brecht and Beyond

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 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 160R

Composition: Proseminar

This course focuses on composing theatre by addressing methods of compositional thinking in order to develop new types of performance. This approach differs from merely composing for theatre and begins by examining narrative contour through composition exercises that investigate dramaturgy, form, counterpoint, and polyphony. Workshops with guest artists will allow students mid-semester opportuni-

ties to realize compositions for cello and voice, culminating with a group-curated performance at the end of the course.

MUSIC 193R

Topics in Music from 1800 to the Present: Proseminar

Anne Shreffler

We start in 1945, at the end of the second World War and the beginning of the atomic age, and go up to yesterday. The postwar years were marked by unprecedented scientific progress as well as dramatic social change. Over the course of the 20th century, the primacy of European high art culture and the concept of national traditions began to dissolve and were replaced with an international, multiracial, hybrid and less hierarchical understanding of art. At the same time, the new globalized environment produced new nationalisms and “localisms,” just as a prevailing secularism coexisted with the growth of a new spirituality. The 21st century has seen a resurgence of modernism, along with increased sensitivity to ecology and social issues. I aim for a diverse repertoire that includes figures like Pauline Oliveros, Tyshawn Sorey, Olga Neuwirth, Julius Eastman, Meredith Monk, Johannes Kreidler, Christian Wolff, Anthony Braxton, George Lewis, Libby Larsen, and Mathias Spahlinger.

Romance Languages and Literatures

FRENCH 80

French Theater across Time: An Introduction to Performance

Sylvaine Guyot

Aims to help students, including those who are genuine novices in acting, to understand and experience theater as a form of physical expression that evolve as aesthetic and ideological contexts change across time. Readings include the most famous French playwrights of both the early modern age (Molière, Corneille, Racine) and the later 20th/early 21st centuries. We explore how theater is used to interrogate questions such as sexual taboos,

social injustices, or political engagement. Special emphasis paid to the power of performance through practical workshops and videos of recent productions. The final project consists of an excerpt to be performed in French.

FRENCH 226

How to Read Theater: History of Drama/Theories of Representation

Sylvaine Guyot

Examines French drama from the early-modern stage to post-dramatic theater from literary, theoretical, historical, and visual culture perspectives. We read dramatic texts (16th-21st century), theories of performance, visual sources, treatises on acting.

SPANISH 126

Performing Latinidad

Lorgia García Peña

What exactly does the word “latinidad” mean? How has “the Latino” been constructed in U.S. culture? What has been the importance of “latinidad” in the social and political history of people of Latin American descent in this country? What place does “latinidad” occupy within the North American academy? Our course attempts to respond to these inquiries through an analysis of Latino performance and its representation within particular literary and cultural productions: poetry, theater, film, and stand-up comedy.

Slavic Languages and Literatures

SLAVIC 259

Chekhov: Texts and Performances

Julie Buckler

Close analysis of Chekhov's work as playwright and writer of short stories and letters. Considers the performance history of his plays, from the Moscow Art Theatre through contemporary productions. Also explores Chekhov's on-going reception both inside and outside Russia.

MORE LEARNING OPPORTUNITIES

TDM Master Classes, Workshops, and More

TDM Master Classes offer talks, demonstrations, conversations and performances with visionary artists and scholars from around the world. Perspectives on Performance invites prominent artists and academics from different disciplines to speak about their work in and on interdisciplinary performance. These events are free and open to the public. More to be announced! For the latest information, please visit tdm.fas.harvard.edu

Tuesday, September 24, 7-9pm
Farkas Hall

Eve Ensler and Timothy McCarthy,
The Alchemy of Apology: An Intimate Conversation on Atonement, Justice & Freedom

Thursday, September 26, 6-9pm
Friday, September 27, 6-9pm
Wednesday, October 16, 3-6pm
Thursday, October 17, 6-9pm
Derek Bok Learning Lab

Coding for Artists with David Lobser, artist, animator, and coder

Monday, September 30, time TBD
Farkas Studio 303

DJ /rupture (aka TDM Visiting Lecturer Jace Clayton), TDM Master Class

Tuesday, October 8, 6:30-8pm
Farkas Studio 303

Joey Arias, Performance and Talk

Monday, November 4, 3-5pm
Farkas Studio 303

Kaneza Schaal, Performing Death: Ancient Texts as Performance Score, TDM Master Class

Monday, November 18, 3-5pm
Farkas Studio 303

Kaneza Schaal The New Social Practice: Creativity and Political Space, TDM Master Class

Tuesday, November 12, 6-7:30pm
Carpenter Center for the Visual Arts

Mady Schutzman, Perspectives on Performance

TDM Open Seminars

Again, this fall, Theater, Dance & Media opens up its classrooms to the wider Harvard community. Join us for conversations with guest artists and speakers in intimate settings. More to be announced! For the latest information, please visit tdm.fas.harvard.edu

Wednesday, September 18, 12-1pm,
Farkas Studio 303

Rob Handel of 13P in CoLLab (TDM 134R)

Wednesday, October 23, 12-1pm
Farkas Studio 303

Gregg Mozgala of The Apothetae Theater Company in CoLLab (TDM 134R)

Wednesday, October 30, 12-1pm
Farkas Studio 303

Carmelita Tropicana and Holly Hughes in CoLLab (TDM 134R)

Wednesday, November 13, 12-1pm
Farkas Studio 303

Mady Schutzman, Scholar/Boal Practitioner in CoLLab (TDM 134R)

Wednesday, November 13, 3-5:45pm
Farkas Studio 303

Haein Kang, technologist in Immersive Storytelling (TDM 169L)

Wednesday, November 20, 12-1pm
Farkas Studio 303

Members of the Movement Theater Company in CoLLab (TDM 134R)

Performances

This semester, TDM has a limited number of tickets for concentrators, TDM students, and prospective concentrators to various performances in Boston and beyond. For the full list and performances and schedule, please email tdm@fas.harvard.edu. Advanced RSVP required.

EVENTS AT THE HARVARD DANCE CENTER

More cyphers and events are still to be announced. Please visit tdm.fas.harvard.edu for more details and RSVP.

Cyphers

Community cyphers at Harvard Dance Center are informal jams scheduled regularly throughout the year. They are open to anyone wanting to feel the beat and groove in a joyful community environment. No dance training needed! Cyphers held in the Dance Center's spacious Studio 1 and are sometimes hosted by Aysha Upchurch AIE'15, Harvard Graduate School of Education adjunct lecturer on education, and sometimes hosted by students.

Friday, September 13, 5-5:45pm OPEN HOUSE!

Visiting Artist Series

The Harvard Dance Center hosts preeminent dancers, choreographers, and interdisciplinary innovators for a variety of open activities, TDM course visits, and engagement with the Harvard community.

Thursday, September 26, 7-9pm	Master Class with Bennyroyce Royon
Thursday, October 10, 7-8:30pm	Master Class with The Wonder Twins
Thursday, October 17, 7-9pm	Master Class with Amirah Sackett
Tuesday, November 5, 7-9pm	Master Class with MADBOOTS DANCE

About Harvard Dance Center's Visiting Artists

Bennyroyce Royon is a Filipino American director, choreographer, dancer, and founder of Bennyroyce Dance, a project-based contemporary dance company based in New York City that cultivates multidisciplinary collaboration and inspires collective innovation. As a performer and collaborator, Royon has worked on Broadway, Off-Broadway, at The Metropolitan Opera, at the New York Philharmonic, and with dance companies including Armitage Gone! Dance, Sidra Bell Dance New York, among others. As a choreographer, Royon has received commissions from Atlanta Ballet, Ballet Hispánico, and many more. www.bennyroyce.com

Pioneers of hip hop and street dance, Billy and Bobby McClain, a.k.a. **The Wondertwins** have opened for Run DMC, LL Cool J, EPMD, Public Enemy, and Queen Latifah. They were part of Bobby Brown's "Don't Be Cruel" US/UK tour and Apollonia's ("Purple Rain") UK tour. They are six-time winners of Showtime at The Apollo Theater and performed a record 16 appearances on the Apollo Stage. In their distinctive style, the Wondertwins combine the technical facility of hip hop, the sophistication of the glory days of the Cotton Club, the flash of Rat Pack era Las Vegas, and elements of vaudeville, robot, tap, and mime. www.creativeground.org/profile/wondertwins

Amirah Sackett is an internationally recognized hip-hop dancer, choreographer, and teacher who believes her art and identity as both Muslim and American have the power to build bridges between communities fostering mutual understanding, increased knowledge, awareness, and unity. In 2011, Amirah formed the all-female American Muslim trio called 'We're Muslim, Don't Panic' which were featured in rapper Brother Ali's music video "Mourning in America." In 2016, Amirah and her work "We're Muslim, Don't Panic" reached viral video fame and Huffington Post featured Amirah in their article "17 Muslim American Women Who Made America Great In 2016." www.amirahsackett.com

A Queer contemporary dance company based in New York City, **MADBOOTS DANCE** is founded and directed by Jonathan Campbell (Juilliard School, BFA) and Austin Diaz (NYU Tisch School Of The Arts, BFA). Together they create complex and theatrical environments steeped in athleticism. A hyper-physical, provocative, and collaborative ensemble, Jonathan and Austin's work often mines topics of male identity and Queer culture. www.madbootsdance.com

TDM 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.

PRODUCTION STUDIO: QUEER CABARET (December 2019)

What good is sitting alone in your room? Come hear the music play! -- Kander & Ebb

Lead artists: Carmelita Tropicana (performance, writing, direction) and Machine Dazzle (design).

From the Dadaist's Cabaret Voltaire, to the jazz cabarets of Harlem, to the downtown NYC queer scene, cabaret as a non-traditional theatrical form is often associated with social and artistic subcultures. Through literary, dramatic, and musical performance cabaret often allows for both humor and politics, and has been a key site for the development of heterogenous cultural practices.

In this practice-based course that culminates in the final production on the Agassiz Stage, Harvard students will explore the history of cabaret and its relationships to queer art practice, politics, and community. Over the course of the semester, each student will create a cabaret act for performance at the end of the term. Students will be encouraged to explore performance from an interdisciplinary perspective, and can incorporate video and new media technologies in their live work. During the semester, students will analyze the creation of a "persona" and create one of their own. Queer Cabaret will explore different genres: stand-up comedy, circus acts, musical revue, and storytelling.

HARVARD DANCE PROJECT (April 2020)

If I can't dance, I don't want to be in your revolution. --Emma Goldman

The Harvard Dance Project is a performance ensemble (TDM 90DR) led by Dance Director and Senior Lecturer on Theater, Dance & Media Jill Johnson. The course focuses on performance research, collaboration, and choreographic composition and links choreographic thinking to other fields. Professional choreographers set work on Harvard Dancers culminating in a weekend of dance performances at the end of the spring semester.

Performances devised in Kaneza Schaal's PRODUCTION STUDIO: CREATING ORIGINAL WORK (May 2020)

The first question we should ask ourselves when looking at a work of art is: – Does it give me the chance to exist in front of it, or, on the contrary, does it deny me as a subject, refusing to consider the Other in its structure? --Nicholas Bourriaud

Lead Artist: Kaneza Schaal

The TDM spring production will be created by researching and developing original performances under the direction of Kaneza Schaal. These works will emphasize creative research, collaboration, and social practice within artistic inquiry. Great story telling requires speaking many languages. Social practice is inextricable from a purist goal of artistic excellence. By making work that speaks diverse formal, cultural, historical, aesthetic and experiential languages we can speak to many different people.

Students will be guided through self-directed development of original performances drawing on their own unique interests and lexicons. Each performance cluster will establish a student design team and production team. These teams will be mentored by guest artists and department faculty, and encouraged to pursue collaboration with students and faculty in the broader Harvard community. No previous theater experience is required and students from other concentrations are strongly encouraged to participate.

TDM GUEST DIRECTORS

Carmelita Tropicana, Fall 2019

Carmelita Tropicana has been performing in New York's downtown arts scene since the 1980s, straddling the worlds of performance art and theater in the U.S., Latin America and Europe with her irreverent humor, subversive fantasy and bilingual puns. She received an Obie for Sustained Excellence in Performance (1999) and is a recipient of the Performance and Activism Award from the Women in Theater Program / American Theater in Higher Education (2015). Notable and recent works include: *Schwanze-Beast* (2015), a performance commissioned by Vermont Performance Lab; *Recycling Atlantis* (2014), a performance installation at 80WSE Gallery; *Post Plastica* (2012), an installation/video and performance presented at El Museo del Barrio; and the highly anthologized *Milk of Amnesia* (1994). Her publications include the book, co-edited with Holly Hughes, *Memories of the Revolution: The First Ten Years of the WOW Café* (University of Michigan Press, 2015). Tropicana has taught at numerous universities and sits on the Board of Directors at Performance Space 122 and NYFA.



Course: TDM 90AR Production Studio: Queer Cabaret (Tuesdays 12-2:45pm, 29 Garden Street, entrance on Chauncy St)

Performances: December 5-7, 2019

Kaneza Schaal, Spring 2020



Kaneza Schaal is a New York City based theater artist. Her recent work *GO FORTH* premiered at PS122 and then showed at the Genocide Memorial Amphitheater in Kigali, Rwanda; LMCC's River-to-River Festival; Contemporary Arts Center New Orleans; Cairo International Contemporary Theater Festival in Egypt; and at her alma mater Wesleyan University, CT. Schaal received a 2018 Ford Foundation Art For Justice Bearing Witness award, 2017 MAP Fund award, 2016 Creative Capital Award, and is an Aetna New Voices Fellow at Hartford Stage. *JACK &* was co-commissioned by PICA, Walker Arts Center, REDCAT,

On The Boards, and Center for Contemporary Art Cincinnati and will show at Museum of Contemporary Art Chicago and Brooklyn Academy of Music. Her new work in development, *CARTOGRAPHY*, was workshopped through New Victory Theater Lab, NYU Abu Dhabi, and The Kennedy Center's New Vision New Voices. Schaal's work has also been supported by Baryshnikov Arts Center, Lower Manhattan Cultural Council, Nathan Cummings Foundation, Foundation for Contemporary Arts, Theater Communications Group, and a Princess Grace George C. Wolfe Award. Her work with The Wooster Group, Elevator Repair Service, Richard Maxwell/New York City Players, Claude Wampler, Jim Findlay, and Dean Moss has brought her to venues including Centre Pompidou, Royal Lyceum Theater Edinburgh, The Whitney Museum, and MoMA. She was nominated for a 2018 Bessie Award for Outstanding Performer.

Course: TDM 90BR Production Studio: Creating Original Work (day/time TBD)

Performances: April 30-May 3, 2020

TDM VISITING FACULTY

Fall 2019



Kate Brehm is a movement director and puppeteer. For the last 15 years she has toured the world as a close associate of MacArthur genius, Basil Twist, performing in *Symphonie Fantastique*, *Dogugaeshi*, *The Rite of Spring*, *Petrushka*, and others. She trained puppeteers for Broadway's *Beauty and the Beast* and *Charlie and the Chocolate Factory*. She was associate puppetry director for Edwaard Liang's new ballet, *Dorothy and the Prince of Oz* at Ballet Met and Basil Twist's opera, *Hansel and Gretel* at MOT. She also works for Mabou Mines, Torry Bend, Julie Atlas Muz, and Chris Green. Her New York based company, *innotlost*, has devised original performance with puppets, scenic dramaturgy, and physical acting since 2003: *Things Fall Apart*, *Discrepancies*, *The Eye Which We Do Not Have*, *Dark Space*, *Belly Dream Real*. She is published in the Routledge Companion to Puppetry and Material Performance. She is certified to teach the Margolis Method of physical theater. Her classes, *Moving Objects* and *Performing Design* teach practical tools for performative visual thinking. She looks forward to teaching in TDM this fall.

Course: TDM 129B: *Performing Puppetry* (Tuesdays, 3-5:45pm, Farkas Studio 303)

Jace Clayton is an artist and writer based in Manhattan, also known for his work as DJ /rupture. Clayton uses an interdisciplinary approach to focus on how sound, memory, and public space interact, with an emphasis on low-income communities and the global South. His book *Uproot: Travels in 21st Century Music and Digital Culture* was published in 2016 by Farrar, Straus and Giroux. Clayton was a 2014 New York Foundation for the Arts Nonfiction Literature fellow, a 2013 Creative Capital Performing Arts grantee, and recipient of a Foundation for Contemporary Art artists award and has been an artist-in-residence with the Lower Manhattan Cultural Council, Eyebeam Art + Technology Atelier, and a USC Annenberg/Getty Arts Journalism fellow. He has performed in over three dozen countries, and has given artist talks at a number of museums, universities, and other institutions.



Course: TDM 169C: *Uproot Aesthetics: Interdisciplinary Temporalities in Performance* (Mondays, 12:30-2:45pm, Farkas Studio 303)

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Fall 2019



Aysha Upchurch, the Dancing Diplomat, is a seed planter and soil agitator who creates, facilitates, and designs for radical change. This translates to her working as a sought after performer, instructor and education consultant whose work sits at the nexus of youth advocacy, social justice, and transformative education. She has spoken at national conferences about artfully designing classrooms centered around equity and cultural relevance, the importance of dance and movement in education, and embracing Hip Hop as a powerful literacy and cultural lens in schooling.

Youth advocacy and Hip Hop culture runs throughout her work as an artist and educator. In 2007, she was commissioned by the John F. Kennedy Center for the Performing arts to create *Am I On?*, and award-winning evening-length work that explored the space between youth and adult voices, standardized testing, and school shootings. The work exemplified her commitment to use Hip Hop dance to entertain, educate, and empower.

Aysha holds an M.A. in International Peace and Conflict Resolution from American University and an Ed.M from the Harvard Graduate School of Education. She has been on faculty at George Mason University, Howard Community College, and Salem State University. Aysha is currently on faculty at Harvard, where she teaches courses on Hip Hop education and embodied learning, and directs HipHopEX - an intergenerational collaborative lab for high school and graduate student to experience, explore, and experiment with Hip Hop arts in education. Whether on the stage or in a classroom, Aysha is on the move to crush borders and show how Hip Hop and movement education are D.O.P.E. - dismantling oppression and pushing education.

Course: TDM 149U Hip Hop Dance: Exploring the Groove and the Movement Beneath and Beyond the Beat (Wednesdays, 9:45-11:45am)

Spring 2020

Amy Rubin, is a designer of environments for theatre, opera, dance and live events. Recent Credits: *Cyrano*(The New Group/Goodspeed); *Octet* (Signature); *Thom Pain*(based on nothing) (Signature); *Gloria:A life* (Daryl Roth Theatre); *Miles for Mary* (Playwrights Horizons); *Acquanetta* (Prototype/Bard Summerscape); *Three Americanisms* (Harvard); *Mahagonny/Medium* (Philadelphia Opera/Curtis Institute); *All The Fine Boys* (The New Group); *Aging Magician* (New Victory Theater); *Mönster Outside* (Sidra Bell Dance); *Quiet, Comfort* (JACK); *Ike at Night* (UnderTheRadar); *The Wholehearted* (Abrons). Her designs have been at La Jolla, Walker Arts Center, MASSMoCA, Z Space, The Kimmel Center, Baryshnikov Arts Center, Bushwick Starr, HERE, The Flea, Cherry Lane, 3LD, and numerous TED Talks.

Course: TDM 151: Design Foundations: Scenography Studio (day/time TBD)

CONCENTRATING IN TDM

Basic Requirements

BASIC REQUIREMENTS (12 courses)

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

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

Distribution Requirements

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

TECHNICAL THEATER REQUIREMENTS

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

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

Honors Concentration

HONORS CONCENTRATION (14 courses)

Same as above, plus:

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

Want to Learn More?

Learn more about TDM at the following Information Sessions:

Wednesday, October 23, 2019, 5:45-6:30pm, Farkas 203 (for College sophomores)

Wednesday, April 1, 2020, 5:45-6:30pm, Location TBD (for College freshmen)

Monday, April 27, 2020, 12-1pm, Farkas Lobby, Visitas Reception for Admitted Students

Dates and times are subject to change. Visit tdm.fas.harvard.edu or email tdm@fas.harvard.edu for the latest information.

TDM PEOPLE

Sylvaine Guyot, Chair; Professor of Romance Languages and Literatures

Debra Levine, Director of Undergraduate Studies; Lecturer in Theater, Dance & Media

Standing Committee on Degrees in Theater, Dance & Media

Robin Kelsey, Dean of Arts and Humanities, Shirley Carter Burden Professor of Photography

Sylvaine Guyot, Chair; Professor of Romance Languages and Literatures

Debra Levine, Director of Undergraduate Studies; Lecturer in Theater, Dance & Media

Carolyn Abbate, Paul and Catherine Bottenwieser University Professor of Music

Robin Bernstein, Professor of African and African American Studies and of Women, Gender, and Sexuality

Diane Berger, Producing Associate, TDM; Producer. A.R.T.

Julie Buckler, Samuel Hazzard Cross Professor of Slavic Languages and Literatures and of Comparative Literature

Glenda Carpio, Professor of English and of African and African American Studies

Marjorie Garber, William R. Kenan, Jr. Professor of English and of Art, Film, and Visual Studies

Andrew Gitchel, Production Manager, TDM

Jill Johnson, Head of Dance; Director of Dance at Harvard; Senior Lecturer in Theater, Dance & Media

Daria Khitrova, Assistant Professor of Slavic Languages and Literatures

Ju Yon Kim, Associate Professor of English

Dana Knox, Production Coordinator, OFA

Carrie Lambert-Beatty, Professor of Art, Film, and Visual Studies and of History of Art and Architecture

David Levine, Professor of the Practice in English

Sam Marks, Briggs-Copeland Lecturer in English

Ryan McKittrick, Head of Dramaturgy, TDM; Dramaturg of the A.R.T.

Jack C. Megan, Director of the Office for the Arts at Harvard

Derek Miller, John L. Loeb Associate Professor of the Humanities

Carol J. Oja, William Powell Mason Professor of Music

Karthik Pandian, Assistant Director of Visual and Environmental Studies

Diane Paulus, Artistic Director of the A.R.T., Professor of the Practice of Theatre

Martin Puchner, Byron and Anita Wien Professor of Drama and of English and Comparative Literature

Elaine Scarry, Walter M. Cabot Professor of Aesthetics and General Theory of Value

James Stanley, Artistic Producer, TDM

Marcus Stern, Head of Directing, TDM; Associate Director of the A.R.T.

Doris Sommer, Ira Jewell Williams Professor of Romance Languages and Literatures

Theater, Dance & Media Affiliated Faculty

Remo Airdi, American Repertory Theater

Erika Bailey, American Repertory Theater

Kate Brehm, Visiting Lecturer, TDM

Jace Clayton, Visiting Lecturer, TDM

Phillip Howze, Lecturer in Theater, Dance & Media

Young Joo Lee, Harvard College Fellow

Karen MacDonald, American Repertory Theater

Shira Milikowsky, American Repertory Theater

Kat Nakaji, Harvard ArtLab

Amy Rubin, American Repertory Theater

Kaneza Schaal, Visiting Lecture, TDM

Julia Smeliansky, American Repertory Theater

Carmelita Tropicana, Visiting Lecturer, TDM

Aysha Upchurch, Visiting Lecturer, TDM

Mario Zambrano, Lecturer in Theater, Dance & Media

Theater, Dance & Media Staff

James Stanley, Artistic Producer

Emily Warshaw, Department Administrator

Andrew Gitchel, Production Manager

Joe Short, Production Technician

Sheryl Chen, Staff Assistant

THEATER, DANCE & MEDIA

Theater, Dance & Media (TDM) combines the study of theater, dance, and media practices with the histories and theories of expressive and embodied culture. TDM's mission responds to both the Report of the Task Force on the Arts' demand "to make the arts an integral part of the cognitive life of the university," as well as to the consistent appeal from students over many decades to have an interdisciplinary performing arts concentration. Drawing on the many resources already dedicated to the performing arts at the university, including the American Repertory Theater (A.R.T.), the Harvard Theatre Collection of Houghton Library, the Office for the Arts, the Dance Center, the Music Department, and the Department of Art, Film, and Visual Studies, this new concentration offers students the opportunity to investigate the myriad ways that live and digital arts have been used to convey the breadth of stories about the human experience.

**THEATER,
DANCE &
MEDIA**

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