CURRICULAR CONNECTIONS TO THE ARTS

An interdisciplinary resource guide encouraging connections between UR academic courses and Modlin Center for the Arts events.

SPRING 2020

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INTRODUCTION

The Spring 2020 Curricular Connections to the Arts encourages connections between music, theatre, dance, and visual arts events taking place at the Modlin Center for the Arts with academic courses at the University of Richmond. This guide highlights only a few of the events planned in the spring semester, so for other ways in which you might incorporate the arts into your classroom, please reference a complete calendar of Modlin Center events at the end of this guide and also at modlin.richmond.edu.

We hope you will use the Modlin Center for the Arts as a creative resource to supplement classroom discussions that demonstrate the myriad connections between art and the world around us.

EDUCATIONAL OPPORTUNITIES

Many of the events presented at the Modlin Center feature related programming including panels and pre-and post-performance discussions; master classes, workshops, and in-classroom discussions with visiting artists; and University Museums exhibition tours. These activities are designed to augment the artistic experience and to enrich academic discussions. If you would like to schedule an additional educational opportunity for your class, contact Shannon Hooker at 287-6599 or shooker@richmond.edu.

TICKETS

CLASS TICKETS

If you are interested in holding a block of tickets for purchase by the students in your class, contact Jessie Buford, box office manager at 287-6023 or jbuford@richmond.edu. The class ticket discount for students is $7 and each faculty member requiring the performance will receive two free tickets to the performance. The Modlin Center box office respectfully asks that students acquire their tickets no later than one month prior to the performance. For performances occurring at the beginning of the semester, students should acquire their tickets as soon as possible.

TICKET INFORMATION

The Modlin Center box office serves as the centralized box office for performing arts programs and events at the University of Richmond. Ticket prices vary depending on the event; call the Modlin Center box office for the most up-to-date information on performances. UR employees receive a 15 percent discount on tickets. Tickets for UR students are $10 for Modlin Arts performances, unless it is a designated free for UR student event. Free tickets for UR students and employees are available for the Department of Music concert series and Department of Theatre productions, as well as the Department of Theatre and Dance events as part of its 2019-2020 Tucker Boatwright Festival of Literature and the Arts. Events may be subject to change.

PHONE (804) 289-8980

HOURS OF OPERATION 10 a.m. – 5 p.m., Monday – Friday

The Box Office opens 90 minutes before shows. Hours vary during university holidays and during the summer.

TICKETS ARE AVAILABLE ONLINE AT MODLIN.RICHMOND.EDU.
SATIRE & SOCIAL CRITICISM: PRINTS BY
WILLIAM HOGARTH FROM THE COLLECTION
ON EXHIBIT THROUGH MARCH 29, 2020
Harnett Museum of Art
Admission and related events are free; no ticket required

William Hogarth’s (British, 1697-1764) satirical prints reveal comically exaggerated vice to advocate for virtue. Hogarth identified institutions, such as the prison system, which facilitated powerful, corrupt individuals luring the poor into exploitative cycles. As testament to his narrative genius, he is able to critique with equal success the failing systems as well as the morals of the individuals that fall victim to them.

The exhibition features forty works by Hogarth, including two of his most famous series, The Harlot’s Progress and Industry and Idleness. His scorn for widespread allegiance to the classical taste of the aristocrats led him to create a new way to convey narrative visually by filling the scene with references and allusions. Indeed, “Hogarthian” satire is so characteristically detailed that many have said his prints are “read” like a book. His scenes, set in real London neighborhoods, include everyday hustle and bustle and portraits of public figures which made his work popular among the general population. His prints remain popular today, although the details must be deciphered, and the exhibition is designed to help the viewer unravel the mysteries of Hogarth’s satire and humor.

Organizer: University of Richmond Museums
Curator: Richard Waller, Executive Director, University Museums, and Kate Wiley, ’20, art history major, 2019 Harnett Summer Research Fellow, and 2019-2020 curatorial assistant, University Museums
museums.richmond.edu
Fritz Ascher: Expressionist presents works by this German Jewish artist, who lived through the Weimar Republic, the Nazi regime, and into the postwar years. With the support of prominent Berlin painter Max Liebermann, Fritz Ascher (1893–1970) studied in Berlin before traveling to Oslo, where he met Edvard Munch. During a prolonged stay in Munich, he associated with the artists who contributed to Simplicissimus magazine, and back in Berlin, he fell in with the artists of Die Brücke. His early work is steeped in old myths, spirituality, and reflections on the human condition. From 1933 he was forbidden to produce, exhibit, or sell his art. Interned at the Sachsenhausen Concentration Camp in 1938, he survived the Nazi era mostly in hiding, writing poetry. After 1945 he returned to painting, expressing his inner turmoil in colorful, mystical landscapes devoid of human figures. The exhibition is considered a retrospective and comprises 70 paintings and works on paper, ranging from early academic studies and figural compositions to the artist’s late colorful, mystical landscapes. Ascher belongs to Germany’s “Lost Generation”- artists whose careers were interrupted or destroyed by the Nazi regime, and whose work was largely underrecognized.

Organizer: Fritz Ascher Society for Persecuted, Ostracised, and Banned Art, Inc.
Curator: Richard Waller, Executive Director, University Museums
Catalogue: Published by Fritz Ascher Society
museums.richmond.edu

SUGGESTED CURRICULAR CONNECTIONS

ARTH 122 Renaissance to the Present
ARTH 322 Museum Studies
ARTH 365 Art Theories and Methodologies
ARTS 115 Art Non-Major Introduction to Painting
CRWR 200 Introduction to Creative Writing
CLSC 101 Classical Mythology
ENGL 400 Resilience and Recovery
FYS 100 Anxiety and Ethics
FYS 100 Meaning and Value
FYS 100 From Berlin to Paris, Texas
FYS 100 Politics and Literature
FYS 100 Reading the Past: Epics, Legends, History
FYS 100 Socialism
FYS 100 Beyond Civilization: Heart and Mind
IDST 290 Literary Analysis

HIST 199 Nazi Germany
JOUR 203 Introduction to Visual Journalism
LAWE 667 Human Rights Seminar
LDST 101 Leadership and the Humanities
PHIL 120 Contemporary Moral Issues
PSYC 100 Introduction to Psychological Science
SOC 221 Sociological Theory
RHCS 102 Interpersonal Communication
VMAP 112 Introduction to Drawing
VMAP 113 Introduction to Painting
VMAP 211 Fundamentals of Visuals and Media Arts Practice A
VMAP 212 Fundamentals of Visuals and Media Arts Practice B
VMAP 251 Human Figure Drawing
VMAP 351 Contemporary Theory and Practice Artist

RELATED EVENTS

Wednesday, January 15, 2020 | 6-8 PM | Camp Concert Hall
“Forgotten but not Lost: The German Expressionist Fritz Ascher (1893-1970) presented by Rachel Stern, Curator of the exhibition and Director, Fritz Ascher Society with reception and preview of the exhibition to follow from 7-8 pm

Thursday, January 16, 2020 | 1:30 – 2:15 PM | Harnett Museum of Art
Curator’s Walk-Through with Rachel Stern, Curator of the exhibition and Director, Fritz Ascher Society
This event is part of the Tucker-Boatwright Festival of Literature and the Arts.

The presentation of Alonzo King LINES Ballet, Figures of Speech was made possible by the New England Foundation for the Arts’ National Dance Project, with lead funding from the Doris Duke Charitable Foundation and The Andrew W. Mellon Foundation. This performance is also funded in part by the Cultural Affairs Committee.

ALONZO KING LINES BALLET
FIGURES OF SPEECH
THURSDAY | JANUARY 23, 2020 | 7:30 PM
Alice Jepson Theatre, Modlin Center for the Arts
UR Employee $34 | UR Student FREE

Choreographer Alonzo King is renowned for creating works, or “thought structures” as he describes, that infuse classical ballet with new expression and expansive histories. Often called a visionary choreographer, King’s work has been recognized for its impact on the cultural fabric of the company’s home in San Francisco as well as internationally by the dance world’s most prestigious institutions.

With his latest work, Figures of Speech, he explores the power of lost languages, compelled by the knowledge that over half of the world’s nearly 7,000 languages are at risk of vanishing by the end of the century.

Figures of Speech is created in collaboration with slam poet Bob Holman, a leading advocate of linguistic preservation and revitalization in indigenous communities, author, and award-winning filmmaker. Set to a collection of Native peoples’ poetry and music, this evening-length ballet is a poignant journey through the sound, movement, meaning, and shape of indigenous languages on the verge of extinction. The following languages: Ainu, Cheyenne, Comanche, Euskera, Hawaiian, Iwaidja, Khoisan, Kiowa, Ladino, Mountain Maidu, Nisenan, Ohlone, Sámi, and Selk’nam.

Figure of Speech is created in collaboration with slam poet Bob Holman, a leading advocate of linguistic preservation and revitalization in indigenous communities, author, and award-winning filmmaker. Set to a collection of Native peoples’ poetry and music, this evening-length ballet is a poignant journey through the sound, movement, meaning, and shape of indigenous languages on the verge of extinction. The following languages: Ainu, Cheyenne, Comanche, Euskera, Hawaiian, Iwaidja, Khoisan, Kiowa, Ladino, Mountain Maidu, Nisenan, Ohlone, Sámi, and Selk’nam.

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SUGGESTED CURRICULAR CONNECTIONS

AMST 201 Introduction to American Studies
ANTH 101 Introduction to Cultural Anthropology
ANTH 290 Cultural Theory
CLSC 252 Introduction to Indo-Euro Linguistics
DANC 257 Ballet I
DANC 258 Writing from the Body: Words and Movement
DANC 260 Modern Dance I
DANC 306 UR Dancers
DANC 319 Collaborative Arts Lab: Dance, Humanities, and Technology
DANC 365 Advanced Contemporary Dance
ENGL 200 Introduction to Creative Writing
ENGL 219 Introduction to Drama and Theater
FYS 100 Civic Journalism and Social Justice
FYS 100 Exploitation: Causes, Effects, Responses
FYS 100 From Berlin to Paris, Texas
FYS 100 Meaning and Value
FYS 100 Narratives of Identity and Relationship
FYS 100 Politics and Literature
GS 210 Geographic Dimensions of Global Development
JOUR 203 Introduction to Visual Journalism
LAWE 667 Human Rights Seminar
LDST 390 Indigenous Governments and Politics
LING 203 Introductory Linguistics
MUS 202 Global Drums
MUS 229 Anthropology of Music
PHILL 382 Philosophy of Race
PSYC 109 Leadership in a Diverse Society
PSYC 343 Psycholinguistics with Lab
RHCS 279 Voices of Hip-Hop in America
SOC 101 Foundations of Society
SOC 221 Sociological Theory
THTR 106 Introduction to Costume
THTR 115 Theatre Appreciation
THTR 201 Stagecraft
THTR 312 Gender, Race, and Performance
THTR 399 Leadership in Production
VMAP 114 Introduction to Sculpture
VMAP 117 Introduction to Film, Sound, and Video
VMAP 251 Human Figure Drawing

RELATED EVENTS

Wednesday, January 22, 2020 | 6:30-8 PM | Frederick Rehearsal Hall, Modlin Center for the Arts
Community Movement Workshop

Thursday, January 23, 2020 | immediately following the performance | Alice Jepson Theatre, Modlin Center for the Arts
Post-Show Q&A Discussion with company members
ALLISON MILLER’S
BOOM TIC BOOM
IN OUR VEINS: RIVERS AND SOCIAL CHANGE
WEDNESDAY | JANUARY 29, 2020 | 7:30 PM
Camp Concert Hall, Booker Hall of Music
UR Employee $17 | UR Student $10

Described by critics as a charismatic and rhythmically propulsive drummer with melodic sensibility, Allison Miller engages her deep roots in jazz improvisation as a way to explore all music. The critically acclaimed percussionist and Yamaha clinician will be joined by her stellar band, Boom Tic Boom, featuring pianist Myra Melford, violinist Jenny Scheinman, clarinetist Ben Goldberg, cornetist Kirk Knuffke, and bassist Todd Sickafoose.

Rivers are the lifeline of America, and in the 19th and 20th century, many social movements took place around waterways. In Our Veins: Rivers and Social Change is a multimedia suite for chamber jazz ensemble and tap dancer centered around five American rivers (Susquehanna, Delaware, James, Hudson, Schuylkill) and the social and environmental changes they inspired.

modlin.richmond.edu

SUGGESTED CURRICULAR CONNECTIONS

| AMST 201 Introduction to American Studies | IDST 290 Self Discovery and Social Change |
| ARTH 279 Ecological Imagination in East Asian Art and Culture | LDST 102 Leadership and the Social Sciences |
| ANTH 101 Introduction to Cultural Anthropology | MUS 107 Fundamentals of Music |
| DANC 256 Jazz Dance I | MUS 110 Tonal Harmony: Common Practice Period |
| ENVR 109 Introduction to Ecology | MUS 115 The Jazz Tradition |
| ENVR 201 Introduction to Environmental Studies | MUS 229 Anthropology of Music |
| ENVR 230 Environmental Economics | MUS 306 Introduction to Composition |
| ENVR 300 Biogeography | MUS 307 Composition |
| FYS 100 Civic Journalism and Social Justice | MSEN 192 Jazz Ensemble |
| FYS 100 Egypt-Deep Roots of a Nation | PHIL 120 Contemporary Moral Issues |
| FYS 100 Exploitation: Causes, Effects, Responses | PLSC 260 Introduction to Public Policy |
| GEOG 280 Environmental Geology | RHCS 105 Media, Culture, and Identity |
| GS 210 Geographic Dimensions of Global Development | SOC 379 Environmental Sociology |

RELATED EVENT
Wednesday | January 29, 2020 | 6:30-7:00 PM | Camp Concert Hall, Booker Hall of Music
Pre-Performance Discussion with Allison Miller
GREAT ART ON SCREEN:
THE PRADO MUSEUM: A
COLLECTION OF WONDERS

WEDNESDAY | FEBRUARY 26, 2020 | 7 PM
Camp Concert Hall, Booker Hall of Music
UR Employee $12 | UR Student $10

The Prado Museum: A Collection of Wonders celebrates the 200th anniversary of the storied Prado Museum — one of the most-visited museums in the world. Hosted by Academy Award winner Jeremy Irons, this cinematic journey offers viewers a spell-binding experience, telling the story of Spain and beyond, through the works of Vélazquez, Rubens, Titian, Mantegna, Bosch, Goya, El Greco, and more.

Great Art on Screen, new to the Modlin Center this season and in partnership with University Museums, is a series of film documentaries featuring an in-depth look at the most extraordinary and groundbreaking art masters of their time.

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SUGGESTED CURRICULAR CONNECTIONS

| ARTH 121 | Prehistory through the Middle Age |
| ARTH 122 | Renaissance to the Present |
| ARTH 322 | Museum Studies |
| ARTH 365 | Art Theories and Methodologies |
| CRWR 100 | Introduction to Creative Writing |
| FMST 201 | Introduction to Film Studies |
| FYS 100 | Meaning and Value |
| FYS 100 | Politics and Literature |
| FYS 100 | The Search for Self |
| FYS 100 | Reading the Past: Epics, Legends, History |
| LAIS 305 | Spanish in Politics & Society |
| LAIS 309 | Spanish Writing Workshop |
| LAIS 332 | Introduction to Latin American Literature II |
| RHCS 105 | Media, Culture, and Identity |
| VMAP 112 | Introduction to Drawing |
| VMAP 113 | Introduction to Painting |
| VMAP 114 | Introduction to Sculpture |
| VMAP 115 | Introduction to Printmaking |
| VMAP 211 | Fundamentals of Visuals and Media Arts Practice A |
| VMAP 212 | Fundamentals of Visuals and Media Arts Practice B |
| VMAP 375 | Contextual Practice |
UNIVERSITY DANCERS’ 35TH ANNUAL CONCERT

directed by Anne Van Gelder
costume design by Johann Stegmeir
lighting design by Maja E. White

FRIDAY-SATURDAY | FEBRUARY 28-29, 2020
6:00 & 7:00 PM

SUNDAY | MARCH 1, 2020 | 2:00 PM

Alice Jepson Theatre, Modlin Center for the Arts
FREE, ticket required

University Dancers celebrates thirty-five years of engaging dance with their annual concert that brings to the University of Richmond the work of innovative choreographers Charlotte Boye-Christensen, Camille A. Brown, and Sean Aaron Carmon. These artist residencies are supported in part, by the Tucker-Boatwright Festival of Literature and the Arts (Dancing Histories: This Ground), hosted by the Department of Theatre & Dance.

The concert will also feature new works choreographed by Richmond favorite, Starrene Foster, founder/artistic director of Starr Foster Dance; Eric Rivera, assistant professor of dance in Virginia Commonwealth University Department of Dance and Choreography and former dancer with Ballet Hispánico; and Anne Van Gelder, department faculty member and artistic director of University Dancers. Outstanding adjudicated student choreography and live music will be featured, and department faculty members Johann Stegmeir and Maja E. White will design costumes and lights, respectively.

theatredance.richmond.edu

SUGGESTED CURRICULAR CONNECTIONS

AMST 201 Introduction to American Studies
ANTH 101 Introduction to Cultural Anthropology
DANC 256 Jazz Dance I
DANC 257 Ballet I
DANC 258 Writing from the Body: Words and Movement
DANC 260 Modern Dance I
DANC 301 Global Dance Forms: Salsa
DANC 319 Collaborative Arts Lab: Dance, Humanities, and Technology
DANC 340 Dance History and Theory II
DANC 365 Advanced Contemporary Dance

ENGL 219 Introduction to Drama and Theatre
LDST 101 Leadership and the Humanities
LDST 210 Justice and Civil Society
THTR 115 Theatre Appreciation
THTR 201 Stagecraft
THTR 312 Gender, Race, and Performance
THTR 399 Leadership in Production
VMAP 211 Fundamentals of Visuals and Media Arts Practice A
VMAP 212 Fundamentals of Visuals and Media Arts Practice B
WGSS 200 Introduction: Women, Gender, and Sexuality
WGSS 201 Will* Colloquium
NEUMANN LECTURE ON MUSIC, CRY NO MORE: BLACK MUSIC AND MYTHOLOGY OF POST RACIAL AMERICA

MONDAY | MARCH 2, 2020 | 7:30 PM
Ukrop Auditorium, Robins School of Business
FREE, no ticket required

Dr. Tammy L. Kernodle is a specialist in African American Music and Gender Studies in Music, and Professor of Musicology at Miami University. This presentation will historicize the role of black women musicians in framing the sonic contexts of civil rights or protest music. Specific emphasis will be placed on contemporary artists — such as Lauryn Hill, Rhiannon Giddens, and Janelle Monae — who have shaped the current context of protest culture that extends through various contemporary social movements, including Black Lives Matter, Time’s Up, and the #MeToo Movement.

music.richmond.edu

SUGGESTED CURRICULAR CONNECTIONS

ANTH 101  Introduction to Cultural Anthropology
ANTH 290  Cultural Theory
ANTH 328  Anthropology of Human Rights
ARTH 279  Medieval Africa
ENGL 277  Life Writing as Literature: Biography and Autobiography
ENGL 299  Black Hair International
ENGL 370  Slavery and Post-Black Imagination
FYS 100  Civic Journalism and Social Justice
FYS 100  Making Meaningful Space
FYS 100  Politics of Sexual Education
FYS 100  Race and Law in the U.S.
FYS 100  Black Vernacular: Revisions
FYS 100  Taking It to the Streets
HIST 218  State and Society of Modern America
IDST 290  Living a Life of Consequence
IDST 290  Self Discovery and Social Change

JOUR 200  News, Media, and Society
LAWE 743  Restorative Justice
LDST 101  Leadership and the Humanities
LDST 210  Justice and Civil Society
LDST 306  Sex, Leadership, and the Evolution of Human Societies
MUS 107  Fundamentals of Music
MUS 229  Anthropology of Music
MUS 306  Introduction to Composition
MUS 307  Composition
PHIL 382  Philosophy of Race
RHCS 295  Technology and Black Lives Matter
SOC 216  Social Inequalities
WGSS 200  Introduction: Women, Gender, and Sexuality
WGSS 201  Will* Colloquium
WGSS 279  Feminist Theories
WGSS 379  Gender, Sexuality, and Law
NATIONAL THEATRE LIVE: CYRANO DE BERGERAC
by Edmond Rostand, in a new version by Martin Crimp
directed by Jamie Lloyd
from The Jamie Lloyd Company

THURSDAY | OCTOBER 10, 2019 | 7 PM
Camp Concert Hall, Booker Hall of Music
UR Employee $12 | UR Student $10

James McAvoy (X-Men, Atonement) returns to the stage in an inventive new adaptation of Cyrano de Bergerac, broadcast live to cinemas from the London's West End.

Fierce with a pen and notorious in combat, Cyrano almost has it all – if only he could win the heart of his true love Roxane. There’s just one big problem: he has a nose as huge as his heart. Will a society engulfed by narcissism get the better of Cyrano – or can his mastery of language set Roxane’s world alight?

Edmond Rostand’s masterwork is adapted by Martin Crimp and directed by Jamie Lloyd (Betrayal). This classic play will be brought to life with linguistic ingenuity to celebrate Cyrano’s powerful and resonant resistance against overwhelming odds.

Presented in partnership with Osher Lifelong Learning Institute.

modlin.richmond.edu

SUGGESTED CURRICULAR CONNECTIONS

ARTH 122 Renaissance to the Present
ARTH 365 Art Theories and Methodologies
CRWR 200 Introduction to Creative Writing
ENGL 216 Literature, Technology, and Society
ENGL 219 Introduction to Drama and Theatre
ENGL 235 Narratives of Personal Development
ENGL 338 English Literature of the Victorian Period
ENGL 385 Fiction Writing
ENGL 400 Shakespeare, Culture, and Adaptation
FMST 201 Introduction to Film Studies
FMST 202 Introduction to Film Production
FYS 100 Friendship, Collaboration, and Conviviality
FYS 100 Search for Self
FYS 100 The Secret Life of Books
IDST 290 Reading to Live
IDST 290 Literary Analysis
LING 203 Introductory Linguistics
LLC 140 How to Write Everything
PSYC 313 Social Psychology
RHCS 105 Media, Culture, and Identity
THTR 115 Theatre Appreciation
THTR 201 Stagecraft
THTR 206 Introduction to Costume
THTR 212 Basics of Acting
THTR 213 Fundamentals of Stage Makeup
THTR 308 Basics of Directing
THTR 312 Advance Acting: 20th Century Styles and History
THTR 322 Advanced Costume Design
THTR 399 Leadership in Production
VMAP 211 Fundamentals of Visuals and Media Arts Practice A
VMAP 212 Fundamentals of Visuals and Media Arts Practice B
The Ballet Folclórico Nacional de México is an institution tasked with the dissemination, preservation, and promotion of the culture of Mexico, both at home and abroad. With an artistic career spanning over fifty-six years, the Company reflects the work of Mexico’s leading researchers and practitioners of folklore, dance, music, and costumes. In its long career, the Company has performed in over forty countries and five continents, received numerous awards and prizes, and is a designated Ambassador of Mexican Culture.

modlin.richmond.edu
MANUAL CINEMA
FRANKENSTEIN
SATURDAY | MARCH 21, 2020 | 7:30 PM
Alice Jepson Theatre, Modlin Center for the Arts
UR Employee $27 | UR Student $10

Love, loss, and creation merge in unexpected ways in this thrilling gothic classic conceived by internationally renowned multimedia art collective Manual Cinema. Combining live theatre and music with handmade shadow puppetry, cinematic techniques, and original musical compositions, Manual Cinema creates immersive visual stories for stage and screen. Its most recent work stitches together the classic tale of Frankenstein with Mary Shelley’s own life to create an unexpected story about the beauty—and horror—of creation.

modlin.richmond.edu

SUGGESTED CURRICULAR CONNECTIONS

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RELATED EVENT
Saturday | March 21, 2020 | TBA | on stage in Alice Jepson Theatre
Shadow Puppetry Workshop with Manual Cinema

Saturday | March 21, 2020 | immediately following the performance | Alice Jepson Theatre
Post-Show Q&A Discussion and Set Tour with the performers
HOW THE GARCÍA GIRLS LOST THEIR ACCENTS

a play by Karen Zacarías,
based on the novel by Julia Álvarez
directed by Walter Schoen

THURSDAY–FRIDAY | APRIL 16 – 18, 2020 | 7:30 PM
SUNDAY | APRIL 19, 2020 | 2:00 PM
Cousins Studio Theatre, Modlin Center for the Arts
FREE, tickets required

“Garcia Girls succeeds most vividly as a bittersweet coming-of-age comedy, one not afraid to reflect on various degrees of women’s grown-up disillusionments.” — Washington Post

Based on Julia Álvarez’s critically acclaimed, best-selling novel, Karen Zacarias’ play follows four sisters who emigrate from the Dominican Republic to New York City in 1960 because of political strife and personal danger caused by the governmental situation in their homeland. The newly arrived immigrants must adjust to a new life and a new culture while meeting the challenges that are a part of growing up. This wonderful bilingual production mixes all the elements of good theatre with a compelling story to produce an exciting evening of thought-provoking entertainment.

thetredance.richmond.edu

SUGGESTED CURRICULAR CONNECTIONS

AMST 201 Introduction to American Studies
ANTH 101 Introduction to Cultural Anthropology
CRWR 200 Introduction to Creative Writing
DANC 258 Writing from the Body: Words and Movement
DANC 301 Global Dance Forms: Salsa
ENGL 216 Literature, Technology, and Society
ENGL 219 Introduction to Drama and Theatre
ENGL 223 The Modern Novel
FYS 100 Faith and Difference in America
FYS 100 Meaning and Value
FYS 100 Knowing and Choosing in the Face of Adversity
FYS 100 Refugees
GS 290 Introduction to Global Studies
IDST 290 Reading to Live
IDST 290 Stories: Work, Life, and Fulfillment
LAIS 301 Spanish in the Community
LAIS 305 Spanish in Politics & Society
LAIS 397 In Translation
PHIL 382 Philosophy of Race
THTR 115 Theatre Appreciation
THTR 201 Stagecraft
THTR 312 Gender, Race, and Performance
THTR 399 Leadership in Production
RHCS 105 Media, Culture, and Identity
SOC 216 Social Inequalities

This event is part of the Tucker-Boatwright Festival of Literature and the Arts.
Fossil fuels deep in the earth become atmosphere, a glacier becomes floodwater in a basement on the other side of the world, coasts become the sea, and the sea becomes plastic. We live in an era of transient landscapes. Through creative sound art and ecoacoustics, the Transient Landscapes project connects the human imagination to the environment.

Percussionist Matthew Duvall and ecoacoustician/composer Matthew Burtner lead a collective including ensemble-in-residence Eighth Blackbird, Chicago-based percussion ensemble beyond this point, and a contingent of local volunteers to combine the ephemeral presence of sound with the material quality of a glacier to create a large-scale live and interactive performance installation.

music.richmond.edu
American Studies
Across Time & Cultures; Alonzo King LINES Ballet; Allison Miller; University Dancers; Ballet Folclórico Nacional de México; How the García Girls Lost Their Accents

Art History
Across Time & Cultures; Fritz Ascher: Expressionist; Alonzo King LINES Ballet; Allison Miller; Great Art on Screen: The Prado Museum; University Dancers; Neumann Lecture on Music; Cyrano de Bergerac; Ballet Folclórico Nacional de México; Manual Cinema; How the García Girls Lost Their Accents; Transient Landscapes

Classics
Fritz Ascher: Expressionist; Alonzo King LINES Ballet

Classical Studies
Robert Taplin: Everything Imagined is Real; NT Live: The Lehman Trilogy; Brad Meldhau & Ian Bostridge: Pure Confidence

Creative Writing
Fritz Ascher: Expressionist; Great Art on Screen: The Prado Museum; Cyrano de Bergerac; Manual Cinema; How the García Girls Lost Their Accents

English
Alonzo King LINES Ballet; Fritz Ascher: Expressionist; University Dancers; Neumann Lecture on Music; Cyrano de Bergerac; Manual Cinema; How the García Girls Lost Their Accents; Transient Landscapes

Film Studies
Great Art on Screen: The Prado Museum; Cyrano de Bergerac; Manual Cinema

First Year Seminar
Across Time & Cultures; Fritz Ascher: Expressionist; Alonzo King LINES Ballet; Allison Miller; Great Art on Screen: The Prado Museum; Neumann Lecture on Music; Cyrano de Bergerac; Ballet Folclórico Nacional de México; Manual Cinema; How the García Girls Lost Their Accents; Transient Landscapes

Geography and the Environment
Allison Miller; Transient Landscapes

Global Studies
Alonzo King LINES Ballet; Allison Miller; Ballet Folclórico Nacional de México; How the García Girls Lost Their Accents; Transient Landscapes

History
Across Time & Cultures; Fritz Ascher: Expressionist; Neumann Lecture on Music; Ballet Folclórico Nacional de México

Interdisciplinary Studies
Across Time & Cultures; Fritz Ascher: Expressionist; Alonzo King LINES Ballet; Allison Miller; Great Art on Screen; University Dancers; Neumann Lecture on Music; Cyrano de Bergerac; Ballet Folclórico Nacional de México; Manual Cinema; How the García Girls Lost Their Accents; Transient Landscapes

Journalism
Fritz Ascher: Expressionist; Alonzo King LINES Ballet; ; Neumann Lecture on Music; Transient Landscapes

Language, Literature, and Culture
Across Time & Cultures; Alonzo King LINES Ballet; Cyrano de Bergerac; Manual Cinema

Latin American and Iberian Studies
Great Art on Screen: The Prado Museum; Cyrano de Bergerac; Ballet Folclórico Nacional de México; How the García Girls Lost Their Accents

Leadership Studies
Across Time & Cultures; Fritz Ascher: Expressionist; Alonzo King LINES Ballet; Allison Miller; University Dancers; Neumann Lecture on Music; Manual Cinema

Linguistics
Alonzo King LINES Ballet; Cyrano de Bergerac

Music
Alonzo King LINES Ballet; Allison Miller; Neumann Lecture on Music; Ballet Folclórico Nacional de México; Manual Cinema; Transient Landscapes

Philosophy
Fritz Ascher: Expressionist; Alonzo King LINES Ballet; Allison Miller; Neumann Lecture on Music; Ballet Folclórico Nacional de México; Manual Cinema; How the García Girls Lost Their Accents; Transient Landscapes

Philosophy, Politics, Economics and Law
Transient Landscapes

Political Science
Allison Miller; Ballet Folclórico Nacional de México; Transient Landscapes

Psychology
Fritz Ascher: Expressionist; Alonzo King LINES Ballet; Cyrano de Bergerac; Manual Cinema

Rhetoric and Communication Studies
Across Time & Cultures; Alonzo King LINES Ballet; Allison Miller; Great Art on Screen: The Prado Museum; Neumann Lecture on Music; Cyrano de Bergerac; Ballet Folclórico Nacional de México; Manual Cinema; How the García Girls Lost Their Accents; Transient Landscapes

School of Law
Alonzo King LINES Ballet; Fritz Ascher: Expressionist; Neumann Lecture on Music

Sociology and Anthropology
Across Time & Cultures; Fritz Ascher: Expressionist; Alonzo King LINES Ballet; Allison Miller; Great Art on Screen: The Prado Museum; University Dancers; Neumann Lecture on Music; Cyrano de Bergerac; Ballet Folclórico Nacional de México; How the García Girls Lost Their Accents; Transient Landscapes

Theatre and Dance
Alonzo King LINES Ballet; Allison Miller; University Dancers; Cyrano de Bergerac; Ballet Folclórico Nacional de México; Manual Cinema; How the García Girls Lost Their Accents

Visual and Media Art Practice
Fritz Ascher: Expressionist; Alonzo King LINES Ballet; Great Art on Screen: The Prado Museum; University Dancers; Cyrano de Bergerac; Ballet Folclórico Nacional de México; Manual Cinema

Women, Gender, and Sexual Studies
University Dancers; Neumann Lecture on Music; Manual Cinema
REQUIRING TICKETS FOR A CLASS
To require classes to attend performances, please submit a roster for each class required to attend, along with the required performance, to Box Office Manager Jessie Buford in person at the Modlin Center box office or by email at jbuford@richmond.edu. Students will be required to retrieve their tickets from the box office by presenting their student ID no later than one month prior to the performance.

TICKET PRICING FOR REQUIRED EVENTS
Student tickets are $10 for Modlin Arts single event tickets; $7 for class-required performances; and free for Indian Ink Theatre Company, Alonzo King LINES Ballet, National Symphony Orchestra of Ukraine, Yamato: The Drummers of Japan World Tour 2020, and Ballet Folclórico Nacional de México.

Instructors requiring a performance are eligible to receive two complimentary tickets to each required performance. To receive the complimentary tickets, please visit the Modlin Center box office no later than one month prior to the event.

All tickets must be retrieved no later than one month prior to the performance. Seats being held for students and instructors will be released after that date and made available for public purpose. Exceptions will be made for events occurring in September and January. The Modlin Center cannot guarantee a seat after the release deadline.

BOX OFFICE INFORMATION
The Modlin Center box office is open from 10 am to 5 pm weekdays and 90 minutes prior to most performances. To receive student, employee, or class-requirement discounts, tickets must be purchased by presenting a UR ID in person at the box office.

PERFORMANCE ETIQUETTE
Please discuss proper performance etiquette with your students. Any disruptive patrons will be asked to exit the theatre. Use of any portable electronic devices during performances is strictly prohibited. Use of such devices may result in confiscation of the device or removal from the venue. Note-taking during performances is strictly prohibited.

CANCELLATION
Performances will only be cancelled in cases of extreme weather conditions. If the artists have arrived in Richmond, the show will most likely proceed. For questions regarding the status of the event, visit modlin.richmond.edu or call the box office at (804) 289-8980. PLEASE NOTE THAT REFUNDS WILL NOT BE GIVEN unless a performance is cancelled.

PROGRAMS
All programs are subject to change.

For questions, please contact the Box Office Manager, Jessie Buford at 287-6023 or jbuford@richmond.edu.

DISCOVER NEW EVENTS
ADDED THROUGHOUT THE YEAR AT
MODLIN.RICHMOND.EDU
### MODLIN ARTS PRESENTS
#### SPRING 2020 CALENDAR

#### JANUARY

<table>
<thead>
<tr>
<th>Day</th>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>THUR.</td>
<td>16 7:00 PM</td>
<td>NT Live: All My Sons</td>
</tr>
<tr>
<td>SAT.</td>
<td>18 3:00 PM</td>
<td>Tall Stories, Wilde Creatures</td>
</tr>
<tr>
<td>THUR.</td>
<td>25 7:30 PM</td>
<td>Alonzo King LINES Ballet, Figures of Speech</td>
</tr>
<tr>
<td>SAT.</td>
<td>25 7:30 PM</td>
<td>Indian Ink Theatre Company, Mrs. Krishnan’s Party</td>
</tr>
<tr>
<td>SUN.</td>
<td>26 3:00 PM</td>
<td>Indian Ink Theatre Company, Mrs. Krishnan’s Party</td>
</tr>
<tr>
<td>SUN.</td>
<td>26 12:55 PM</td>
<td>Bolshoi Ballet Broadcast: Giselle</td>
</tr>
<tr>
<td>WED.</td>
<td>29 7:30 PM</td>
<td>Allison Miller's Boom Tic Boom, In Our Veins: Rivers and Social Change</td>
</tr>
<tr>
<td>THUR.</td>
<td>30 7:00 PM</td>
<td>NT Live: Fleabag</td>
</tr>
</tbody>
</table>

#### FEBRUARY

<table>
<thead>
<tr>
<th>Day</th>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>FRI.</td>
<td>7 7:30 PM</td>
<td>Direct from Kiev, National Symphony Orchestra of Ukraine</td>
</tr>
<tr>
<td>SAT.</td>
<td>8 7:30 PM</td>
<td>The SteelDrivers</td>
</tr>
<tr>
<td>THUR.</td>
<td>15 7:00 PM</td>
<td>Alfredo Rodriguez and Pedrito Martinez</td>
</tr>
<tr>
<td>FRI.</td>
<td>21 7:30 PM</td>
<td>YAMATO, The Drummers of Japan World Tour 2020 Jhonnetsu – Passion</td>
</tr>
<tr>
<td>WED.</td>
<td>26 7:00 PM</td>
<td>Great Art on Screen: The Prado Museum, A Collection of Wonders</td>
</tr>
<tr>
<td>FRI.</td>
<td>28 7:30 PM</td>
<td>Takács Quartet</td>
</tr>
<tr>
<td>SAT.</td>
<td>29 7:30 PM</td>
<td>St. Patrick’s Day Celebration featuring Danú 25th Anniversary</td>
</tr>
</tbody>
</table>

#### MARCH

<table>
<thead>
<tr>
<th>Day</th>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>WED.</td>
<td>4 7:30 PM</td>
<td>Dreamers’ Circus</td>
</tr>
<tr>
<td>THUR.</td>
<td>5 7:00 PM</td>
<td>NT Live: Cyrano de Bergerac</td>
</tr>
<tr>
<td>FRI.</td>
<td>6 7:30 PM</td>
<td>Cirque FLIP Fabrique presents Blizzard</td>
</tr>
<tr>
<td>SAT.</td>
<td>14 7:30 PM</td>
<td>Aiofe O’Donovan, Songs and Strings</td>
</tr>
<tr>
<td>WED.</td>
<td>18 7:30 PM</td>
<td>Ballet Folclórico Nacional de México de SILVIA LOZANO</td>
</tr>
<tr>
<td>SAT.</td>
<td>21 7:30 PM</td>
<td>Manual Cinema, Frankenstein</td>
</tr>
<tr>
<td>SAT.</td>
<td>28 7:30 PM</td>
<td>Stefon Harris and Blackout</td>
</tr>
</tbody>
</table>

#### APRIL

<table>
<thead>
<tr>
<th>Day</th>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>THUR.</td>
<td>2 7:30 PM</td>
<td>Delia Mae with special guest The Jacob Jolliff Band</td>
</tr>
<tr>
<td>THUR.</td>
<td>16 7:30 PM</td>
<td>Yefim Bronfman, piano</td>
</tr>
<tr>
<td>SAT.</td>
<td>18 3:00 PM</td>
<td>Eighth Blackbird, Transient Landscapes</td>
</tr>
<tr>
<td>SAT.</td>
<td>25 7:30 PM</td>
<td>Béla Fleck and Abigail Washburn</td>
</tr>
</tbody>
</table>

### DEPARTMENT OF THEATRE AND DANCE
#### FREE PERFORMANCES

<table>
<thead>
<tr>
<th>Day</th>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>FRI.-SAT.</td>
<td>13-15 7:30 PM</td>
<td>Production Studies III Showcase: The Wolves</td>
</tr>
<tr>
<td>FRI.-SAT.</td>
<td>28-29 7:30 PM</td>
<td>University Dancers 35th Annual Concert</td>
</tr>
</tbody>
</table>

### DEPARTMENT OF MUSIC
#### FREE CONCERT SERIES

#### MARCH

<table>
<thead>
<tr>
<th>MON.</th>
<th>2 7:30 PM</th>
<th>Neumann Lecture on Music, Cry No More: Black Music and Mythology of Post Racial America, Dr. Tammy L. Kernodle, speaker</th>
</tr>
</thead>
<tbody>
<tr>
<td>SUN.</td>
<td>22 3:00 PM</td>
<td>Doris Wylee-Becker, piano</td>
</tr>
<tr>
<td>MON.</td>
<td>30 7:30 PM</td>
<td>Bruce Stevens, organ, The 4 German Baroque Bsns Buxtehude, Bruhn, Bohm, and Bach</td>
</tr>
</tbody>
</table>

#### APRIL

<table>
<thead>
<tr>
<th>SUN.</th>
<th>5 3:00 PM</th>
<th>UR Schola and Women’s Chorale</th>
</tr>
</thead>
<tbody>
<tr>
<td>MON.</td>
<td>6 7:30 PM</td>
<td>UR Jazz Ensemble</td>
</tr>
<tr>
<td>WED.</td>
<td>8 3:00PM</td>
<td>UR Symphony Orchestra</td>
</tr>
<tr>
<td>MON.</td>
<td>13 7:30 PM</td>
<td>UR Wind Ensemble</td>
</tr>
<tr>
<td>WED.</td>
<td>15 7:30 PM</td>
<td>UR Jazz and Contemporary Combos</td>
</tr>
<tr>
<td>SAT.</td>
<td>18  TBA</td>
<td>Eighth Blackbird, Transient Landscapes</td>
</tr>
<tr>
<td>SUN.</td>
<td>19 3:00 PM</td>
<td>Global Sounds</td>
</tr>
<tr>
<td>MON.</td>
<td>20 7:30 PM</td>
<td>UR Chamber Ensembles</td>
</tr>
</tbody>
</table>

### FREE STUDENT PERFORMANCES

All Department of Music and Department of Theatre and Dance Performances
The Modlin Arts Presents Performances highlighted in yellow.

### INFO: MODLIN.RICHMOND.EDU
TICKETS: (804) 289-8980
ALL EVENTS ARE SUBJECT TO CHANGE