Curricular Connections
A resource for the Dartmouth community to make connections between Dartmouth classes and Hopkins Center events

Winter 2018
"Having a better understanding of how the artists collaborated on an individual level, regardless of cultural or regional differences, gave me a much better understanding of the final musical product, and did much to enhance the overarching message of interregional cooperation in fostering relationships and sustainability efforts in the Nile River Basin. The Nile Project is predicated on the spread of ideas and musical styles across genres and regions, a topic explored in depth throughout our study of African popular music over the course of the term. Both in college and in my potential future job, working effectively with others from diverse backgrounds is a valuable skill that will allow all parties to benefit and achieve much more than any one individual can, and that message resonates with the mission of The Nile Project."

Jayson Chojar ’19
ARAB 10/AMES 4 : Introduction to Arabic Culture
Winter Curricular Connections at the Hopkins Center

EXPERIENTIAL LEARNING THROUGH THE ARTS

With Dartmouth’s ongoing focus on the value of experiential learning in a liberal arts curriculum, the Hopkins Center is your go-to resource for active learning opportunities. Last season, 68 professors from 24 academic departments brought students to 51 different live performances and films through the Curricular Connections program.

Hop programming supports the following core elements of experiential learning, as defined by the Dartmouth Center for the Advancement of Learning (DCAL): connecting theory to practice by engaging with real-world issues and ideas; incorporating and applying diverse perspectives; building empathy and cultural intelligence; and challenging students to think critically and reflect on their learning.

If your students are required to attend a Hop event—including Visiting Artists, Dartmouth Ensembles, Theater Department productions, Films, MET Opera and National Theatre Live HD broadcasts—you are eligible for support from the DCAL/Hop Experiential Learning Fund.

HOW TO ORDER TICKETS

Please email kate.e.adams@dartmouth.edu with the events that interest you and the approximate number of tickets needed. We will send you a link to an online application form to complete the request.

FINE PRINT

Funding is limited and offered on a first-come, first-served basis, where no departmental or other funds are available to cover ticket costs. Subject to availability and some restrictions, each faculty member bringing a class to a performance will receive one FREE TICKET to the show for him/herself. By participating in the Curricular Connections program, you and your students will be invited to reflect on the experience afterwards.

ADDITIONAL RESOURCES

- Many of the artists listed are available for workshops, discussions, meals and class visits.
- Hop Outreach can provide supplemental materials about the artists and events, including articles, program notes, videos and more.
- Free, public programs accompany many Hop performances. Most don’t require a reservation, but let us know if you’re bringing a group of students and we’ll be happy to make accommodations.

Please contact us if you see a curricular connection we can pursue together. Your students will thank you for it!

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South African Choreographer Dada Masilo (left) visited a Contemporary Africa class in the Anthropology and AAAS departments.
Teatro Sur
Inútiles (Useless)
US Debut/Premiere
Fri & Sat • January 5 & 6 • 8 pm
The Moore Theater

How do the power structures and racism of colonial times persist in modern society? Inútiles conjures an effete, aristocratic family in colonial Chile—its matriarch played in drag by one of Chile's best-loved actors—flailing hilariously in the face of a rebellion by its indigenous Mapuche servants. The US debut of one of Chile's leading experimental companies, Inútiles offers a rich, satiric view of how the past isn’t really past.

In Spanish, with English supertitles
Adult language and subject matter; partial nudity

Please be advised that this show includes simulated gunfire

Post-performance discussions with the artists

Pre-Show Talk: Orientation, Chile!
Fri • January 5 • 7 pm • Top of the Hop • Free
Dramaturg and Professor of Spanish Analola Santana and Hop Director of Programming Margaret Lawrence discuss Inútiles, Chilean theater and everything you need to know before the show. Info: 603.646.2010.
Roomful of Teeth with Tigran Hamasyan, piano
NH Debut • World Premiere • Hop Co-commission

Tue • January 9 • 7 pm • Spaulding Auditorium

This Grammy-winning vocal octet at the forefront of contemporary music traverses "uncharted harmonic galaxies and timbres" (Philadelphia Inquirer), with jaw-dropping technique and exciting collaborations. Along with member Caroline Shaw's 2013 Pulitzer-winning Partita for 8 Voices, the program includes the premiere of a Hop co-commissioned piece by next-gen jazz pianist Hamasyan.

Post-performance discussion with the artists

Community Sing with Roomful of Teeth
Mon • January 8 • 5:30-6:30 pm • Spaulding Auditorium • Free
Bring a voice and an open mind to this chance to learn and sing a fun contemporary vocal work with Roomful of Teeth. Whether or not you're already in a chorus or a cappella group, we want you! Participants learn and sing a work together with the artists, in just an hour. No parts needed. Register ahead to learn more about the music. Ages 16+. Registration: hop.dartmouth.edu or 603.646.2010.
Malpaso Dance Company  
Osnel Delgado, artistic director  

Thu • January 11 • 7 pm  
Fri • January 12 • 8 pm  
The Moore Theater

A crown jewel in the emerging Cuban contemporary dance scene, Malpaso—playfully meaning “misstep”—combines balletic precision and muscular, grounded footwork. Updating Cuban dance without sacrificing its distinct identity, its passionate, fluidly athletic dancers mesmerize in works by Malpaso’s own Osnel Delgado, American Ron K. Brown and Canadian Aszure Barton.

Post-performance discussions with the artists

Cuban Modern Dance Master Class  
Wed • January 10 • 5:30-7 pm  
Straus Dance Studio • $10

In this Intermediate-level class, Malpaso Artistic Director Osnel Delgado offers a unique fusion of North American modern, European ballet, and traditional Afro-Cuban dances and rhythms. Ages 16+. Registration: hop.dartmouth.edu or 603.646.2422.

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10 Introduction to African-American Studies  
25 Constructing Black Womanhood  
63 Race Matters  
83.08 The Global Caribbean  

Asian and Middle Eastern Studies  
30 Global Sounds  

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61 Global Movements

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26 Movement Fundamentals I  
28 Dance Composition

Women's, Gender, and Sexuality Studies
33 Constructing Black Womanhood

hop.outreach@dartmouth.edu
Riyaaz Qawwali

Fri • January 19 • 8 pm • Spaulding Auditorium

With driving rhythms, this Texas-based ensemble performs the glorious 700+ year-old Sufi music qawwali. Representing many faiths, ancestries and languages, its eight members weave beguilingly ornamented vocals with a lush instrumental soundscape—offering a universal message of oneness and celebrating the diversity of Southern Asia.

Programmed in collaboration with Dartmouth’s MLK Jr. Celebration

Post-performance discussion with the artists

Curricular Connections

**Anthropology**
48 From Sacred to Salvation: The Place of Religion in Human Societies

**Arabic**
6.01 The Making of the Modern Middle East
10 Introduction to Arabic Culture
62.02 The Arabian Nights East and West

**Art History**
38.03 East Meets West

**Asian and Middle Eastern Studies**
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9 Hinduism
21.02 East Meets West
30 Global Sounds
41.17 Mideast Landscapes
42.16 City in Modern South Asia
42.17 Partition in South Asia
45 The Music of Central Asia

**Comparative Literature**
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**Philosophy**
50.25 Moral Sentimentalism

**Religion**
38 Spiritual Autobiography
42 Goddesses of India
National Theatre Live Presented in Digital HD

Young Marx

Sun • January 21 • 4 pm • Loew Auditorium

This new comedy from the team behind One Man, Two Guvnors finds Europe’s most feared revolutionary (Rory Kinnear) broke, restless, and hiding out in London. Creditors, spies, rival revolutionary factions and prospective seducers of his beautiful wife all circle like vultures. His writing blocked, his marriage dying, his friend Engels in despair at his wasted genius, his only hope is a job on the railway. But there’s still no one in the capital who can show you a better night on the piss than Karl Heinrich Marx. 2h40m

Curricular Connections

Art History
23.01 European Art in the Age of Revolution
48.03 The Arts of War

English
7.46 Belonging, Migration, and Exile
55.07 The Arts of War

Geography
25 Social Justice and the City

Government
4 Politics of the World
6 Politics Ideas
30.02 Leadership and Political Institutions
50.08 Psychology and International Politics
63 Origins of Political Thought

History
3.03 Europe in the Age of Violence
8.02 Making of the Modern World Economy, 1800–2014
96.29 Debating Democracy

International Studies
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5.21 Documentary Theater
Musicians From Marlboro

with Anthony McGill, clarinet • Emilie-Ann Gendron, violin
David McCarroll, violin • Daniel Kim, viola • Marcy Rosen, cello

Wed • January 24 • 7 pm • Spaulding Auditorium

Vermont’s Marlboro Music Festival has acquired a near-mythic status for fostering exceptional music-making. This touring program features brilliant emerging artists plus the internationally acclaimed Rosen (“one of the intimate art’s abiding treasures”–Los Angeles Times) and McGill ("technical refinement and expressive radiance"–Baltimore Sun).

Beethoven  String Trio in C minor, Op. 9, No. 3

Penderecki  Clarinet Quartet

Brahms  Clarinet Quintet in B minor, Op. 115

Post-performance discussion with the artists
The Metropolitan Opera Presented in Digital HD

Tosca  Puccini – New Production

Sat • January 27 • 1 pm
Loew Auditorium

Sun • January 28 • 1 pm
Spaulding Auditorium

Rivaling the splendor of Franco Zeffirelli’s Napoleonic-era sets and costumes, Sir David McVicar’s ravishing new production offers a splendid backdrop for extraordinary singing. Sonya Yoncheva will make her role debut in this new production replacing Kristine Opolais, who has withdrawn for personal reasons. Yoncheva stars as the title prima donna alongside Vittorio Grigolo as her revolutionary artist lover and Bryn Terfel as the depraved police chief Scarpia. James Levine conducts. 3h18m

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12.01  Roman Art
23.01  European Art in the Age of Revolution
48.03  The Arts of War

English
55.07  The Arts of War

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24  Literature and Culture of the 19th Century

French and Italian in Translation
37.04  Italian Fairy Tales

Geography
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65  Catastrophe & Human Survival

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43.01  European Intellectual and Cultural History, 400-1300
96.29  Debating Democracy in the Nineteenth Century

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57  Voice Individual Instruction

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43  Emotion

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20  Population and Society
31  Youth and Society
49.22  Social Justice and the City

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10.25  Music, Design, and Creativity
16  Theater and Society II
26  Movement Fundamentals I
30  Acting I
31  Acting II
36  Speaking Voice for the Stage
40  Technical Production

Women’s, Gender, and Sexuality Studies
37.03  Social Justice and the City

hop.outreach@dartmouth.edu
Jabber
by Geordie Productions

Sun • February 4 • 2 pm
Spaulding Auditorium

As her school’s only “jabber” (someone who wears a hijab or headscarf), Fatima feels marginalized. So does Jorah, a boy whose father is in prison. As their relationship grows, this fast-paced drama offers fresh insights into teens’ social media behavior and how they—and all of us—judge each other based on culture and class.

Recommended for ages 12 and up.

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Asian and Middle Eastern Studies
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40 Technical Production
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26.02 Women and American Radicalism, Left and Right
36.01 Gender in Cross-Cultural Perspective
37.03 Social Justice in the City
Writing
5.01 Experience and Education: Teachers, Students, Institutions, and the Power of Learning
5.06 Thinking about Education
5.21 Inclusion, Diversity, and Higher Education
5.23 I’m not a feminist but ...
5.24 Aims of Education
5.27 The American Criminal Injustice System
5.31 Identity: It’s Complicated
José González
with special guest Bedouine

Tue • February 6 • 7 pm • Spaulding Auditorium

With crystal-clear voice and spacious, hypnotic guitar, José González draws the audience near with a hushed, intimate style—as in his best-known single, Heartbeats—and original songs that “ask big questions” (Pitchfork). Syrian-American singer-songwriter Bedouine (“hypnotic and soulful”—The Deli Magazine) opens the concert.
Dartmouth Symphony Orchestra
Filippo Ciabatti, conductor

Fri • February 9 • 8 pm • Spaulding Auditorium

The DSO teams up with one of the world’s top mandolin virtuosi for a thrilling new take on Vivaldi’s well-known gem. That Baroque contemplation of the cycle of the seasons is complemented by Tchaikovsky’s first symphony, a folk music-flavored journey through a winter landscape.

Vivaldi  *The Four Seasons*

with Carlo Aonzo, guest mandolinist

Tchaikovsky  Symphony No. 1, Op. 13 (*Winter Daydreams*)

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- 30 Global Sounds

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- 23.01 European Art in the Age of Revolution

French and Italian in Translation
- 37.04 Italian Fairy Tales

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- 21 Early Italian Literature and Culture

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<td>36.01</td>
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The Metropolitan Opera Presented in Digital HD

**L'Elisir d’Amore**  Donizetti

**Sat** • February 10 • 12 pm • Loew Auditorium

**Sun** • February 11 • 12 pm • Spaulding Auditorium

Pretty Yende (seen above in *Il Barbiere di Siviglia*) debuts a new role at the Met as the feisty Adina in Bartlett Sher’s production of Donizetti’s comedy. Matthew Polenzani reprises his acclaimed role as Nemorino, the besotted peasant who wins Adina’s love—with the help of the magic “elixir” sold by the quack Dulcamara (Ildebrando D’Arcangelo). Sher’s adaptation is charming, with both deft comedic timing and emotional reveals. Conductor Domingo Hindoyan makes his company debut. 3h
An Evening with Gregory Porter

Tue • February 13 • 7 pm • Spaulding Auditorium

Two-time Grammy winner Porter is a jazz singer with a rich undercurrent of soul and R&B—as well as original songs full of “tantalizing wordplay, grown-up subject matter and flowing melodies” (The Telegraph, UK). With a band that perfectly frames his butterscotch baritone, he tunnels to the heart on songs that console, confess and gracefully acknowledge life’s joys and sorrows.

Curricular Connections

Asian and Middle Eastern Studies
30 Global Sounds

African and African American Studies
10 Introduction to African American Studies
63 Race Matters

English
7.43 Race and Popular Music

Music
1 Beginning Music Theory
4 Global Sounds
22 Harmony and Rhythm
28 Sonic Space and Form
30 Composition Seminar
50.2 Contemporary Music
50.3 Jazz Improvisation
51 Oral Tradition Musicianship
53 Keyboards Individual Instruction
54 Woodwinds Individual Instruction
55 Brass Individual Instruction
56 Strings Individual Instruction
57 Voice Individual Instruction
58 Percussion Individual Instruction

Sociology
7.07 US Social Stratification
31 Youth and Society
47 Race and Ethnicity
Dartmouth College Glee Club
Carissimi’s oratorio Jepthe

Louis Burkot, director

Fri • February 16 • 6:30 & 9 pm • Spaulding Auditorium
Seating includes on-stage option

With eloquent solo and choral voices against a spare instrumental backdrop, this exemplar of mid-17th-century oratorio tells a biblical story of how a man’s impetuosity leads to the sacrifice of his only child. Staged by Louis Burkot; animated projections by Camille Tassi GR.

Curricular Connections

Asian and Middle Eastern Studies
- 30 Global Sounds

Art History
- 23.01 European Art in the Age of Revolution

Computer Science
- 1 Introduction to Programming and Computation
- 89.15 Computational Photography

English
- 2 Literary History II: Literature from the Mid-17th Century through the 19th Century

Italian
- 1 Introductory Italian I
- 2 Introductory Italian II
- 3 Introductory Italian III
- 9 Italian Culture
- 11 Intensive Italian
- 21 Early Italian Literature and Culture

History
- 4.1 The Crusades
- 43.01 European Intellectual and Cultural History 400-1300

Music
- 1 Beginning Music Theory
- 4 Global Sounds
- 22 Harmony and Rhythm
- 28 Sonic Space and Form
- 30 Composition Seminar
- 50.1 Chamber Music
- 50.2 Contemporary Music
- 51 Oral Tradition Musicianship
- 57 Voice Individual Instruction

Psychology
- 43 Emotion

Religion
- 5 Early Christianity: The New Testament
- 7.05 The English Bible
- 38 Spiritual Autobiography

Theater
- 10.25 Music, Design, and Creativity
Dartmouth Theater Department

1984
(Based on the Novel by George Orwell)

Peter Hackett, director

Michael Ganio, scenic designer
Laurie Churba, costume designer
Kathy Perkins, lighting designer
Scott Killian, sound designer
Jaclyn Pageau ’18, stage manager

Fri & Sat • February 16 & 17 • 8 pm
Thu–Sat • February 22–24 • 8 pm
Sun • February 18 & 25 • 2 pm
The Moore Theater

Buoyed by “fake news” and “alternative facts,” the current political regime’s attacks on our democratic institutions have thrust George Orwell’s classic dystopian novel 1984 onto the bestseller list once again. This production investigates Orwell’s 20th-century prophecy in the context of 21st-century America, and asks the question, “Are we there yet?”

Post-show discussion with director and cast on February 23

Curricular Connections

Anthropology
31 Gender in Cross-Cultural Perspective
44 Language, Gender, and Sexuality

Art History
48.03 Arts of War
83.03 Modern Art: Art, Spectacle and Strategies of Resistance

Education
59 Thinking about Thinking

English
45 Introductory to Literary Theory
55.07 Arts of War
80 Writing and Reading Fiction
83 Intermediate Workshop in Fiction

Geography
20 Economic Geography and Globalization
25 Social Justice and the City
61 Global Movements: Migrants, Refugees, and Diasporas
65 Catastrophe & Human Survival

German Studies
7.01 After Hitler

Government
4 Politics of the World
6 Political Ideas
7.02 Nationalism in War and Reconciliation
30.02 Leadership and Political Institutions
40.07 Comparative Political Economy
50.08 Psychology and International Politics
83.02 Politics and Markets
83.09 Misperceptions in Politics
85.02 Leadership and Grand Strategy

History
8.02 Making of the Modern World Economy
19 US Political History in the Twentieth Century
24 The Cold War and American Life
25.02 US and the World, 1865-1945
26.02 Women and American Radicalism Left and Right
52 Modern Germany, 1870–1990
96.29 Debating Democracy in the Nineteenth Century

Philosophy
8 Introduction to Moral Philosophy

Psychology
7.03 Credulity and Pseudoscience
23 Social Psychology
51.11 Thinking about Thinking
53.12 The Behavior of Groups

Public Policy
52 Leadership and Political Institutions
81.09 Politics and Markets

Quantitative Social Science
30.08 Misperceptions in Politics

Religion
19.14 Cosmos, Justice, and Evil

Sociology
2 Social Problems
7.07 US Social Stratification
20 Population and Society
31 Youth and Society
49.22 Social Justice and the City
65 Social Psychology of Inequality

Theater
10.24 Arts of War
10.25 Music, Design, and Creativity
26 Movement Fundamentals I
30 Acting I
31 Acting II
36 Speaking Voice for the Stage
40 Technical Production

Women’s, Gender, and Sexuality Studies
10 Sex, Gender, and Society
26.01 Women and American Radicalism Left and Right
30.04 Women, Work, and Wealth
41.05 Gender and Violence: Transnational Feminist Analyses
36.01 Gender in Cross-Cultural Perspective
37.03 Social Justice and the City
World Music Percussion Ensemble
Afro Pop and Dance
Hafiz Shabazz, director

Sat • February 17 • 8 pm • Spaulding Auditorium

The brilliance of such innovators as Senegal’s Cheikh Lô, Nigeria’s Fela Ransome Kuti and Jamaica’s Bob Marley takes the spotlight in this concert of contemporary pop and dance styles from Africa and the Caribbean.

Curricular Connections
African and African American Studies
10 Introduction to African American Studies
19 Africa and the World
83.08 The Global Caribbean
87.12 Africa’s Time?

Anthropology
12.24 Africa’s Time?
33 The Global Caribbean

Asian and Middle Eastern Studies
30 Global Sounds

Art History
40.03 Twentieth Century Art from Latin America
83.03 Modern Art: Art, Spectacle and Strategies of Resistance

Comparative Literature
7.15 Order and Chaos: Carnivals and Wild Celebrations

English
7.43 Race and Popular Music

Geography
61 Global Movements: Migrants, Refugees, and Diasporas

History
5.08 Africa and the World
80 History of Capitalism in Latin America
87 Culture and Identity in Modern Mexico
96.01 Colonialism and Culture in Asia and Africa

Latin American, Latino, and Caribbean Studies
38 The Global Caribbean
7.04 Democracy and Development in Latin America
50.13 History of Capitalism in Latin America
76 Culture and Identity in Modern Mexico
78 Twentieth Century Art from Latin America

Latino Studies
41 Latinos in the Media and Arts

Music
1 Beginning Music Theory
4 Global Sounds
22 Harmony and Rhythm
28 Sonic Space and Form
58 Percussion Individual Instruction

Spanish
1 Spanish I
2 Spanish II
3 Spanish III
9 Culture and Conversation
20 Writing and Reading: A Critical and Cultural Approach
80.13 Hispaniphilia and Hispanophobia: Then and Now

Theater
26 Movement Fundamentals I
28 Dance Composition
Dartmouth College Wind Ensemble
Journey to the East

Matthew M. Marsit, conductor
Vanich Potavanich, guest conductor/composer

Sun • February 18 • 2 pm • Spaulding Auditorium

Hear the distinct and arresting musical traditions of Asia in this program of original wind ensemble music by Japanese, Chinese and Thai composers. Special guest composer Vanich Potavanich, conductor of the Royal Bangkok Symphony Orchestra, joins the DCWE to conduct two of his own works.

Works by Yasuhide Ito, Daisuke Shimizu, Chang Su Koh, Chen Yi and Vanich Potavanich

Curricular Connections

Art History
38.03 East Meets West

Asian and Middle Eastern Studies
7.02 International Conflict and Cooperation in Asia
10 The Religions of China
21.03 Exploring Korea Through Films
21.12 East Meets West
30 Global Sounds
42.16 City in Modern South Asia
42.17 Partition in South Asia
43.04 Politics of Japan
45 Music of Central Asia

Chinese
2 First Year Courses in Chinese
22 Intermediate Modern Chinese
32 Advanced Modern Chinese
63.03 Languages of China

English
7.46 Belonging, Migration, and Exile

Geography
61 Global Movements

Government
40.03 Politics of Japan

History
74 Intellectual History of East Asia
96.1 Colonialism and Culture in Asia and Africa

Japanese
2 First Year Courses in Japanese
42 Advanced Japanese
63.02 Gender, Sexuality, and Power in Premodern Japan

Linguistics
11.02 Languages of China

Music
1 Beginning Music Theory
4 Global Sounds
22 Harmony and Rhythm
28 Sonic Space and Form
30 Composition Seminar
45.03 Music of Central Asia
50.1 Chamber Music
50.2 Contemporary Music
54 Woodwind Individual Instruction
55 Brass Individual Instruction
57 Percussion Individual Instruction

Religion
10 The Religions of China
Exhibition on Screen Presented in Digital HD

Canaletto and the Art of Venice

Sun • February 18 • 4 & 7 pm • Loew Auditorium

Get unique access to the Royal Collection’s exceptional holdings of Canaletto’s work, much of which is on display at the exhibition “Canaletto & the Art of Venice” at The Queen’s Gallery. It’s an unparalleled insight into the artistry of Canaletto (Giovanni Antonio Canal), his contemporaries, and the city of Venice, as well as a step inside Buckingham Palace and Windsor Castle. 1h25m
Curricular Connections

### Anthropology
- 44 Language, Gender, and Sexuality

### Art History
- 23.01 European Art in the Age of Revolution
- 48.03 The Arts of War
- 83.03 Modern Art: Art, Spectacle and Strategies of Resistance

### Asian and Middle Eastern Studies
- 30 Global Sounds

### Classics
- 40 Translation Theory and Practice

### Comparative Literature
- 10.01 Uninvited Others in European Literature
- 19 Translation Theory and Practice

### English
- 55.07 The Arts of War

### French
- 1 Introductory French I
- 2 Introductory French II
- 3 Intermediate French
- 8 Exploring French Culture and Language
- 11 Intensive French
- 21 Introduction to Francophone Literature
- 24 Introduction to French Literature and Culture III: Nineteenth Century

### French and Italian in Translation
- 37.04 Italian Fairy Tales

### Geography
- 25 Social Justice and the City
- 65 Catastrophe and Human Survival

### International Studies
- 17.11 Uninvited Others in European Literature

### Italian
- 1 Introductory Italian I
- 2 Introductory Italian II
- 3 Introductory Italian III
- 9 Italian Culture
- 11 Intensive Italian
- 21 Early Italian Literature and Culture

### Music
- 1 Beginning Music Theory
- 4 Global Sounds
- 22 Harmony and Rhythm
- 28 Sonic Space and Form
- 30 Composition Seminar
- 57 Voice Individual Instruction

### Studio Art
- 25 Painting I
- 27 Painting II
- 72 Painting III

### Theater
- 10.24 The Arts of War
- 10.25 Music, Design, & Creativity
- 16 Theater and Society II
- 26 Movement Fundamentals I
- 30 Acting I
- 31 Acting II
- 35 Acting for Musical Theater
- 36 Speaking Voice for the Stage
- 40 Technical Production

### Philosophy
- 50.25 Moral Sentimentalism

### Psychology
- 43 Emotion
- 53.12 The Behavior of Groups

### Sociology
- 31 Youth and Society
- 49.22 Social Justice and the City

### Women’s, Gender, and Sexuality Studies
- 10 Sex, Gender, and Society
- 30.04 Women, Work, and Wealth
- 36.01 Gender in Cross-Cultural Perspective
- 37.03 Social Justice and the City

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**The Metropolitan Opera**

**Presented in Digital HD**

**La Bohème** Puccini

**Sat • February 24 • 12:30 pm**
Loew Auditorium

**Sun • February 25 • 12:30 pm**
Spaulding Auditorium

This passionate, timeless and indelible story of love among young artists in Paris can stake its claim as the world’s most popular opera. It has a marvelous ability to make a powerful first impression and to reveal unsuspected treasures after dozens of hearings. At first glance, *La Bohème* is the definitive depiction of the joys and sorrows of love and loss; on closer inspection, it reveals the deep emotional significance hidden in the trivial things—a bonnet, an old overcoat, a chance meeting with a neighbor—that make up our everyday lives. 3h16m
Barbary Coast Jazz Ensemble
Taylor Ho Bynum, director

Sat • February 24 • 8 pm • Spaulding Auditorium

In its second concert under Bynum’s direction, the Coast further explores “creative music” by focusing on Bynum’s own compositions—playing alongside renowned contemporary musicians Mary Halvorson (guitar), Tomeka Reid (cello), Jim Hobbs (alto sax), Ingrid Laubrock (tenor sax), Bill Lowe (trombone/tuba), Stomu Takeishi (electric bass), Ken Filiano (acoustic bass), and Tomas Fujiwara (drums).

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Qyrq Qyz (Forty Girls)
Music Department Residency
World Premiere

Thu  •  March 1  •  7 pm
The Moore Theater

Across the steppes of Central Asia, modern bards still sing the tale of Gulayim, the teenage girl who fought off Eastern invaders with the help of her qyrq qyz, or 40 girl warriors. Accompanied by Uzbek filmmaker Saodat Ismailova’s mesmerizing projected images and composer Dmitri Yanov-Yanovsky’s evocative score, seven virtuosic young female bards play instruments and sing a rare and ancient matriarchal narrative of powerful women.

*English supertitles.*

**Post-performance discussion with the artists**

**Pre-Show Talk: Central Asian Amazons**
Thu  •  March 1  •  6 pm  •  Top of the Hop  •  Free Director Saodat Ismailova speaks with music professor Ted Levin about Qyrq Qyz and her epic journey to bring the Central Asian steppe to the screen and stage. *Info: 603.646.2010.*

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<td>44  Language, Gender, and Sexuality</td>
<td>30.04 Women, Work, and Wealth</td>
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<td>48  From Sacred to Salvation</td>
<td>36.01 Gender in Cross-Cultural Perspective</td>
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**Art History**

| 48.03 Arts of War                                 | 37.03 Social Justice and the City       |
| 28.03 East Meets West                             | 41.05 Gender and Violence:              |
| 83.03 Modern Art: Art, Spectacle and Strategies of Resistance | Transnational Feminist Analyses |

**Asian and Middle Eastern Studies**

| 7.02 International Conflict and Cooperation in Asia |  |
| 30  Global Sounds                                   |  |
| 21.12 East Meets West                              |  |
| 41.17 Middle Eastern Landscapes                     |  |
| 45  The Music of Central Asia                       |  |

**Classics**

| 1  Introduction to Classical Studies               |  |
| 40  Translation Theory and Practice                |  |

**Comparative Literature**

| 19.01 Translation Theory and Practice              |  |
| 53.02 Middle Eastern Landscapes                     |  |

**English**

| 7.46 Belonging, Migration, and Exile               |  |
| 46  Old and New Media                              |  |
| 55.07 Arts of War                                  |  |

**Film and Media Studies**

| 31  Filmmaking I: Basic Elements                   |  |
| 39.01 Group Documentary                            |  |
| 41.04 Ethnographic Film                            |  |

**Geography**

| 25  Social Justice and the City                    |  |
| 61  Global Movements                               |  |
| 65  Catastrophe and Human Survival                 |  |

**History**

| 74  Intellectual History of East Asia              |  |
| 96.1  Colonialism and Culture in Asia and Africa   |  |

**Music**

| 1  Beginning Music Theory                          |  |
| 4  Global Sounds                                   |  |
| 22  Harmony and Rhythm                              |  |
| 28  Sonic Space and Form                            |  |
| 45.03 Music of Central Asia                        |  |
| 50.1  Chamber Music                                |  |
| 50.2  Contemporary Music                           |  |
| 57  Voice Individual Instruction                    |  |

**Sociology**

| 49.22 Social Justice and the City                 |  |

**Theater**

| 10.24 Arts of War                                  |  |
Both lies and the even more scorching truth threaten to unravel a family gathering in this thrilling revival of Tennessee Williams’ Pulitzer Prize-winning drama, set during a sweltering Mississippi summer. As they gather with family to celebrate Big Daddy’s (Colm Meaney) birthday, Brick (Jack O’Connell) and Maggie (Sienne Miller) dance round the secrets and sexual tensions that threaten to destroy their marriage. With the future of the family at stake, which version of the truth is real—and which will win out? 3h
The Metropolitan Opera Presented in Digital HD

Semiramide  Rossini

Sat • March 10 • 1 pm • Loew Auditorium
Sun • March 11 • 1 pm • Spaulding Auditorium

This masterpiece of dazzling vocal fireworks makes a rare Met appearance—it's first in nearly 25 years—with Maurizio Benini on the podium. The all-star bel canto cast features Angela Meade in the title role of the murderous Queen of Babylon, who squares off in breathtaking duets with Arsace, a trouser role sung by Elizabeth DeShong. Javier Camarena, Ildar Abdrazakov and Ryan Speedo Green complete the stellar cast. 3h50m

Curricular Connections

Asian and Middle Eastern Studies
30  Global Sounds

Art History
7.05  Pompeii—Antique & Modern
23.01  European Art in the Age of Revolution
48.03  The Arts of War

English
55.07  The Arts of War

Geography
25  Social Justice and the City
65  Catastrophe & Human Survival

History
3.03  Europe in the Age of Violence
43.01  European Intellectual and Cultural History, 400–1300

Italian
1  Introductory Italian I
2  Introductory Italian II
3  Introductory Italian III
9  Italian Culture
11  Intensive Italian
21  Early Italian Literature and Culture

Music
1  Beginning Music Theory
4  Global Sounds
22  Harmony and Rhythm
28  Sonic Space and Form
30  Composition Seminar
57  Voice Individual Instruction

Psychology
43  Emotion

Sociology
2  Social Problems
20  Population and Society
49.22  Social Justice and the City

Theater
1  Introduction to Theater
10.13  Dramatic Storytelling
10.24  The Arts of War
10.25  Music, Design, and Creativity
15  Classical & Medieval Theater
16  Theater and Society II
25  Solo Performance
26  Movement Fundamentals I
30  Acting I
30  Acting I
31  Acting II
36  Speaking Voice for the Stage
40  Technical Production
40  Technical Production
42  Scene Design I
44  Lighting Design I
50  Playwriting I

Women, Gender, Sexuality Studies
10  Sex, Gender and Society
43.02  Sex, Celibacy and Problems with Purity