The Elson Family Arts Initiative

Thanks to the generous contribution of the Elson family, as well as the support of President Drew Faust and the Office of the Dean of Arts and Humanities, additional funding has been provided to the courses listed in this booklet to enable them to incorporate significant art-making activities and assignments.

This initiative is one of many activities created in response to the recommendations of the Harvard Task Force on the Arts. Their report (http://media.www.harvard.edu/content/arts_report.pdf) affirmed the importance of art making, saying:

To allow innovation and imagination to thrive on our campus, to educate and empower creative minds across all disciplines, to help shape the twenty-first century, Harvard must make the arts an integral part of the cognitive life of the university: for along with the sciences and the humanities, the arts—as they are both experienced and practiced—are irreplaceable instruments of knowledge… Harvard should include art-making in its curriculum for the same reason it includes so many other forms of learning: to enable its students to become citizens of the world, prepared to apprehend what may at first seem only strange and to participate in a human creativity that is not hemmed in by fear and suspicion or tightly bounded in space and time.

So turn the page; take a course; join an orchestra; dance; sing; paint; make a film; write a play… be a Harvard Art-Maker!

~

For additional inspiration, visit the web sites for Harvard Arts and the Office for the Arts at Harvard:

http://arts.harvard.edu/
http://ofa.fas.harvard.edu/
Art-Making Courses in the Elson Family Arts Initiative

Fall 2015

- Ancient Near East 103: Ancient Lives
- English 44: Arrivals: The Invention of English Literature, 700-1700
- English 90sr: Shakespeare’s Rome: Seminar
- English 179b: Art Novels
- French Ab: Beginning French II: Exploring Parisian Life and Identity
- Freshman Seminar 34v: Broadway Musicals: History and Performance
- Freshman Seminar 35n: The Art and Craft of Acting
- Music 190r: Topics in World Music: Proseminar
- Spanish 30: Advanced Spanish Language I: Four Countries and their Cultures
- Theater, Dance & Media 105: Introduction to Dramaturgy

Spring 2016

- English 103g: Old English: Beowulf and its Contexts
- French Ab: Beginning French II: Exploring Parisian Life and Identity
- History & Literature 90ay: Youth Protest in Europe
- Spanish 30: Advanced Spanish Language I: Four Countries and their Cultures
- Tamil 102a: Intermediate Tamil

Addendum: Past Courses (Spring 2015)

- Ancient Near East 103: Ancient Lives
- East Asian Film and Media Studies 151: Masterworks of East Asian Cinema
- English 90ht: How to Read a Book: Seminar
- Freshman Seminar 34v: Broadway Musicals: History and Performance
- German 105: Women’s Voices in German Medieval Literature
- History of Art & Architecture 278g: Drawing: Object, Medium, Discourse
- Music 12 & Music 14: Memory’s Keeping: David Lang’s battle hymns
- Music 157gew: South Indian Music Theory & Practice
- Physics 15a: Introductory Mechanics and Relativity
- Spanish 126: Performing Latinidad
Ancient Near East 103:  
Ancient Lives

Gojko Barjamovic (Near Eastern Languages & Civilizations)  
Tu., Th., 11:30-1

What are the essential elements of human society? Have our fundamental conditions developed, and how? Can we use themes from ancient history to think about contemporary society and culture? These questions are in focus in this course on “Ancient Lives,” which explores the earliest human civilizations in the region commonly known as Mesopotamia (c. 3000-300 BCE) in what is now Iraq, Iran, Syria, and Turkey. Few elements in the way we live and organize ourselves today are to be taken for granted. There is, and has always been, a wealth of ways in which humans live. But biologically we are the same as our ancestors of 5000 years ago, at the dawn of history. Any likeness or difference between 'us and them' is therefore likely to be a product of history and culture. “Ancient Lives” builds upon this realization to inspire a critical way of thinking about society in the broadest possible scope. Areas explored during the course are selected for their relevance across the range of contemporary life - they include freedom, music, public health, food, jurisprudence, trade, the visual arts, science, sexuality, religion, and political power. You learn about how societies and individuals have dealt with change on multiple levels, from large-scale societal revolutions to personal transformation. Having taken this course, you will have gained a fundamental understanding and appreciation of human life in the broadest scope, as well as of your own life as a part of history. You will be able to critically assess contemporary discourses on the study of 'the other' in past and present; engage with core concepts of human society, such as justice, beauty, value and belief on a broad historical base; be familiar with examples of classical social theory and thinkers through concrete cases in which their work has been applied to or shaped by the study of the past; and acquire skills in presenting scholarly work to a general audience.

Art Integration: Students will focus on cultural products of the past by restoring original plaster casts by hand. This entails filling holes, cracks, and chips and extends to full repair of some sculptural elements and the removal of original plaster casting errors.
English 44:
Arrivals: The Invention of English Literature, 700-1700
Joey McMullen (English)
M., W., 12-1

A study of major works of English literature from 700-1700, with particular attention to the relationship between literary forms and the cultural changes brought by war, commerce, and religion. Key texts include *Beowulf*, select *Canterbury Tales*, *Sir Gawain and the Green Knight*, and *Doctor Faustus*. We will learn to read Middle English aloud, analyze poetic language, and construct cogent essays.

**Art Integration:** Students will gain first-hand experience of the art of calligraphy that produced medieval manuscripts.

English 90sr:
Shakespeare’s Rome: Seminar
Leah Whittington (English)
Th., 2-4

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.

**Art Integration:** Visiting guest actors and acting coaches will introduce students to the techniques of theatrical performance. Students will attend local Shakespeare performances, and work with the cast and crew of Hyperion to stage scenes from the plays they have been studying.

English 179b:
Art Novels
David Alworth (English)
T., Th., 12-1

An exploration of the dynamic relationship between the American novel and the visual arts, from the late nineteenth century to the present day. What happens when novelists engage with painting, sculpture, photography, film and video, performance art, and other artistic practices? How do we understand the relations among verbal, visual, tactile, digital, and ambient media? The course
begins with Henry James and ends with a contemporary art novel to be determined by the class. Other likely authors include: Gertrude Stein, Jean Toomer, James Baldwin, Vladimir Nabokov, John Updike, and Don DeLillo.

**Art Integration:** Peter Mendelsund, world-renowned book designer, will teach an illustration and design workshop. Students will create book art by sketching covers for novels on the syllabus and experimenting with techniques of hand-drawing and digital visualization.

---

**French Ab:**

**Beginning French II: Exploring Parisian Life and Identity**

*Nicole Mills (Romance Languages & Literatures)*  
*M. through Th., with hour-long sections at 10 and 12*

In the second course in the Elementary French sequence, students will engage in an online simulation of life in Paris while exploring diverse facets of Parisian identity. Through the interpretation and analysis of Parisian texts, film, paintings, and photography, students will actively engage in oral and written communication in the past, present, and future. Students will learn to make suggestions, express emotions and opinions, extend invitations, and convey hypothetical situations.

**Art Integration:** Professional actors from A.R.T. and La Troupe will lead performance workshops that will provide students with the tools to use language, voice projection, gestures, and the body to effectively communicate their thoughts, feelings, and beliefs in French.

---

**Freshman Seminar 34v:**

**Broadway Musicals: History and Performance**

*Carol Oja (Music)*  
*Tu., 1-3*

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

**Art Integration:** With assistance from A.R.T. associates, students will stage segments of Broadway shows discussed in class. They will also have the opportunity to perform individual numbers from the shows.

---

**Freshman Seminar 35n:**
**The Art and Craft of Acting**

*Remo Airaldi (Theater, Dance & Media)*

*M., 4-6*

Provides an introduction to acting by combining elements of a discussion seminar with exercises, improvisations, and performance activities. Uses improvisation to improve group/ensemble dynamics, minimize habitual behaviors, and to develop characters. Explores a range of acting techniques designed to give students greater access to their creativity, imagination, and emotional life. In the later part of the term we will work on monologues. Students also attend and critique productions at the Loeb Drama Center and other theaters in the Boston area. (There will be no charge to the student for attending required theater performances).

**Art Integration:** Directors and actors from the productions students will be attending will speak to the class about the acting process and will conduct workshops focusing on special topics such as Acting Shakespeare, Acting in a Musical, and Improvisation.

---

**Music 190r:**
**Topics in World Music: Proseminar**

*Richard Wolf (Music)*

*F., 3-5, with section M., 3-4*

*Performing and Theorizing the Classical in South Indian Music.* Analysis of contemporary South Indian classical composition and improvisational forms and investigation into the notion of “the classical” in the South Indian context. Students will have the option of learning to sing or play an Indian instrument.

**Art Integration:** Visiting artists will teach hands-on workshops to students. Students will engage in group singing in class and have the opportunity to take additional instruction on the vina and to participate in the Harvard Vina Ensemble.
Spanish 30: Advanced Spanish Language I: Four Countries and their Cultures

Johanna Liander (Romance Languages & Literatures)
M. through Th., with hour-long sections at 9, 10, 11, 12

An advanced language class that reinforces the practice of oral and written communication in Spanish through topics in contemporary cultural materials from Spain and Latin America. Students will focus on improving proficiency, refining pronunciation and acquiring vocabulary. In addition to in-class discussions, course work involves grammar review and practice in writing. Consult course website for current semester topics.

Art Integration: A local group of vallenato musicians, El Feeling, will give an interactive concert/class, following which students will compose original vallenatos. They will learn about the history of chocolate with hands-on instruction on the various methods of (hot) chocolate preparation in Spain and Mexico.

Theater, Dance & Media 105: Introduction to Dramaturgy (Adaptation and A.R.T. 2015-16)

Ryan McKittrick and Diane Paulus (American Repertory Theater)
W., 12-2

In this course, students will learn about the roles and responsibilities of a dramaturg in the rehearsal room and in a theater company, with a particular focus on the ways dramaturgs and playwrights adapt novels, screenplays, and personal memoirs for the stage. Focusing on productions in the American Repertory Theater’s 2015-16 season and on work originally developed at the A.R.T. and subsequently staged in New York City, students will engage with artists and writers in discussions about adaptation, and write their own dramatic adaptation. In addition, students will explore performance histories, translations, and dramatic structures of plays and musicals, and learn about the steps a dramaturg takes to prepare for a production. Students will also read and evaluate new scripts submitted to the A.R.T. and the A.R.T. Institute for Advanced Theater Training. Students will use the Harvard Theater Collection to research a play, opera, or musical of his or her choice and write an essay analyzing the production history.

Art Integration: Students will analyze a wide range of adaptations, engage with the artists who have created and directed those adaptations, and create adaptations of their own to be presented at OBERON, the A.R.T.’s second stage.
Spring 2016

English 103g:
Old English: *Beowulf* and its Contexts

*Joey McMullen (English)*
*T., Th., 11:30-1*

We will translate some of the most fascinating sections of *Beowulf*—from monster-slaying and heroic feats to pagan burials and betrayals—in order to learn what makes it an exceptional poem. We will also combine language study with literary criticism to consider different aspects of *Beowulf* each week: the artistry of poetic language, the use of Germanic legend, or the sophistication of the meter, for example.

**Art Integration:** Students will gain first-hand experience of the art of calligraphy that produced medieval manuscripts.

---

French Ab:
Beginning French II: Exploring Parisian Life and Identity

*Nicole Mills (Romance Languages & Literatures)*
*M. through Th., with hour-long sections at 9, 10, 11, 12, 1*

In the second course in the Elementary French sequence, students will engage in an online simulation of life in Paris while exploring diverse facets of Parisian identity. Through the interpretation and analysis of Parisian texts, film, paintings, and photography, students will actively engage in oral and written communication in the past, present, and future. Students will learn to make suggestions, express emotions and opinions, extend invitations, and convey hypothetical situations.

**Art Integration:** Professional actors from A.R.T. and La Troupe will lead performance workshops that will provide students with the tools to use language, voice projection, gestures, and the body to effectively communicate their thoughts, feelings, and beliefs in French.
History & Literature 90ay:  
Youth Protest in Europe

Rachel Gillett (History & Literature)  
TBA

This seminar examines the “spirit of 1968” in Prague, Paris, and Berlin. It examines specific protests in these cities in the context of widespread challenges to state control, capitalism, and racism. The seminar show how political critiques were expressed through nonconformity in dress, sexuality, and gender. It explores the anger and passion of ’68 through an analysis of films, music, manifestos, and memoirs. The course reflects briefly on the legacy of the protest mentality of 1968.

Art Integration: Students will work directly with a professional poet and book artist to collaboratively write, design, typeset, illustrate, print, and bind a manifesto. They will then distribute and display these manifestoes at a public show.

Spanish 30:  
Advanced Spanish Language I: Four Countries and their Cultures

Johanna Liander (Romance Languages & Literatures)  
M. through Th., with hour-long sections at 9, 10, 11, 12

An advanced language class that reinforces the practice of oral and written communication in Spanish through topics in contemporary cultural materials from Spain and Latin America. Students will focus on improving proficiency, refining pronunciation and acquiring vocabulary. In addition to in-class discussions, course work involves grammar review and practice in writing. Consult course website for current semester topics.

Art Integration: A local group of vallenato musicians, El Feeling, will give an interactive concert/class, following which students will compose original vallenatos. They will learn about the history of chocolate with hands-on instruction on the various methods of (hot) chocolate preparation in Spain and Mexico.
Tamil 102a:
Intermediate Tamil

Jonathan Ripley (South Asian Studies)
M., W., F., 11-12

Continuation of Tamil 101. Focus will be on further developing reading, writing, and speaking skills. Students will read fables, newspapers, short stories, and other genres of literature including poetry. Tamil cinema and audiovisual materials presenting contemporary and traditional Tamil culture will be used as supplementary class material.

Art Integration: Students will have the opportunity to experience the texts they study in class “off the page,” as part of a living tradition. They will also attend the performance of an Oduvar, a traditional temple singer.
Addendum:
Past Courses (Spring 2015)

Ancient Near East 103:
Ancient Lives

Gojko Barjamovic (Near Eastern Languages & Civilizations)
Tu., Th., 11:30-1

What are the essential elements of human society? Have our fundamental conditions developed, and how? Can we use themes from ancient history to think about contemporary society and culture? These questions are in focus in this course on “Ancient Lives,” which explores the earliest human civilizations in the region commonly known as Mesopotamia (c. 3000-300 bce) in what is now Iraq, Iran, Syria, and Turkey. Few elements in the way we live and organize ourselves today are to be taken for granted. There is, and has always been, a wealth of ways in which humans live. But biologically we are the same as our ancestors of 5000 years ago, at the dawn of history. Any likeness or difference between 'us and them' is therefore likely to be a product of history and culture. “Ancient Lives” builds upon this realization to inspire a critical way of thinking about society in the broadest possible scope. Areas explored during the course are selected for their relevance across the range of contemporary life - they include freedom, music, public health, food, jurisprudence, trade, the visual arts, science, sexuality, religion, and political power. You learn about how societies and individuals have dealt with change on multiple levels, from large-scale societal revolutions to personal transformation. Having taken this course, you will have gained a fundamental understanding and appreciation of human life in the broadest scope, as well as of your own life as a part of history. You will be able to critically assess contemporary discourses on the study of 'the other' in past and present; engage with core concepts of human society, such as justice, beauty, value and belief on a broad historical base; be familiar with examples of classical social theory and thinkers through concrete cases in which their work has been applied to or shaped by the study of the past; and acquire skills in presenting scholarly work to a general audience.

Art Integration: Students will focus on cultural products of the past by restoring original plaster casts by hand. This entails filling holes, cracks, and chips and extends to full repair of some sculptural elements and the removal of original plaster casting errors.
East Asian Film and Media Studies 151: Masterworks of East Asian Cinema

Jie Li (East Asian Languages & Civilizations)
Tu., 1-3

Takes a vicarious journey through modern China, Japan, Korea, Taiwan, and Hong Kong through celebrated works of cinema that address significant social changes and historical experiences. Apart from watching films by Bong Joon-ho, Itami Juzo, Jiang Wen, Kim Ki-young, Kurosawa Akira, Ang Lee, Ozu Yasujiro, Wong Kar-wai, Edward Yang, Zhang Yimou and others, students are encouraged to collaborate on their own short films inspired by the styles and visions of these directors.

Art Integration: In addition to critical approaches, students are asked to creatively respond to course materials by creating their own short films in the styles of the films they watch. Student filmmaking will begin with the illustration of film terms (such as tracking shot or cross cutting) in the first two weeks. They will go on to remake scenes from films shot by shot and will be asked to create 1-2 minute scenes of humor, action, tension, and pathos. For their final projects, they will collaborate on short narrative films from 7-10 minutes, and the class will end with the “Golden Monkey Awards”—a class screening of final projects with Oscar-like awards in various categories.

English 90ht: How to Read a Book: Seminar

Leah Price (English)
Tu., 1-3

Historical and literary narratives of reading; texts by Cervantes, Richardson, Franklin, Sterne, Flaubert, Ellison, and Bradbury, together with research exercises in Harvard library and museum collections.

Art Integration: Three workshops: papermaking (with papermaker from North Bennet School), printing (with printer from Bow and Arrow Press), book binding (with faculty from Rare Book School and Northeast Document Conservation Center).
Freshman Seminar 34v:
Broadway Musicals: History and Performance

Carol Oja (Music)
M., 1-3

This seminar explores a core group of Broadway musicals, fusing classroom study and hands-on creativity. Historical and musical discussions will be paired with student performances and staging of individual scenes (under the guidance of the A.R.T. Institute). The seminar touches on signal moments in the "Golden Age" of the musical, and it involves a collaboration with A.R.T.’s "Civil War" series, including a new opera by Matt Aucoin ('12).

Art Integration: Staging segments of shows discussed in class with help from A.R.T. associates and weekly performances of individual numbers from Broadway shows.

German 105:
Women’s Voices in German Medieval Literature

Racha Kirakosian (Germanic Languages & Literatures)
W., 4-6

This course examines female expression in literature from the German speaking area in the Middle Ages and comprises Yiddish literature as well as Middle High and Middle Low German texts. We focus on thorough close readings and the history of textual transmission in secular and religious spheres. The women’s voices shall be enacted in a performance at the end of the term.

Art Integration: Students revive female identities in a vocal and musical performance - including Yiddish, Medieval German, and Latin - bringing the experience of learning and understanding to a creative level by challenging the habitual ways of acquiring knowledge.

History of Art & Architecture 278g:
Drawing: Object, Medium, Discourse

Ewa Lajer-Burcharth (History of Art & Architecture)
Tu., 1-3

Explores the invention of drawing as a modern medium. Examines practices, theories, and debates on drawing focusing especially in the 18th and 19th centuries. Hands-on experience of works of art, honing of curatorial skills with practice in exhibition design, and extensive discussions of recent readings and
methodologies. Materiality, technique, the aesthetic, philosophical, and institutional parameters of practice, including the notions of trace, touch, stain, speed, surface, sight, time, reproduction, generation, the mechanical, value, curiosity, etc.

Art Integration: The invention of drawing is explored as a modern medium through hands-on engagement with works of art. Students will be involved in preparing a curricular exhibition on the subject to take place at Harvard Art Museums.


Andrew Clark and Jill Johnson (Music)

The students of the Harvard-Radcliffe Collegium Musicum (Music 14) and the Harvard Dance Project (Music 12) will present the New England premiere of battle hymns, a large-scale work for chorus and dance by Pulitzer Prize-winning composer David Lang. This concert will be the second in a series of three performances presented in partnership with Harvard’s National Civil War Project.

The Harvard-Radcliffe Collegium Musicum is one of three Holden Choruses at the university, joining the Harvard Glee Club (Music 15) and the Radcliffe Choral Society (Music 16). Collectively, the nearly two hundred participating students perform over forty concerts in Cambridge and around the world, reaching an audience of several thousand people each year.

The Harvard Dance Project gives students the opportunity to be original cast members and collaborators in two or more diverse dance works created by professional choreographers. This studio-based, performance research course includes at least 16 performances at major venues on campus during the academic year. The Harvard Dance Project aims to cultivate invention, foster the courage of artistry, and expose students to top artists in the field today.

Art Integration: Working with original sources, students will undertake interdisciplinary explorations combining elements of art-making with history and literature, public discourse, and community service.
Music 157gew:
South Indian Music Theory & Practice

Richard Wolf (Music)
F., 9-11

Analysis of contemporary south Indian classical composition and improvisational forms. Students will learn to sing or play an instrument and may participate in a concert at the end of the semester.

Art Integration: This course explores the dynamic relationship between theory and practice in south Indian classical, or Karnatak, music, and the ways in which forms of music theory have been used to bolster a sense that India’s “classical” traditions can compete with the art music traditions of Europe and America. Students sing in almost every class, and in some cases learn to play the vina (a stringed instrument) and the mridangam drum. In addition to reading and discussion, then, students gain an intimate understanding of what makes Karnatak music “musical.” Students are asked to attempt to reproduce minute details—the elements that differentiate “notes” as a fundamental building block in Western music from the contextually shifting “svaras” of south Indian music.

Physics 15a:
Introductory Mechanics and Relativity
(Principles of Scientific Inquiry Lab)

David Morin and Robert Westervelt (Physics)
Tu., Th., 11:30-1

Newtonian mechanics and special relativity. Topics include vectors; kinematics in three dimensions; Newton's laws; force, work, power; conservative forces, potential energy; momentum, collisions; rotational motion, angular momentum, torque; static equilibrium, oscillations, simple harmonic motions; gravitation, planetary motion; fluids; special relativity.

Art Integration: Students will explore mechanics from a kinetic art-making perspective, for example with the spherical pendulum project. They will also develop a project to incorporate kinetic art-making with synchronized motion. Students will work with Visiting Artist-in-Residence Kim Bernard, a Maine kinetic sculpture artist.
Spanish 126: Performing Latinidad

Lorgia García Peña (Romance Languages & Literatures)
Tu., Th., 11:30-1

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.

Art Integration: Collaborating with artists, students will produce a “border of solidarity” with the Latin American tradition of Clothesline art. They will create an exhibit featuring their critiques on the question of race and borders shown alongside the works of Baez and Gonzalez.