

THE GRINNELL COLLEGE DEPARTMENT OF
THEATRE, DANCE, AND PERFORMANCE STUDIES

Dance Ensemble/ACTivate Presents

Harbingers of Transformation

A collection of dance, storytelling, modulations,
movement, and points of departure



Thursday-Saturday, April 28-30, 7:30 p.m.

Sunday, May 1, 2:00 p.m.

**Flanagan Studio Theatre
Bucksbaum Center for the Arts**



GRINNELL COLLEGE

There will be one 10-minute intermission.

Please turn off all cell phones and pagers.
No texting, photography, or recording of any kind is
permitted during performance.



Dance Ensemble/ACTivate

Celeste Miller, Artistic Director

SPRING 2022

Harbingers of Transformation

A collection of premieres and revivals.

Dance, storytelling, modulations, movement and
points of departure.

Scenic/Lighting Designer
Costume Designer
Assistant Costume Designer
Technical Director
Assistant Technical Director
Stage Managers

S. Benjamin Farrar
Erin Howell-Gritsch
Olga Shevelkina '22
Erik Sanning '89
Kate Baumgartner '15
Libby Kerensky '24
Addy Marsh '22



Literary Witches (2022)

based on the book and oracle deck

written by Taisia Kitaiskaia,

illustrated by Katy Horan

with permission of the authors

Created in collaboration with the performers

Kelly Banfield '24, Lilith Hafner '23, Ryland Rich '22,

Misha Rodell '23, Lisa Shen '24

Witches' Materials

choreodirected by Kimberli Boyd

Music: AleshaNicole

Witches

Choreodirected by Celeste Miller

Music: Various

~~~~~ Intermission ~~~~~



**Trio A Pressured**

Choreography by Yvonne Rainer  
Premiere: January 10, 1966  
Judson Memorial Church, New York, NY  
Staged by Elliot Gordon Mercer

*Forward (1966)*  
Hannah Abbot '25

*Performance Demonstration #1 (1968)*  
Jax Seiler '22, with Elliot Gordon Mercer

*In the Midnight Hour (1968)*  
Music: "In the Midnight Hour" by The Chambers Brothers  
Nora Paul '22

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**of isomerization**

Choreography by Elliot Gordon Mercer, with the dancers

Jax Seiler '22, Hannah Abbot '25, Nora Paul '22

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**Procession**

By Anna Halprin  
*Premiere: November 10, 1964*  
*San Francisco Dancer's Workshop, Royce Hall,*  
*University of California, Los Angeles*  
Directed by Elliot Gordon Mercer  
Artistic Advising by Daria Halprin  
Music by Pauline Oliveros

Hannah Abbot '25, Michael Cicetti, Nora Paul '22,  
Alisa Sannikova '25, Jax Seiler '22  
with Kelly Banfield '24 and Addy Marsh '22



**Music for Literary Witches: The Witches**  
**Curated by Celeste Miller**

Selections courtesy of BMI:

“Abundance”

Written by: Lisbeth Scott  
Performed by: Lisbeth Scott

“Erla’s Waltz”

written and performed by Olafur Arnalds

“In C”

written by Terry Riley  
performed by Alexander Campkin and Minimalist Ensemble,  
Desaccorded, Duo Messieri Selva, Flautadors Recorder Quintet,  
Sophie Creaner, Tabea Debus and Gothenburg Combo,  
Haanwijk Guitaret Ensemble, Hans Balmer, Ictus and Blindman  
Kwartet, Jeroen Van Veen, New Audience Ensemble, Ragazze  
Quartet and Slagwerk Den Haag Re Sound, Salt Lake Electric  
Ensemble, Silo String Quartet, Styrenes, Terry Riley;

“Sense”

written by Andy Dobson  
performed by Digital

“Drumming”

written by Steve Reich

Selections courtesy of ASCAP:

“Self-portrait with hair down”

written by Elliot Bruce Goldenthal

“Solo Tu”

written by Elliot Bruce Goldenthal



“Broken Waltz”  
written by Robert Een  
performed by Robert Een Ensemble

“Frozen Angels”  
written and performed by Zoe Keating

“Hiroshima Maiden: Beseaching the Gods and Fear of Flying”  
written by Robert Een  
performed by Robert Een Ensemble

“Palermo”  
written by Marcelo Fabian Woloski  
performed by Snarky Puppy

“Radiant”  
written by Glenn Peter Gregory and Keith Andrew Lowndes  
performed by Honeyroot

“Seeing Stars”  
written by Leo Abrahams and Kelvin Matthew  
performed by Leo Abrahams

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**Music for collected works curated by Elliot Gordon Mercer**

“In the Midnight Hour”  
written by Stephen Lee Cropper, Wilson Pickett  
Performed by The Chambers Brothers  
Courtesy of BMI

“I of IV”  
Written and Performed by: Pauline Oliveros  
Courtesy of Deep Listening Publications



Before the pandemic, I came across the book “Literary Witches” and knew I wanted to engage with the material more deeply, which for me meant making dance with the imagery, words and ideas. We reached out to the author who replied on April 17, 2020 , “Thank you for inquiring about permissions for using our book *Literary Witches* in your work. Of course! Katy and I would be honored. If you felt moved to share, it would be fun to see a film or other materials of the project once it’s complete. Hope the witches treat you well!”

I spent my Fall 2020 sabbatical researching, improvising, exploring with the material fully prepared to explore it further with Dance Ensemble/ACTivate for our Spring 2021 production. ‘Rona put a halt to that.

So, the witches have been brewing for a while. Longtime friend, collaborator and spiritual guide, Kimberli Boyd was the first person who shared my interest in these witches. I invited Kimberli as guest choreographer on this project which is now seeing light two years after the original gesture of inquiry. Kimberli and I share this quote with you from *Witches, Sluts and Feminists* by Kristin J. Sollee.

The witchy femmes, queer conjurers, and magical rebels... know there is nothing more dangerous than the self-possessed. Those who know power lies in their abilities to channel and harness and subvert the tools at their disposal. Those who alchemize their pain into healing and beauty, overcoming and community. They remind us that there is no one way to resist, only that it is imperative that we do...

For fun, on the next page we share with you our secret alphabet for “spelling”, used throughout the choreography.

**Celeste Miller**



## Secret Spell Alphabet: Literary Witches

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- A. Clap your hands once
- B. “Rock”
- C. “Scissors”
- D. 3 wing shoulder
- E. Snap
- F. Motown roll
- G. Cup your right ear with your right hand
- H. Tap your forehead 2x
  - I. Make a fist with your left hand, and bump the fist three times down your torso, top to bottom
- J. Clasp your hands
- K. Twiddle your thumbs
- L. Tap your left shoulder with your right hand, circle, around to the right and tap your shoulder
- M. Brush your hands down your sides, three brushes
- N. Circle right hand over head, then push right palm forward
- O. Blow (as if blowing out a candle)
- P. Make a Lotus flower with your hands
- Q. Right fist and left fist bump together
- R. “Pretty girl”
- S. Shake head no
- T. Shake head yes
- U. “shh”
- V. “twig”
- W. Power fist
- X. Empty bowl
- Y. Asymmetrical rain fingers
- Z. Cover eyes



### **Trio A by Yvonne Rainer**

*Trio A* was initially presented as *The Mind Is a Muscle, Part 1* at Judson Memorial Church in New York in January 1966. There it was performed by David Gordon, Steve Paxton, and Yvonne Rainer simultaneously but not in unison. *Trio A* lasts approximately four and one-half to five minutes in duration depending on the physical inclinations and pacing of the individual performer. The dance is comprised of a series of abstract gestures, quotidian activities, and geometric movements that progress in a state of continuous motion. *Trio A* engages the body's "actual weight, mass, and unenhanced physicality," and the piece presents no climax or discernable trajectory of development. Rainer's dance, which was carefully designed and is meticulously rehearsed, champions the neutral body in performance and intentionally frames a movement phrase that appears to lack structure as a piece of choreography.

Since 1966 *Trio A* has taken on myriad forms, from execution by a large group in the nude to a version for dancers in wheelchairs. In 1999 Rainer began to stage this iconic postmodern dance work in a format she titles *Trio A Pressured*, an arrangement that presents together a selection of any three or more previous incarnations of the piece.

### **Procession by Anna Halprin**

In *Procession* there is one task, and the task varies according to the particular environment that the performers are confronted with. The task is to simply keep moving forward. Part of the task is that they must take that environment with them as they move forward.

– Anna Halprin

Anna Halprin's 1964 intermedia performance work *Procession* is an act of collective creativity. Seeking an alternative to set choreography, in the mid-1950s Halprin began to experiment with unique and innovative methods of dance scoring in her collaborative artistic process with San Francisco Dancers' Workshop.



Halprin's performance scores are designed in ways that task users to apply their own creative sensibilities when embodying and carrying out their instructions, inviting the invention of new artistic possibilities. By the early 1960s Halprin evolved a score-based approach to theatrical performance that was premised on a non-hierarchical arrangement of creative disciplines. Allowing movement, spoken text, music, stage design, and theatrical lighting to each develop according to their own directives, her theatre works layer simultaneously-occurring aesthetic events to reveal an ongoing process-oriented approach to interdisciplinary creative experimentation.

*Procession* unfolds in a multifaceted experience of theatrical process. In the piece, a spontaneous, seemingly irrational juxtaposition of different kinds of performers, doing different kinds of tasks, using everyday objects and pieces of clothing, all in surprisingly new contexts, creates a kaleidoscopic view of the 'things' of life itself.

**Elliot Gordon Mercer**



**Kate Baumgartner '15 (Assistant Technical Director)** has worked as a master carpenter with the Colorado Shakespeare Festival and often serves as a Technical Director for Grinnell High School and Grinnell Community Theatre productions.

**Kimberli Boyd (Choreographer)** Performing Artist, Educational Consultant specializing in Arts Integration, Registered Yoga Teacher and Certified Yoga Therapist.

With a passion for moving bodies, hearts, and minds, she is the CEO of “Dancing Between the Lines, Inc.” Based in metropolitan Detroit, DBTL is an umbrella organization with programs that offer a unique intersection between creativity, learning, and well-being to individuals, communities, and institutions.

Kimberli believes “art is powerful – dance and dance making are empowering” and has toured extensively, both nationally and internationally - facilitating workshops and residencies that use processes for dance making as a means of exploring creativity, empowering positive self image, enhancing the practice of collaboration and the presence of equity and justice.

Whether performing as a solo artist or working in collaboration with others, her choreography poetically blends dance with voice, using movement to shift the energetic atmosphere by painting images with the body.

Her work has been presented in formal concert halls, but is perhaps best experienced in intimate settings such as art galleries, places of worship, classrooms, outdoor spaces, and wherever communities gather together.

As a Dance Maker and Director of Choreography, I hold a deep appreciation for the unique creative expression, voice, and movement genius that each dancer brings.

This is especially true of the extraordinary cast members of “Literary Witches”!

The dances that I guide are a reflection of the world I want to live in; one where individual creativity is understood to be of significant contribution to our collective experience. I believe that



by moving together - through conversation, improvisation and creative collaboration, portables of possibility open. All who are willing are welcome to enter and contribute to the dance!

**S. Benjamin Farrar (Scenic and Lighting Designer)** is a designer for live performance and film as well as a photographer and graphic designer. Benjamin is the resident designer for Soledad Barrio and Noche Flamenca (a professional dance company based in Madrid, Spain). He has worked as a designer and assistant designer in many venues in New York City, including The Public Theater, The Joyce Theatre, The Lortel Theatre, The Pearl Theatre, The Cherry Lane theatre, and The New Victory Theatre. He has designed throughout North America in venues such as The Majestic Theatre in Boston, White Bird in Portland, The McCarter in Princeton, The Royal Conservatory in Toronto, Wolf Trap in Virginia, and The Zellerbach Playhouse in Berkeley. He has also designed for venues in Australia, Mexico, Argentina, Peru, Brazil, England, Scotland, and Switzerland.

**Erin Howell-Gritsch (Costume Designer)** has designed all mainstage costumes at Grinnell College since 1999, where she is the resident costume designer. As a Lecturer for the College, she has taught Costume Design, Costume Construction, and Introduction to Technical Theatre. She was previously an Assistant Professor of Theatre at Cornell College. Other design credits include the University of Iowa (Theatre, Dance, Playwright's Festival, Black Action Theatre), Riverside Theatre, RT Shakespeare Festival, RT Young People's Company, Graffiti Theatre, Theatre de la Jeune Lune, Ballet Iowa, and Hurley Dancers. Erin holds a Master of Fine Arts in Theatre Design from the University of Iowa and a Bachelor of Science from Iowa State University.

**Andrew Jopeck '22 (Assistant Stage Manager, Literary Witches)** is a political science and psychology double major from Vienna, Virginia. This is his fourth show as assistant stage manager, previously working on *Twelfth Night*, *A Burial at Thebes*, and the production of *Dance Nation* which was interrupted by the pandemic. He was also stage manager for *Arcadia*, and has acted in the directing class' One Act Festival twice, in *The Proposal* and *Character Arc*.



**Andrew (A) Lim '25 (Assistant Stage Manager)** is from San Francisco. A did drama tech (especially lighting) all of high school, operated the light board for Grinnell's production of *Arcadia* last semester, and designed the lights for the original musical *I Dig You*. This is their first experience with stage management, and they're excited by the opportunity to branch out.

**Libby Kerensky '24 (Stage Manager, Trio A Pressured, of isomerization, Procession)** is a biology major from Deerfield, Illinois. She is excited to be a part of her first show at Grinnell College. Although this is her first show here, she works in the costume studio and also did lots of work on various technical aspects of theatre in high school.

**Addy Marsh '22 (Stage Manager, Literary Witches)** is a theatre and dance major from Los Angeles, California. He has been in *Love and Information*, *Twelfth Night*, and *Do you Feel Anger?*, and this is his first show as stage manager. He plays Frisbee outside of rehearsal and has loved to see the ensemble put this piece together.

**Elliot Gordon Mercer (Choreographer)** is an interdisciplinary artist, dancer-choreographer, curator, and performance scholar. He is a Visiting Assistant Professor of Performance Studies at Grinnell College. Mercer's research and creative practice investigate the intersections of dance and visual art, with an emphasis in postmodernism and queer theory. His current book project, *Mapping Dance: The Scores of Anna Halprin*, examines Halprin's career work in dance scoring, art for social justice, and expressive arts therapy. In 2016 he curated an exhibit on Halprin's scores at the San Francisco Museum of Performance + Design. Mercer is a graduate of the Tamalpa Institute, where he worked with Anna and Daria Halprin, and he completed a teaching certification in Pauline Oliveros' Deep Listening at Rensselaer Polytechnic Institute. He has been an authorized transmitter of Yvonne Rainer's iconic postmodern dance work *Trio A* since 2019. In 2021 Mercer's film *Sensorium*



premiered at Frameline San Francisco International LGBTQ Film Festival. He holds an M.A. in Performance Studies from New York University and Ph.D. in Interdisciplinary Theatre and Drama from Northwestern University. Mercer is a 2022-2024 American Council of Learned Societies Emerging Voices Fellow in the Humanities.

**Celeste Miller (Choreodirector)** Associate Professor Department of Theatre and Dance, is a multi-faceted dance artist whose career includes solo performance, choreography, education, arts activism; and as an animator of community dance projects. Her unique performance style is a combination of spoken word and movement that plumbs narrative for physical imagery in juxtaposed connections with words. Often called the *dance whisperer*, Miller investigates dance as a tool for art-making, research and activism. Miller's work has been recognized by numerous grants, fellowships and commissions including Choreography Fellowship from the National Endowment for the Arts, Individual Artist Award for Solo Theatrical Performance by the Maryland State Arts Council, Massachusetts New Playwrights Fellowship; as well as awards from the Rockefeller Foundation, Atlanta Circle of Drama Critics, Mayor of the City of Atlanta and arts councils in Georgia, Massachusetts and Maryland. Commissions for her work have come from the National Performance Network Creation Fund, Network of Ensemble Theatres tour support, High Museum of Art, Atlanta; Augusta Museum of Art, Grinnell College, Emory University, American Festival Project, Smithsonian's Discovery Theatre, Boston Dance Umbrella, American Festival Project, Columbia College, New Orleans Ballet Dance Collective, Florida Dance Festival and more. As a solo touring artist from 1983-2003, her work has been produced from coast to coast in venues ranging from concert halls and museums; to rock clubs and grange halls. Her most recent projects include a National Performance Network Creation Fund award for a binational collaboration with Dora Arreola artistic director of the Tijuana-based Mujeres en Ritual and Miroslava Wilson artistic director of Péndulo Cero Danza of Tijuana. Through Jacob's Pillow Dance Festival, she is the lead artist on Medicine in Motion, funded by the National Endowment for the Arts Creativity Connects. This is a partner-



ship with Berkshire Health Systems and Volunteers in Medicine sharing dance resources as we work together on a pathway of social and emotional health and flourishing for ourselves as individuals and as a community through movement-based reflective workshops for medical practitioners. Medicine in Motion is developed out of the principles of Curriculum in Motion, a public high school artist in residency program using dance as the tool for learning academic subjects, founded by Celeste and now entering its 26<sup>th</sup> year. At Grinnell College, Celeste works towards placing dance as an essential element of a liberal arts education. Additionally, she is partnering with linguistics professor Cynthia Hansen developing Choreolinguistics. Celeste holds a Masters in Fine Arts from Hollins University/American Dance Festival. [www.celestemiller.com](http://www.celestemiller.com)

**AleshaNicole (composer Literary Witches: Witches' Materials)** is a Musician, Arts Educator, Healing Artist, and Spiritual Coach. She has self-released two independent albums and is currently completing her third and fourth albums. Alesha plays piano, guitar, and saxophone. She has a double bachelor's degree in Spanish Language & Literature and Women & Gender Studies. As the Founder of Our Gathering Drum, she stands at the intersection of her many talents and delivers interactive, impactful creative services to a variety of clients. Her aim in life is also her call to action for everyone she encounters: Spread Love, Share Joy Everyday in Your Own Unique Way.

Special thanks to Kevin Wesley Williams for his mixing engineering services and donation of the mastering for this original piece by AleshaNicole.

**Rumesa Qalbani '25 (Assistant Stage Manager, Literary Witches)** has five years of theatre experience from plays and musicals in middle school and high school and has been an assistant stage manager for Grinnell's Fall 2021 play *Arcadia*. This show reminds her of how dance and movement can tell a whole story without the use of words. Fun fact: she loves stickers! Enjoy the show!



**Erik Sanning '89 (Technical Director)** is a graduate of Grinnell College. He spent the first two years after graduation working as the Technical Director/Lighting Designer for Ballet Iowa. In the summer of '91 Erik was able to return to Grinnell as the Technical Director. In addition, he is also one of the founding members of Grinnell Productions, a semi-professional theatre company that was based in Grinnell. Erik has also been a member of IATSE, the professional stagehands union, since 1990.

**Olga Shevelkina '22, she/hers (Assistant Costume Designer)** is assistant designing her first mainstage production. She has worked in the Costume Shop since Fall 2018, fulfilling many roles including stitcher, wardrobe supervisor and storage coordinator. Other design work includes original costumes for the original play *I Dig You* last December.

**David Yawata '23 (Assistant Stage Manager)** comes from the SF Bay Area, where he participated in his high school's theater program all four years. He is a Computer Science & Theater and Dance double major here at Grinnell, and has participated in numerous shows, typically as the light board operator. He also works in the scene shop, helping to build sets for all the shows the college puts on.



**Hannah Abbott '25 (Trio A Pressured, of isomerization, Procession)** is from Arlington Heights, Illinois, a suburb of Chicago. Hannah is thrilled to make her onstage debut at Grinnell College's Theatre and Dance Department's production of *Harbingers of Transformation*. She worked backstage as the Assistant Stage Manager for the Fall 2021 production of *Do You Feel Anger?*. Hannah began her dance training at 2 1/2 years old at Chicago Ballet Arts. She continued her training in the Pre-Professional programs at A&A Ballet and The Joffrey Academy of Dance, the official school of The Joffrey Ballet. While ballet and pointe work are Hannah's first love, she is also experienced in contemporary, modern and jazz. Hannah would like to thank Professor Mercer for the opportunity to perform for you today.

**Kelly Banfield '24 (Literary Witches)** is from Washington, New Jersey who is doing an Independent Major in Language, Performance, & Art. He also works in the costume studio & scene shop. This is his first time in a dance performance and he looks forward to connecting to the audience and the space! **Grinnell Theatre:** collaborator & performer (*INFINITY*), Ezra Chater & Gus Coverly (*Arcadia*), costume co-supervisor (*Do You Feel Anger?*), director (*In the Tank*), stage manager (*Rabbit Hole*). **George School Theatre:** Edward Emerson (*The Night Thoreau Spent in Jail*), ensemble (*RENT*), Puck (*A Midsummer Night's Dream*), costume & makeup crew (*Sideshow*), James Keller (*The Miracle Worker*), props master (*Noises Off*), assistant to music director & puppeteer (*Children of Eden*).



**Michael Cicetti (Procession)** is an actor, writer, and director whose work focuses on queer communal stories. He had the honor of training in performance scoring and expressive arts with Anna Halprin in 2013. He studied acting at The William Esper Studio and Northwestern University. His award-winning original series *5A5B* is viewable at [www.5a5bseries.com](http://www.5a5bseries.com)

**Lillith Orion Hafner '23 (Literary Witches)** (She/Her) also known as Katrina, Samantha, and Medusa :) As an artist, erst-while magician, and past ensemble member, I like pockets.

**Nora Paul '22 (Trio A Pressured, of isomerization, Procession)** is an anthropology major from Oak Park, Illinois. Nora was part of the dance group Experiment Motion her second year and *Identities in Exile*, the senior thesis project Kaya Prasad in 2019. Her extra-curricular activities include Chaverim: Jewish student organization press, student publication organization.)

**Ryland Rich '22 (Literary Witches)** is bookending the time at Grinnell with Dance Ensemble. They also participated in *Experiments in Motion*, a small group within the college community. She is excited to share the witchy-ness, imagination, and spark of this performance with all of you. They are always looking for ways to grow that which is special and in support of liberatory future-building.

**Misha Rodell '23 (Literary Witches)** is a biology major from Illinois. This is her third year in Dance Ensemble and she is excited to dance on stage again this year. Besides dancing, she enjoys baking and spending time outside.



**Alisa Sannikova '25 (Procession)** is from Moscow. Alisa is a chemistry major and also tutors for general chemistry. This is Alisa's first dance performance with Dance Ensemble.

**Jax Seiler '22 (Trio A Pressured, of isomerization, Procession)** is a computer science/linguistics major from Effingham, Illinois. Jax was a part of Neverland for 6 semesters and has been a part of Dance Ensemble for 2 previous semesters. Extra-curricular activities include DAG and Fiber Arts Club.

**Lisa Shen '24 (Literary Witches)** is from Southern California. This is their first production with Dance Ensemble and they are excited to bring the stories of literary witches to the stage.



Assistant Stage Managers    Andrew Jopeck '22  
                                                 Andrew (A) Lim '25  
                                                 Rumesa Qalbani '25  
                                                 David Yawata '23

Wardrobe    Daja Nagra

Wardrobe Supervisors    Alec Elston  
                                                 Katie Hidlebaugh  
                                                 Olga Shevelkina

Poster & Program Design    Joyce Bergan



## ADMINISTRATION

**Production Stage Manager**

Andrew Jopeck '22

## FRONT OF HOUSE

### Front of House Staff

Madeline Fialkov '25  
Vanessa Figueroa Weston '24  
Katie Hidlebaugh '22

Claire Liddle '23  
Ryland Rich '22  
Anna Wilson '23

## COSTUME STUDIO

**Costume Storage Coordinator**

Olga Shevelkina '22

### Stitchers

Kelly Banfield '24  
Claire Davis '22  
Alec Elston '23

Katie Hidlebaugh '22  
Libby Kerensky '24  
Olga Shevelkina '22

## SCENE SHOP

**Properties Storage Coordinator**

Carissa Lehning '22

### Scene Shop Staff

Kelly Banfield '24  
Simon Dungan Seaver '22  
Lucie Greene '23  
Carissa Lehning '22  
A Lim '25

Tim Murphy '24  
Linda Pham '24  
Moraine Shore '23  
Anna Wilson '23  
David Yawata '22



## UPCOMING EVENTS

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### ***Student MAP project***

### ***The Knight of the Burning Pestle***

directed by Caulden Parkel

Roberts Theatre

May 6-7, 8:30 p.m. Sunday, May-8, 2:00 p.m.

### **Introduction to Acting**

THD 117 Students

The Wall Theatre

Friday, May 6, 2022 at 7:00 p.m.

### **Advanced Performance**

THD 317 Students

The Wall Theatre

Saturday, May 7, 2022 at 7:00 p.m.

### **Costume/Craft Construction and Choreography**

THD 195 and THD 225 Students

The Wall Theatre

Wednesday, May 11, 2022 at 10:00 a.m.

In the Grinnell College Department of Theatre, Dance and Performance Studies, students develop as artist-scholars who are practicing an integrated and holistic approach to making performance. We value a balance of knowing and doing, collaboration, active pedagogy, invention, multiplicity and diversity, experimentation, humane practices and welcoming EVERY BODY.

Productions and performances, as well as scholarship about them, are placed at the center of what we do as a department. Learning in the classroom leads to and informs performances and is informed by what is learned on stage and in the process of production, in a cycle of reciprocal advancement.

[www.grinnell.edu](http://www.grinnell.edu)

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