January 17-21, 2011: Creative Writing

“All the Architectures I Am”: Structure as Revolution in Contemporary Poetry

INSTRUCTOR: Jen Bervin

The Universe is the aggregate of all humanity’s consciously apprehended and communicated ... experiences. – BUCKMINSTER FULLER

This poetry writing workshop will seek to explode the concept of poetic form, utilizing insights from such disciplines as the visual and performing arts, architecture, and design. Poetic styles and subject matter are often the focus of writing workshops; what would an emphasis on poetic structure, space, layout and typography make possible? So often the choice lies between inherited forms and free verse, but the latter isn’t necessarily free. It often falls into very distinct, prefabricated, socially-dictated categories. In this workshop we will challenge ourselves to develop an organic structure that permits the fullest integration of our experiential and imagined worlds.

Workshop Schedule: The workshop schedule will include 3-hour daily workshops and opportunities for interdisciplinary collaboration with fellow January Intensive artists.

Application Process: Please send an email with your name, year, concentration and: 1. Statement of Purpose: A one-paragraph statement describing why you are interested in taking this class, how it will contribute to your experience in the humanities, and which creative writing classes (if any) you have taken and 2. Writing Sample: Three pages (one-sided) of recent poetry to arts-hum@fas.harvard.edu

About the Instructor: Jen Bervin's work brings together text and textile in a practice that encompasses large-scale art works, artist books, poetry and archival research. Her celebrated books include The Dickinson Composites, The Silver Book, Nets, A Non-Breaking Space, The Red Box and Under What Is Not Under. Bervin's work has been shown at The Walker Art Center and is in many special collections including The J. Paul Getty Museum. Editor-at-large for Jubilat, she lives and works in Brooklyn, New York. For additional information, visit www.jenbervin.com
This intensive workshop introduces students to basic concepts of architectural design and representation. Beginning with rudimentary physical models, students quickly produce simple stop-motion animations of visionary constructions. Moving into a digital environment, issues of composition, tectonics, scale, and site narrative are explored. Throughout the process emphasis is placed on architecture’s capacity to produce visual representations of utopias, dystopias, heterotopias, and other alternative futures.

**Application Process:** No prior design experience necessary. Please send an email with your name, year, concentration and a single page “short story” describing an architectural scene in a city of the future to arts-hum@fas.harvard.edu

**About the Instructor:**
Michael Hays is the Eliot Noyes Professor of Architectural Theory at the Harvard University Graduate School of Design and Co-Director of Doctoral Programs. Hays has played a central role in the development of architectural theory in North America and his work is internationally known. His research and scholarship have to date focused on the areas of European modernism and critical theory as well as on theoretical issues in contemporary architectural practice.
INSTRUCTORS: Jane Condon and Jimmy Tingle

Think you're funny? Ever wanted to try stand-up comedy?
Come to five afternoon classes (1:00-4:00 PM) that culminate in a 3-5 minute per person routine performed at a location TBD. Students will write and perform in this supportive class. Jerry Seinfeld once said, "It takes four to five years to make a good 20 minutes of comedy." Says Condon, "I can't make you funny -- but I can make you funnier."

Application Process: Please send an email with your name, year, concentration and a one-paragraph statement describing why you are interested in taking this class to arts-hum@fas.harvard.edu

About the Instructors:

Jane Condon (Ed.M. '74, P '06, P '09) has been on NBC's "Last Comic Standing," ABC's "The View," and FOX-TV's "24." She has taught Kids N Comedy at Gotham Comedy Club in NYC and the Nantucket Comedy Festival. She writes for the Comedy section of the Huffington Post and for CNN.com <http://CNN.com>.

Jimmy Tingle is a stand-up comic specializing in social and political humor from Cambridge, Mass. He has appeared on THE TONIGHT SHOW, CONAN O'BRIAN, LARRY KING, HBO, NPR, PBS, and COMEDY CENTRAL. He has appeared in numerous films and has worked as a commentator for MSNC and spent two seasons as a humorist and commentator in the "Andy Rooney" spot for 60 MINUTES II on CBS. He is a two-time winner of the "Best of Boston" award for standup comedy by Boston Magazine, a 2010 graduate from the JFK School of Government at Harvard University Mid-Career Program and was one of three student commencement speakers on graduation day in Harvard Yard.

This is an on-your-feet class. Everyone gets up at EVERY class.
INSTRUCTORS:  A.R.T.’s Institute for Advanced Theater Training and Liz Lerman and The Dance Exchange

This intensive three-week program will look at the body as the primary architectural structure on stage, the rehearsal process as a form of architecture, and the various structural models from which performance events are created. The intensive will give performers an opportunity to study performance from the point of view of theater or dance; in the application process, students will specify their interest in either the dance track or the theater track of the intensive. All students will study a variety of movement forms, a process for providing critical response, methods of performance generation using textual and non-textual sources as a starting point, vocal production, and text analysis and dramatic structure. Students will also attend both the ART production of R. Buckminster Fuller: The History (and Mystery) of the Universe, and a number of seminars revolving around this fascinating one man show.

Theater track:  Students who choose the theater track of this intensive will also have classes in Shakespearean text and scene study, outside in character monologue work, a seminar on the business of being an actor (including a discussion of the pros and cons of theater graduate school), seminars on auditioning both with monologues and with selections from a script (sides), dialect acquisition, acting for the camera, and a seminar with ART Artistic Director Diane Paulus (schedule permitting.)

Students who elect the theater track will be given an opportunity to audition for the ART Institute’s production of Neighborhood Three: Requisition of Doom, directed by Institute Associate Director Marcus Stern, and performing in the Agassiz Theatre Feb. 3, 4 and 5. Two to three roles in this production will be cast from the pool of intensive participants. Actors who are cast may sometimes be called for rehearsal in lieu of class work, and will also be expected to rehearse in the evenings during the intensive. Intensive participants will also be eligible to serve as assistant director, assistant stage manager, and assistant producer on this production. Applicants who are interested in any of these three positions should indicate their interest in their one paragraph statement of interest.

Dance track:  Students who elect the dance track will study with Liz Lerman and Dance Exchange artists Keith Thompson, Cassie Meador, and Sarah Levitt. This movement-based intensive will explore Dance Exchange tools and processes for the development of solo and group studies embodying narrative from the personal to the political. Students will learn and practice rigorous tools that draw on the multi-disciplinary approach that informs the work of the Dance Exchange, including processes for discovering and generating content; shaping, sequencing, and structuring work; applying contrast, repetition, and variation; working with narrative, representation, and abstraction. Engaging in directed assignments they will conduct research, produce raw material, and engage in collaboration and crafting to produce a variety of informal performances. Exploring how the means of expression guides, shapes, and informs content, students (as individuals or teams) will generate such possibilities as text-and-movement solos, environmental installations, immersive and site-based performance. Projects will be developed through a rigorous process of refinement using Dance Exchange’s Critical Response Process (CRP). Additionally, there will be a repertory track for committed participants, directed by Keith Thompson and Sarah Levitt, which will be performed in the spring dance concert, Dancers Viewpointe II.
Workshop Schedule: Classes will meet Monday through Friday for three weeks, generally from 10am-5:00pm, but there will be many evening events as well. Special arrangements have been made for intensive participants to stay in University Housing during this period. All classes are required, and failure to arrive at the first class of the day more than once will result in the student being removed from the intensive and asked to leave the campus until the dorms open for the semester.

Application Process: Students who are interested in applying for the intensive should email a one paragraph statement explaining their interest in the intensive and a resume to arts-hum@fas.harvard.edu. In the statement of interest students MUST specify whether they are interested in the dance track or the theater track of the intensive. Students choosing the theater track should also indicate if they wish to audition for Neighborhood Three, or if they are interested in any of the three staff positions on the production listed above. Information on applying for university housing will be sent with the notification of acceptance.

About the Instructors:

Liz Lerman, a MacArthur Foundation “Genius” Grant recipient and founder of the Liz Lerman Dance Exchange http://danceexchange.org is one of our country’s most original, socially engaged, and intellectually ambitious choreographers. Not content to keep dance within the traditional confines of company and stage, Liz incorporates community participation, site specificity, and academic research into her work. Her university collaborations have already yielded memorable results. Most recently, Liz and her company have been working near Geneva, Switzerland, at the Large Hadron Collider to produce a work that engages with the current scientific investigation of subatomic phenomena. Liz is not only a brilliant artist; she is also a community builder and interdisciplinary risk-taker.

American Repertory Theater’s Institute for Advanced Theater Training

- David Hammond (Shakespearean text) is past head of the Professional Actor Training Program at UNC and currently teaches at Guilford College.
- Jim True-Frost (acting for the camera) is a member of the Steppenwolf Theater Company, was a cast member in HBO’s “The Wire,” and recently appeared on Broadway in “August: Osage County”
- Nancy Houfek (voice and dialect) is the Head of Voice and Speech for the ART Institute.
- Scott Zigler (scene study) is Director of the Institute for Advanced Theater Training at the American Repertory Theater, a founding member of New York’s Atlantic Theater Company, and a co-author of the widely used text A Practical Handbook for the Actor.
- Marcus Stern (character monologue work) is the Associate Director of the ART Institute
- Dr. Anatoly Smeliansky (Theater History lecture) is the Dean of the Moscow Art Theatre School.
- Jodi Leigh Allen (movement and dance) is the movement coordinator for the ART Institute, an Associate Professor at Berklee College of Music, and has danced and choreographed professionally in multiple venues. She has a Masters degree from the University of Michigan.