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

Mark Morris Dance Group
Pepperland  p. 7

Hopkins Center for the Arts at Dartmouth
Hopkins Center Outreach & Arts Education • hop.dartmouth.edu/online/outreach • 603.646.2010
“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
Summer Curricular Connections at the Hopkins Center

EXPERIENTIAL LEARNING THROUGH THE ARTS

The Hopkins Center is kicking off summer with SHIFT, an array of live arts harkening back to the creative disruption of the 1960s and shifting how we think about music, drama and identity. Visiting professional artists join Dartmouth students and alumni on stage, bringing together diverse art forms and generations. From Mark Morris Dance Group’s *Pepperland* to Compagnia de’ Colombari’s *The Merchant of Venice*, from the Department of Music’s Digital Arts eXpo to the Department of Theater’s VoxFest, SHIFT has something for everyone. July and August round out a robust term of ticketed performances, films and free events on the Dartmouth Green, representing artists from Haiti, Appalachia, New York and Paris.

Consider the Hop your go-to resource for experiential learning. Last season, 68 professors from 24 academic departments brought students to 51 different live performances and films through the Curricular Connections program. Integrating the arts into your courses helps students to connect theory with practice by engaging with real-world issues and ideas, to incorporate and apply diverse perspectives, to build empathy and cultural intelligence, and to critically reflect on their learning at Dartmouth.

If your students are required to attend a Hop summer event—including Visiting Artists, Theater Department productions, or Films—you are eligible for support from our 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.

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.
Dartmouth Department of Theater and the Hop presents

**DAX+ Digital Arts eXpo**

A two-day showcase of digital animations, interactive installations and electronic audio-visual performances by Dartmouth students and alumni and esteemed guest artists. All events are free.

**Fri • June 22**

**Morton Subotnick: “Crowds and Power” and “Silver Apples of the Moon”**

7 pm • Loew Auditorium

Synthesizer trailblazer Subotnick performs two original works that bookend 50 years of electronics in music: “Silver Apples of the Moon” (1967), the first electronic music composition commissioned for a recording and an influence for generations of musicians; and “Crowds and Power” (2017), a media tone poem for voice, electronic sound and live imagery. With soprano Joan La Barbara and artist Lillevan.

**Interactive installations/audio-visual performances**

8 pm • Black Family Visual Arts Center Atrium & Loew Auditorium

An immersive experience of creative digital work by Dartmouth students.

**Sat • June 23**

**Vessels and Bellows—Works for Organ and Electronics**

7 pm • Spaulding Auditorium

Mingle with site-specific performances for organ and electronics.

**Digital Animation Screening**

8 pm • Loew Auditorium

Enjoy a showing of digital animation shorts by Dartmouth students.

**Interactive installations/audio-visual performances**

9 pm • Black Family Visual Arts Center Atrium, Loew Auditorium, Maffei Plaza

Immersive, creative digital works by Dartmouth students.

**DAX+ closing party**

10 pm • Black Family Visual Arts Center Atrium, Loew Auditorium, Maffei Plaza

Dance into the late hours with guest electronic music artists and DJs.

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**Curricular Connections**

**MORTON SUBOTNICK:**

- **Art History**
  - 63.13 Bad Art!

- **Comparative Literature**
  - 64.04 The Sixties

- **Computer Science**
  - 56 Digital Electronics

- **Engineering**
  - 31 Digital Electronics

- **Film and Media Studies**
  - 1 Introduction to Film
  - 3 Digital Arts and Culture

- **Government**
  - 20.02 Foundations of Political Economy
  - 50.02 Civil War, Insurgence, and International Response

- **History**
  - 8.07 The History of Equality

- **Music**
  - 50 Chamber Music

- **Philosophy**
  - 23.02 Philosophy and Cinematic Arts

- **Physics**
  - 44 Mechanics

- **Studio Art**
  - 15 Drawing I
  - 20 Drawing II
  - 25 Painting I
  - 31 Painting II
  - 71 Drawing III
  - 72 Painting III

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**VESSELS AND BELLOWS:**

- **Art History**
  - 63.13 Bad Art!

- **Computer Science**
  - 56 Digital Electronics

- **Engineering**
  - 31 Digital Electronics

- **Film and Media Studies**
  - 3 Digital Arts and Culture

- **Music**
  - 50 Chamber Music

- **Physics**
  - 44 Mechanics

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hop.outreach@dartmouth.edu
Compagnia de’ Colombari Shakespeare’s
The Merchant of Venice

Tue–Thu • June 26–28 • 8 pm
The Bema Outdoor Amphitheater • General admission
In case of inclement weather, check website morning of show for rain location

Centering on a Jewish moneylender in Renaissance Venice, Merchant presents challenges for modern audiences. Bawdy humor and romantic hijinks coexist with difficult issues of intolerance, justice and mercy. Created for the 500th anniversary of the founding of the Venice ghetto in which the play is set, this production employs inventive casting and staging—and live music by the Klezmatics’ Frank London—to powerfully engage our sympathies in complex characters and questions of civility and decency. Directed by Karin Coonrod, “an artist of far-reaching inventiveness” (New York Times).

Public Talk: Merchant Today
Mon • June 25 • 5 pm • Top of the Hop • Free
Professors Susannah Heschel and Patricia McKee offer a primer on the Bard’s great dramedy and its relevance today.

Curricular Connections
African and African American Studies
88.16  Sovereignty, Race, Rights
Anthropology
50.22  Sovereignty, Race, Rights
College Courses
1.03  Fashion and Identity
Comparative Literature
61.01  Art Writing and Writers on Art
Economics
26  Intermediaries and Markets
English
65.06  Poetry and Rhetoric of Love
Geography
25  Social Justice and the City
Government
30.09  Law, Courts, and Judges
60.2  Introduction to Law, Social Justice, and Trial
86.27  Ethics of the Family
History
8.07  The History of Equality
10  What is History?
94.09  History and Culture of Jews: Modern Period
Italian
3  Introductory Italian III
Jewish Studies
11  History and Culture of Jews: Modern Period
Middle Eastern Studies
16.11  From Genesis to Seinfeld
Music
50  Chamber Music
82  Musicology/Ethnomusicology
Philosophy
45.02  God, Belief, and Evil
Public Policy
28  Law, Courts, and Judges
Religion
11.01  God and Money
29.01  Religion in Modern World
Sociology
49.22  Social Justice and the City
Theater
65  Summer Theater Lab
Women’s, Gender, and Sexuality Studies
10  Sex, Gender, and Society
37.03  Social Justice and the City
Gina Adams
Its Honor is Hereby Pledged:
Broken Treaty Quilts

Wed • June 27 • 6:30 pm
Hopkins Center Plaza

Combining performance with textile art made from antique quilts, Adams (summer term Artist-in-Residence for the Department of Studio Art) revisits broken treaties between the United States and Native American nations. Adams’s cross-media hybrid studio work includes textiles, sculpture, ceramics, painting, printmaking and drawing.

Artist Talk: Gina Adams
Tue • June 26 • 4:45 pm • Loew Auditorium • Free
Followed by Exhibition Opening Reception, Jaffe-Friede Gallery

Exhibit
June 26–July 22 • Jaffe-Friede Gallery

Curricular Connections
African and African American Studies
21 Racial Justice
88.16 Sovereignty, Race, and Rights

Anthropology
50.22 Sovereignty, Race, and Rights

College Courses
1.03 Fashion and Identity

Education
9.08 Race and Education

English
48 Critical Issues in Post-Colonial Study
53.1 Immigrant Women Writing America

Geography
25 Social Justice and the City

Government
27 Racial Justice
30.09 Law, Courts, and Judges
30.11 Policy Implementation
60.05 Indigenous Nationalism
60.09 Indians and European Political Thought
86.34 Ethics, Economics, and Environment

History
8.07 The History of Equality
10 What is History?
23 American History since 1980
32 Great American Cities
96.12 Race, Ethnicity, and Immigration in US History

Native American Studies
36 Indigenous Nationalism
48 Indians and European Political Thought

Public Policy
28 Law, Courts, and Judges
40 Economics of Public Policymaking
46 Policy Implementation

Sociology
49.22 Social Justice and the City

Studio Art
15 Drawing I
20 Drawing II
27 Printmaking I - Etching
28 Printmaking II
71 Drawing III
74 Printmaking III

Theater
65 Summer Theater Lab

Women’s, Gender and Sexuality Studies
10 Sex, Gender, and Society
37.03 Social Justice and the City
40.03 Racial Justice

Writing
43 The Written Judicial Opinion
Hop Co-commission

Mark Morris Dance Group

Pepperland

Thu–Sat • June 28–30 • 8 pm
The Moore Theater

Post-performance discussions Thursday & Saturday

Brimming with the ingenuity and humanity Mark Morris’s work is known for, Pepperland is a “gorgeously entertaining and witty tribute” (The Guardian) to the Beatles’ Sgt. Pepper’s Lonely Hearts Club Band, released 50 years ago. Live musicians—including horns and a theremin—perform Ethan Iverson’s (formerly of The Bad Plus) arrangements of selected Sgt. Pepper songs plus Iverson originals inspired by the blues, jazz, music hall and raga styles that made the album such an eclectic delight. With costumes echoing London ‘60s mod, the dancers capture the freedom and energy of the era in deft, nuanced choreography that celebrates the music’s still-surprising range and originality.

Public Talk: The Sixties
Thu • June 28 • 7 pm • Top of the Hop • Free
Professor Randall Balmer sets the stage for Sgt. Pepper, introducing a decade of cultural, social and political revolution.

Artist Talk: Ethan Iverson, Composer
Fri • June 29 • 7 pm • Top of the Hop • Free
Iverson talks about The Beatles and the music he created for Pepperland.

Mark Morris Dance Group Master Class
Sat • June 30 • 12-1:30 pm • Straus Dance Studio • $10
Intermediate-level modern class including choreography from Pepperland. Ages 16+. Register at hop.dartmouth.edu or 603.646.2422.

Curricular Connections

African and African American Studies
20  Feminist Theory
21  Racial Justice
80.09  Carceral Geographies
88.17  Filmmaking and Visual Culture

Anthropology
50.21  Filmmaking and Visual Culture

Art History
63.13  Bad Art!

College Courses
1.03  Fashion Identity

Comparative Literature
61.01  Art Writing and Writers on Art
64.04  The Sixties

English
65.06  Poetry and Rhetoric of Love
81  Writing and Reading Creative NonFiction

Geography
27  Carceral Geographies

Government
27  Racial Justice
86.27  Ethics of the Family
86.35  Feminist Theory

History
8.07  The History of Equality
10  What is History?

Music
50  Chamber Music

Philosophy
23.02  Philosophy and Cinematic Arts

Studio Art
15  Drawing I
16  Sculpture I
20  Drawing II
25  Painting I
27  Printmaking I - Etching
28  Printmaking II
31  Painting II
71  Drawing III
72  Painting III
74  Printmaking III

Theater
65  Summer Theater Lab

Women’s, Gender, and Sexuality Studies
10  Sex, Gender, and Society
37.04  Carceral Geographies
40.03  Racial Justice
67.05  Feminist Theory
Multigenerational Haitian music collective Lakou Mizik—Creole for “home music”—expresses national pride and hope with joyous, danceable abandon. The nine-member ensemble was formed in partnership with international music producer (and Vermont native) Zach Niles in the wake of the devastating 2010 Haitian earthquake. Its irresistible music combines inspiring, socially conscious lyrics with insistent vodou drumming, lively Rara horns, Motown swagger and a soupçon of French café accordion.
Ken Burns presents Country Music

Fri • July 13 • 7 pm
Spaulding Auditorium

Discussion follows with director Ken Burns, writer/producer Dayton Duncan and producer Julie Dunfey

The team behind The Civil War, Lewis and Clark, The National Parks and The Dust Bowl returns with a sneak peek of a new work exploring the questions “What is country music?” and “Where did it come from?” The sweeping, multi-episode series chronicles the history of this uniquely American art form, rising from the experiences of remarkable artists in distinctive regions of our nation. And like the music itself, Country Music tells unforgettable stories—stories of the hardships and joys shared by everyday people.

Curricular Connections

African and African American Studies
- 21 Racial Justice
- 88.17 Filmmaking & Visual Culture
- 88.19 Contemporary African-American Artists
- 80.09 Carceral Geographies
- 88.16 Sovereignty, Race, Rights

Anthropology
- 50.21 Filmmaking & Visual Culture
- 50.22 Sovereignty, Race, Rights

College Courses
- 1.03 Fashion Identity

Comparative Literature
- 61.01 Art Writing and Writers on Art
- 64.04 The Sixties

English
- 65.06 Poetry and Rhetoric of Love
- 81 Writing and Reading Creative NonFiction

Film and Media Studies
- 1 Introduction to Film
- 41.14 The Western
- 48.01 The Map

Geography
- 25 Social Justice and the City
- 27 Carceral Geographies

Government
- 27 Racial Justice
- 86.27 Ethics of the Family
- 86.34 Ethics, Economics, and Environment

History
- 8.07 The History of Equality
- 10 What is History?
- 23 American History since 1980
- 32 Great American Cities
- 96.12 Race, Ethnicity, and Immigration in US History

Latino Studies
- 5 Complex Latino Identity

Music
- 50 Chamber Music
- 82 Musicology/Ethnomusicology

Philosophy
- 23.02 Philosophy and Cinematic Arts

Religion
- 11.01 God and Money

Sociology
- 44 Complex Latino Identity
- 49.22 Social Justice and the City

Studio Art
- 29 Photography I

Women’s, Gender, and Sexuality Studies
- 10 Sex, Gender, and Society
- 37.03 Social Justice and the City
- 37.04 Carceral Geographies
- 40.03 Racial Justice
An Evening with Gillian Welch

Fri • July 20 • 8 pm
Spaulding Auditorium

Gillian Welch first appeared on the folk scene two decades ago as a young singer-songwriter with a knack for conjuring the sound and imagery of a timeless, hardscrabble America. She and musical partner David Rawlings helped revive interest in southern Appalachian music and have inspired legions of fellow musicians with a sparse, haunting musical style “at once innovative and obliquely reminiscent of past rural forms” (The New Yorker). Their contributions span five acclaimed albums, alongside Grammy-winning contributions to the soundtrack of O Brother Where Art Thou? and the upcoming Ken Burns series on Nashville.

Curricular Connections

African and African American Studies
20 Feminist Theory

Geography
25 Social Justice and the City

Government
86.27 Ethics of the Family
86.35 Feminist Theory

History
23 American History since 1980
32 Great American Cities

Sociology
49.22 Social Justice and the City

Women’s, Gender, and Sexuality Studies
10 Sex, Gender, and Society
37.03 Social Justice and the City
67.05 Feminist Theory

Ginkgoa

Wed • July 25 • 5:30 pm
Dartmouth Green • Rain Location: Spaulding Auditorium

She’s Nicolle Rochelle from New York, he’s Antoine Chatenet from Paris. Together they revamp the gypsy swing/Josephine Baker strain of Euro-American music with audacious songs combining electronica and vintage jazz. Joined by a crackerjack rhythm section and clarinetist, they are guaranteed to get you dancing.

Curricular Connections

**African and African American Studies**
- 21 Racial Justice
- 88.19 Contemporary African American Artists

**English**
- 48 Critical Issues in Postcolonial Society

**French**
- 3 Intermediate French
- 8 Exploring French Language and Culture

**Government**
- 27 Racial Justice
- 44 Globalization and Global Development

**History**
- 8.07 The History of Equality
- 32 Great American Cities
- 96.12 Race, Ethnicity, and Immigration in US History

**Music**
- 50 Chamber Music

**Women’s, Gender, and Sexuality Studies**
- 40.03 Racial Justice
Royal Opera House Presented in Digital HD

The Bernstein Centenary

Sun • July 29 • 4 pm
Loew Auditorium • General admission

Leonard Bernstein (West Side Story, Candide) was one of the first classical composers in America to achieve both popular and critical acclaim. He was eclectic in his sources—drawing on jazz and modernism, the traditions of Jewish music and the Broadway musical—and many of Bernstein’s scores are remarkably well suited to dance.

To celebrate the centenary year of the composer’s birth, The Royal Ballet presents this three-part program, including two world premieres and a revival of The Age of Anxiety, created in 2014 to Bernstein’s soul-searching Second Symphony. Approx. 3h

Curricular Connections

Comparative Literature
64.04   The Sixties

English
65.05   Poetry and Rhetoric of Love

History
23   American History since 1980
32   Great American Cities
94.09   History and Culture of Jews in the Modern Period
9.12   Race, Ethnicity, and Immigration in US History

Jewish Studies
11   History and Culture of Jews in the Modern Period

Studio Art
15   Drawing I
16   Sculpture I
20   Drawing II
25   Painting I
31   Painting II
71   Drawing III
72   Painting III

Theater
65   Summer Theater Lab

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José James
Lean On Me: José James Celebrates Bill Withers

Wed • August 1 • 8 pm
Spaulding Auditorium

Blue Note recording artist José James and his super-soulful band celebrate legendary singer-songwriter Bill Withers in his 80th year. With a smoky voice and supple phrasing, James combines jazz and pop styles in ways that speak to the hip hop generation while reaching back to potent musician/wordsmiths like Gil Scott-Heron. Developed in partnership with Withers, this show explores the deep musical catalog that touched millions of hearts, including “Ain’t No Sunshine,” “Lean on Me” and “Grandma’s Hands”—songs, says James, that “reflect a love for community, for unification; his music respects elders, mentors and explores male vulnerability in a way that’s missing from today’s R&B.”

Curricular Connections
African and African American Studies
21  Racial Justice
88.19  Contemporary African American Artists

English
65.06  Poetry and Rhetoric of Love

Government
27  Racial Justice

History
23  American History since 1980
32  Great American Cities
96.12  Race, Ethnicity, and Immigration in US History

Women’s, Gender, and Sexuality Studies
40.03  Racial Justice
Bruce Molsky Band

Wed • August 15 • 5:30 pm
Dartmouth Green • Rain Location: Spaulding Auditorium

Molsky takes audiences to another time and place, with authentic and joyful rarities from Southern Appalachian and Celtic realms. Whether playing fiddle, banjo or guitar, he and his swinging bandmates can charm with a sweet ballad or get feet moving with a snappy dance tune. He is a “musician’s musician” whose fans include Linda Ronstadt, Mark Knopfler and Bill Frisell.

Fiddle Workshop
Wed • August 15 • 2:30-3:45 pm • Alumni Hall • $10
Bruce Molsky leads a hands-on old-time fiddling workshop, with special guest Tatiana Hargreaves. Some experience required; should be able to learn short phrases of music by ear. Open to observers. Register at hop.dartmouth.edu or 603.646.2422.

Curricular Connections

History
23 American History since 1980
32 Great American Cities

Music
50 Chamber Music
Dartmouth Department of Theater and the Hop present

**New York Theatre Workshop**

**New Works-In-Progress**

**Sat • August 4, 11 & 18 • 4 & 7:30 pm**

Warner Bentley Theater • $13 • Dartmouth students $5

All other students $9 • General admission

Grab a ringside seat on what's new in theater! Every August, the acclaimed New York Theatre Workshop comes to the Hop with six new works-in-progress by some of today's most interesting playwrights and directors. This year's works include *We Live in Cairo*, a heralded new musical about the hope and disillusion of Egypt's Arab Spring as told by six friends who took part, created by phenomenal young musical-writing brothers Daniel and Patrick Lazour.

*Updates on NYTW's six Hop presentations at hop.dartmouth.edu, on Facebook or HopMail, or call the Hop Box Office at 603.646.2422.*

**Meet-the-Artists Brown Bag Lunch Presentations**

Tue • July 31, August 7 & 14 • 12 pm • Warner Bentley Theater • Free

For info, call the Dartmouth Department of Theater at 603.646.3691.

Curricular Connections

Curricular Connections to come when this year’s titles and artists are announced!
Dartmouth Department of Theater presents

**VoxFest 2018**

**Fri & Sat • June 29 & 30**
Warner Bentley Theater

**Fri • June 29 • 5 pm: Project Black Plague**
by Mikaal Sulaiman, directed by Hannah Chodos ’06

**Fri • June 29 • 8 pm: Maids**
by Carol Brown ’12, directed by Max Hunter ’13

**Sat • June 30 • 3 pm: Outlaw**
by Kate Mulley ’05 and Andy Peterson, directed by Benita de Wit

**Sat • June 30 • 7:30 pm: Choices People Make** (Neukom winner)
by Jessica Andrewartha, directed by Daniela Varon ’80

VoxFest engages Dartmouth alumni, student and faculty theater artists in developing new work. This year’s projects include a look at police shootings of African Americans, a site-specific installation, a musical about an Australian outlaw, and a reading of the first winner of the annual Neukom Literary Prize for best play exploring the meaning of humanity in a digitized world.

All events are free and unticketed with seating on a first-come first-served basis.

Dartmouth Department of Theater presents

**Frost & Dodd Student Play Festival**

**Fri–Sun • July 27–29**
Warner Bentley Theater • $3 • General admission

Staged readings and a full production of Dartmouth student play competition winners. **First Year**: This one-act musical follows a freshman student as she experiences the twists and turns of life at fictional Ivylane College. **The House**: Brothers must come to terms with their family history during the sale of their childhood home. **Sigh No More**: Regional theater actors perform *Much Ado About Nothing* while engaging in backstage Shakespearian comedy of their own.

**Fri & Sun • July 27 & 29 • 8 pm**
*First Year* by Jennifer West ’20
Full production, directed by Peter Hackett

**Sat • July 28 • 8 pm & Sun • July 29 • 5 pm**
*The House* by Savannah Miller ’21 and
*Sigh No More* by Tess McGuinness ’18
Staged readings, directed by Jamie Horton

The Frost and Dodd Student Play Festival is funded in part by the Ruth and Loring Holmes Dodd Fund. More info at theater.dartmouth.edu