

DRAMA

Emeriti: (Professors) Wendell Cole, Martin Esslin, Helen W. Schrader, Inga Weiss; *(Associate Professor)* Miriam B. Lidster
Chair: Michael F. Ramsaur

Drama Division

Professors: Jean-Marie Apostolides (French and Italian, Drama), Carl Weber

Associate Professors: William S. Eddelman, Harry J. Elam, Jr., Alice Rayner, Rush Rehm (Drama, Classics)

Assistant Professor: Ehren Fordyce

Professor (Teaching): Michael F. Ramsaur

Senior Lecturers: Patricia Ryan, Connie Strayer

Lecturers: Alison Duxbury, Amy Freed, Mark Guirguis, Kathryn Kostopoulos

Acting Associate Professor: Thomas DeFrantz

Visiting Professor: Peggy Phelan

Artist in Residence: Cherríe Moraga

Black Performing Arts Division

Director: Harry J. Elam, Jr.

Steering Committee: H. Samy Alim (BAQ Editor), Jan Barker (BCSC), Elena Becks (Committee on Black Performing Arts), Marketa Behn (intern), Aja Byrd (intern), Brandi Catanese (student), Faedra Chatard (student), Chris Clarke (El Centro Chicano), Kim Fowler (Committee on Black Performing Arts), John Lim (student), Diann McCants (African and African American Studies), Danielle Moore (intern), Robert Moses (Committee on Black Performing Arts, Dance), Cindy Ng (AAAC), Doreen S. Oliver (student), Laura Selznick (URO), Marty Wollesen (Lively Arts), April M.W. Young (CCSRE).

Dance Division

Coordinator: Susan Cashion

Senior Lecturers: Susan Cashion, Tony Kramer

Lecturers: Maya Adam, Malonga Casquelourd, Kristine Elliott, Diane Frank, Robert Moses, Richard Powers, Ronnie Reddick, Janice Ross, Catherine Ryan, Aliza Shapiro, Brenda Way

DRAMA DIVISION

The Department of Drama bases its undergraduate and graduate programs on the integration of theory and performance. The faculty commit themselves to the idea that artists must be able to analyze their creative work and that scholars must approach their own specializations creatively. The department prepares students for continued work at the graduate level, either in the academy or in conservatory programs that educate artists for careers in the theater within a comprehensive liberal arts education. The Ph.D. program, which demands that its candidates work as both scholars and theater artists, prepares the students to pursue a career in university teaching and research, and to undertake further work in professional and university theaters.

UNDERGRADUATE PROGRAMS

BACHELOR OF ARTS

The requirements for the B.A. degree in Drama are planned to integrate the critical and historical study of drama with the study and experience of performance. The major provides aesthetic and critical opportunities for students to develop special aptitudes. For example, a student may elect an emphasis in acting, directing, design, or critical theory, or may combine areas of emphasis. Examples of how students can structure course work to take advantage of such an emphasis are available from the major adviser. Students are encouraged to declare a major in their sophomore year.

The core program of Drama courses required of all majors is:

1. Performance/Literature: 161, 162, and 163
2. Stage Management Project: 134, or 34 plus two of 39A,B,C or D
3. Senior Project: Drama majors must complete an approved Senior Project in the area of their specialization: a minimum of 2 units in Drama 200.

Two years of a college-level foreign language are strongly recommended.

All majors, in addition to completing the core described above, are required to complete one of the following seven specializations:

1. *Acting:*
 - a) Drama 120A,B (Fundamentals of Acting)
 - b) The student must have completed at least 4 units of Drama 29 and acted in at least two department productions.
 - c) Drama 28 (Make-Up for the Stage)
 - d) Two units of studio class in Dance
 - e) Three additional acting classes
 - f) One course in dramatic literature
 - g) Six units of approved electives in Drama or Dance
 - h) Two units from 39A, 39B, 39C, or 39D
2. *Directing:*
 - a) Drama 170A (Introduction to Directing), 170B (Advanced Directing), and 171 (Undergraduate Theater Workshop)
 - b) Drama 166 (Performance, Space, and Technology)
 - c) One course in dramatic literature
 - d) Drama 30 (Introduction to Theatrical Design)
 - e) Drama 31 (Introduction to Lighting and Production)
 - f) One course in acting
 - g) Two units from 39A, 39B, 39C, or 39D
 - h) Five units of approved electives in Drama
3. *Playwriting/Dramaturgy:*
 - a) Drama 177 (Playwriting)
 - b) Drama 170A (Introduction to Directing) and 170B (Advanced Directing)
 - c) Drama 176 (Undergraduate Dramaturgy Project)
 - d) Drama 166 (Performance, Space, and Technology)
 - e) One course in dramatic literature
 - f) Two courses in acting
 - g) Two units from 39A, 39B, 39C, or 39D
 - h) Four units of approved electives in Drama
4. *Design:*
 - a) Drama 30 (Introduction to Theatrical Design)
 - b) Drama 31 (Introduction to Lighting and Production)
 - c) Two of 131, 132, 133
 - d) Two units each: 39A, 39B, and 39C
 - e) Two of 231, 232, 233, or 235
 - f) One course in acting
 - g) Drama 166 (Performance, Space, Technology)
 - h) Five units of approved electives in Drama or Art
5. *Technical Production/Stage Management:*
 - a) Drama 30 (Introduction to Theatrical Design)
 - b) Drama 31 (Introduction to Lighting and Production)
 - c) One of 131, 132, 133
 - d) Two units each: 39A, 39B, and 39C
 - e) Drama 34 (Stage Management)
 - f) One course in acting
 - g) Drama 166 (Performance, Space, Technology)
 - h) Drama 136 (Drafting)
 - i) Drama 135 (Sound Design for Theater)
 - j) Six units of approved electives in Drama
6. *Dance:*
 - a) Dance 158 (The Body in Motion)
 - b) Dance 45 (Improvisation plus Contact)
 - c) Dance 169 (Methodologies for Creation 1)
 - d) Dance 170 (Methodologies for Creation 2)
 - e) Drama 31 (Introduction to Lighting and Production)
 - f) One course in acting
 - g) Two units from 39A, 39B, 39C, or 39D
 - h) Ten units of Dance Studio work (a minimum of one class from modern, jazz, world, ballet, or social dance, and at least two classes of Dance Performance: 23, 27, 100, 105, 106, 150)
 - i) Dance 160 (Dance Gender and History)
 - j) Dance 161 (Dance and Live Art in 20th Century)
 - k) Three units of approved electives in Music and Art

7. *Performance Theory and Cultural Studies*:
 - a) Drama 156 (Contemporary Ethnic Drama)
 - b) Drama 159 (Shakespeare)
 - c) Drama 166 (Performance, Space, and Technology)
 - d) One course in acting
 - e) Two units from 39A, 39B, 39C, or 39D
 - f) Any studio class in Dance
 - g) Two courses in dramatic literature
 - h) Eight units of course work in dramatic literature, criticism, theater history, history, art history to be determined in consultation with the undergraduate adviser.

SENIOR PROJECT

Work for this project normally begins in Spring Quarter of the junior year and is completed by the end of the senior year. The student must do a senior project in his or her area of specialization: Acting, Directing, Playwriting/Dramaturgy, Design, Technical Production/Stage Management, Dance, or Performance Theory and Cultural Studies. The project can be a creative or research project, or a combination of both. The student has the option of writing an essay associated with the project. Students receive credit for senior projects through Drama 200, Senior Project.

Students pursuing senior projects should consult with both the Department of Drama undergraduate adviser and a faculty adviser in the project's specialty area. These consultations should take place early in the junior year. Students must petition approval of senior projects through the Department of Drama undergraduate adviser. Projects are typically approved by the department faculty at the end of Spring Quarter of the junior year or the end of Autumn Quarter of the senior year.

The student proposal should include an outline of the courses the student has taken and grades received in the area requirements, and should describe the courses in which they plan to enroll as part of the project. It should describe in detail the purpose and methods involved in the project; a bibliography, if appropriate; and a one-to-two page abstract of the associated essay if an essay is part of the project.

MINORS

For students wishing to minor in Drama, the following core requirements must be met:

1. The three quarter sequence in Performance/Literature: Drama 161, 162, 163.
2. Stage Management Project: 134, or 34 plus two of 39A,B,C or D.
3. A practical production class in technical theater or performance: one of 29, 39A, 39B, 39C, or 39D.
4. Elective courses totaling a minimum of 15 units from the specified courses in any one of the seven specializations listed above would constitute a minor concentration in: Acting, Directing, Playwriting/Dramaturgy, Design, Technical Production/Stage Management, Dance, or Performance Theory and Cultural Studies.

HONORS PROGRAMS

DRAMA

For a limited number of students, the department confers the degree of Bachelor of Arts with Departmental Honors in Drama. To be considered for departmental honors, students must meet the following requirements in addition to the other requirements of the Drama major:

1. Application involves a written submission (including transcript) establishing the student's work-to-date in the department and outlining the area of research that the student wishes to pursue. No student will be admitted to the Honors Program with a grade below B- in a course (departmental or otherwise) that constitutes part of his or her Drama major.
2. Students must complete the Drama core requirements by the end of their junior year, earlier if possible. Only in exceptional circumstances can this requirement be waived; transfer from another university, extended overseas study, temporary withdrawal from the major due to illness might constitute extenuating circumstances.

3. Students also must have completed half of the courses in their specialization by the end of their junior year.
4. Students must complete 4 units in the Honors Colloquia (described below), beginning spring quarter of their junior year and continuing the following three regular quarters. Each quarter's colloquium is offered for 1 unit, S/NC. In extenuating circumstances (overseas study, for example), an honors program student may substitute other equivalent work for one quarter of the colloquium, with the approval of the Honors Advisor.
5. GPA in courses counting towards the major must be 3.5 by the time of graduation.
6. By the end of the seventh week of the quarter in which they will graduate, all students in the honors program must submit an honors thesis (described below), which will be read and evaluated by their thesis committee.
7. On the basis of a student's work in the Drama core, in the area of specialization, on the senior project, in the honors colloquia, and on their honors thesis, the faculty will determine and confer honors on graduating students who have successfully completed the honors program.
8. Failure to meet any of these requirements, or to make satisfactory progress on the honors thesis, will lead to dismissal from the honors program.

HONORS COLLOQUIA AND THESIS

The honors colloquia aim to engage honors program students in an ongoing discussion of important issues in the field, with particular focus on the students' areas of specialization and research. The honors program adviser will convene the colloquia three times per quarter and set the agenda for meetings and discussion. The colloquia will offer a venue for each student to discuss their work in the department (their senior projects, for example), and to present and discuss their research for their honors thesis. The honors thesis represents an extended engagement with an important issue or subject, determined by the student, the honors program adviser, and the student's senior project adviser. It typically will consist of a long essay (7,500-10,000 words) presenting the student's research on the subject. As an honors thesis may deal with issues related to the student's senior project, or with issues related to the student's specialization, the honors program adviser, the senior project adviser, and another faculty member will constitute the student's honors thesis committee. They will read and evaluate the thesis, and make recommendations to the faculty at large regarding its strengths and weaknesses. In the case of an honors program student whose senior project does not involve production or performance but takes written form, the requirements for the honors thesis will change. In discussions with the student's honors committee, the student will develop a performance/production-based project that will provide the equivalent of a written honors thesis.

HUMANITIES

An honors program in Humanities is available for Drama majors who wish to supplement their major with related and carefully guided studies. See the "Interdisciplinary Studies in Humanities" section of this bulletin for a description of the honors program. Students who enroll in this program may offer Humanities 160 and two seminars from 190-198 in fulfillment of the departmental elective requirement.

GRADUATE PROGRAMS

DOCTOR OF PHILOSOPHY

University requirements for the Ph.D. are described in the "Graduate Degrees" section of the bulletin.

All graduate study in the Department of Drama leads to the Ph.D. degree. The doctoral program in Drama aims to integrate practical theater work with the critical and historical study of dramatic literature and theory. All candidates are expected to function both as scholars and as theater directors. The curriculum offers a two-year practical concentration in directing along with the study of critical and performance theory, aesthetics, history, and literature. The goal of the program is to give students a thorough knowledge of the field that leads to original and signif-

icant scholarly work grounded in practice as well as an inventive directorial practice that is based on solid scholarly analysis.

The following department requirements are in addition to the University's basic requirements for the doctorate.

UNITS AND COURSE REQUIREMENTS

1. A minimum of 135 units of graduate courses and seminars in support of the degree. These units are in addition to units for the doctoral dissertation.
2. The sequence in Performance and Critical Theory (Drama 300, 301).
3. Six additional graduate seminars within the Department of Drama. These must include at least one seminar in each of the following fields: (a) intersections of theory and performance (designated by suffix A in course number); (b) theater history (designated by suffix B in course number); and (c) dramatic literature (designated by suffix C in course number).
4. The five workshops in directing: Drama 370, 371, 372, 373, 374. In the first year, students will take 370 (Concepts of Directing), 372 (Projects in Directing), 371 (Visual Aesthetics for the Director), and 373 (Directing and Dramaturgy). The Projects class consists of the conceptual development, design, and production of a short play in a multi-form space. In the second year, students take Drama 374 (Graduate Directors' Performance Project) to stage a more fully developed production chosen in consultation with the faculty.

LANGUAGE REQUIREMENT

The candidate must demonstrate reading knowledge of one foreign language in which there is a major body of dramatic literature. The language requirement may be fulfilled in any of the following ways:

1. Achievement of a sufficiently high score (70th percentile) on the foreign language examination prepared by the Educational Testing Service (ETS). Latin and Greek are not tested by ETS.
2. A reading examination given each quarter by the various language departments, except for Latin and Greek.
3. Passage with a grade of 'B' or higher a course in literature numbered 100 or higher in a foreign language department at Stanford.

The language requirement must be met before the student can be advanced to candidacy.

TEACHING REQUIREMENT

Six quarters of supervised teaching at half time are a required part of the Ph.D. program. The requirement is normally met by teaching three courses during the second year and three courses during the third year. It may include a fully produced staging of a full-length play.

EXAMINATIONS

Candidates must complete three examinations, one comprehensive and two qualifying examinations, by the end of the first three years of study at Stanford.

The comprehensive examination is taken as an eight-hour sit-down in the Spring Quarter of the first year. The first part of the comprehensive exam is based on a range of texts given to the student by the department at the beginning of the first year. The second part of that exam is based on a list of texts from a given period determined by the student and faculty adviser. It may focus on texts or critical approaches of special interest to the student. Students who do not enter with a significant background in dramatic literature may opt to take this exam in the week prior to the start of classes in the second year.

The first qualifying exam, which must be completed before advancement to candidacy at the end of the second year, consists of three 15-25 page essays written in consultation with a faculty adviser, covering a specific period of dramatic literature and theater history. These essays should not duplicate any written work from seminars. One essay should deal with practical aspects of the period, for example, directing; one essay should focus on theater history of the period; and one essay should focus on dramatic criticism related to a specific text of the period. After approval by the adviser, the Graduate Studies Committee reads and evaluates these essays.

The second qualifying examination is a departmental oral with three faculty members, at least two of whom should be from the Department of Drama. This oral covers a second period of dramatic literature and theater history. The format of this exam approximates that of the University Oral.

For the two qualifying examinations, the essays and the oral, each student will work out a program of study with a faculty adviser drawing from the following periods of Western drama, but may include non-Western texts:

Classical
Medieval and Renaissance
17th, 18th, and early 19th century
Modern: 1870-1980
Contemporary: 1980 to the present

SATISFACTORY PROGRESS

Graduate students in Drama are expected to make consistent progress toward the completion of the Ph.D. degree. At the end of the first year, the departmental Graduate Studies Committee evaluates the work of each student in classes, seminars, examinations, and in performance work. Continuation in the program depends upon the recommendation of this faculty group. At the end of the second year, the committee reviews the student's work in consideration of advancement to candidacy. At the end of the third year, students are expected to have developed an approved dissertation prospectus in preparation for the University oral.

APPLICATION FOR CANDIDACY

By the end of the second year of residence, the following requirements or appropriate equivalents must be completed:

1. Performance and Critical Theory sequence (Drama 300, 301) and four seminars
2. The directing workshop series (Drama 370-374), including the successful production of two works in public performance
3. A foreign language
4. At least two examinations

Based on its evaluation of the student's progress, the Graduate Studies Committee certifies the student's qualifications for candidacy. Upon favorable action, the student files formal application for candidacy, as prescribed by the University, by the end of Summer Quarter of the second year.

DISSERTATION PROSPECTUS

The dissertation prospectus must be approved by the candidate's adviser and by the departmental Graduate Studies Committee by the end of Spring Quarter of the third year.

UNIVERSITY ORAL EXAMINATION

The University oral examination, to be taken during the fourth year, is to demonstrate the candidate's ability to conduct significant research in the general area of the dissertation. The examining committee consists of four faculty members, at least two of whom must be from the Department of Drama, as well as one faculty chair from outside the department. The University oral covers the area of the dissertation and is based on the prospectus and bibliography of the candidate.

DISSERTATION

Normally, the Ph.D. program is completed in four years. The first year should be devoted to full-time graduate study, the second and third years to graduate study and teaching, the fourth year to writing the dissertation. Following formal admission to candidacy (typically at the end of the second year), the dissertation must be completed and approved within five years from the quarter in which candidacy is granted. A candidate taking more than five years is required to reinstate candidacy by repassing the written examinations on dramatic literature.

APPLICATION AND FELLOWSHIPS

Applicants for the Ph.D. program may write directly to the Department of Drama for information and to Graduate Admissions, Registrar's Office, Old Union, Stanford, CA 94305-3005, for an application. Online

graduate applications are available by following the links at <http://www.stanford.edu/dept/registrar/admissions/> as directed. In addition to the required statement of purpose, all applicants must submit a statement detailing their practical theater experience, a sample of their written critical work, and a statement on directing. An interview, while not required, is recommended. Interviews are best scheduled after January 10 and before February 9. Graduate students in the Department of Drama begin study in the Autumn Quarter of each academic year; there are no mid-year admissions. All graduate students must be degree candidates. All admissions materials must be submitted to the Department of Drama, Memorial Auditorium m144, 551 Serra Mall, Stanford, CA 94305-5010 by December 15, 2001.

The Department of Drama awards a number of fellowships to students in the Ph.D. program.

FOR MORE INFORMATION

Write to the Department of Drama, Memorial Auditorium, m144, 551 Serra Mall, Stanford, CA 94305-5010 or telephone (650) 723-2576. The fax number is (650) 723-0843. Email is et.jlf@forsythe.stanford.edu and the web site is <http://www.stanford.edu/dept/drama/> where you may download the latest information in .pdf format.

JOINT Ph.D. IN DRAMA AND HUMANITIES

The Department of Drama participates in the Graduate Program in Humanities (GPH) leading to a joint Ph.D. degree in Drama and Humanities. For a description of that program, see the "Interdisciplinary Studies in Humanities" section of this bulletin.

BLACK PERFORMING ARTS DIVISION

The Committee on Black Performing Arts (CBPA) is an interdisciplinary program supporting the presence of Black art forms at Stanford. Started as a student project in 1968, the committee became an official University program in 1972. In 1997, the CBPA joined the Department of Drama as a division.

The CBPA functions as: (1) a liaison with departments in hiring faculty and devising courses in Black performing arts; (2) a presenter of professional performances in dance, drama and music, and film and symposia, framed by related academic study in anthropology, dance, drama, history, philosophy, and sociology; (3) a producer of student productions; and, (4) as a resource for student organizations promoting artistic expression in the Black cultural tradition. Through the cooperation of the departments, students are able to take relevant courses in dance, drama, literature, and music. While the offerings do not, at this time, constitute an academic minor, students are able to concentrate studies in Black performing arts as part of the B.A. major in African and African American Studies or Drama.

The CBPA publishes a journal, the *Black Arts Quarterly* (BAQ), three times a year. The BAQ is a forum for reflective explorations of Black performativity. It showcases original student work from campuses across the country and addresses the material impact of Black representation in the arts, in media, and popular culture.

The CBPA has developed a strong relationship with the city of East Palo Alto through the holding of artist residencies in the community and via "Dreams of a City: The East Palo Alto Project." The project incorporates commissioning plays, co-producing a video documentary and creating an archive about the community. The CBPA intends to continue its relationship with East Palo Alto in its future programming.

DANCE DIVISION

The Dance Division aims to develop trained bodies, inquiring minds, and aesthetic imaginations through movement as well as dance scholarship. The program emphasizes informed and active engagement in dance by stimulating a range of intelligences that honor somatic wisdom.

Since its inception in 1920, dance at Stanford University has positioned itself responsively to the changing needs of the University and society. It offers a range of studio and lecture courses aimed at enhancing the understanding of dance as a way to create and communicate knowledge and meaning. The program encourages students to make connections between dance, other disciplines, culture, and society.

UNDERGRADUATE PROGRAMS

Students who wish to major in Drama with a specialization in Dance, or minor in Dance, should see the undergraduate adviser, Susan Cashion, in the Dance Division.

MINORS

For students wishing to minor in Dance, the following core requirements must be met and a program of study arranged in consultation with the minor adviser in Dance.

1. Three of the following courses in theory: Dance 158, The Body in Motion; Dance 160, Dance, Gender, and History; 161, Dance and Live Art in the 20th Century; 168, Dance and Culture in Latin America; 197, Art and Community: Learning through Service in Dance; 242, The Work of Art and the Creation of Mind.
2. Drama 39D, Stage Management Project.
3. Dance 169, Methodologies for Creation 1.
4. Additional choreographic experience: Dance 170, Methodologies for Creation 2, or creating a work for Dance 100, Performance Workshop; Dance 106, Vintage Dance Ensemble, or another acceptable venue.
5. Studio courses totaling a minimum of 12 units. There must be a concentration of at least three classes chosen from a single dance form, with the other classes chosen from at least three other dance forms, and at least one class of dance performance (Dance 23, 27, 57, 100, 105, 106, 150). A member of the dance faculty must confirm that the student has attained an appropriate level of proficiency in their areas of emphasis. The studio dance classes are from the series in: Modern Dance (Dance 40, 45, 140, 141, 162, 165); World Dance (Dance 42, 43, 56, 60, 75); Jazz (Dance 44, 58, 143, 144, 145); Social Dance (Dance 46, 146, 147, 156); Ballet (Dance 38, 48, 148, 149); and Acting (any class).

GRADUATE PROGRAMS

The M.A. degree in Education/Dance Specialization addresses the fundamental issues of how to nurture effective educational leadership in the performing arts. One major emphasis of the program is to develop strategies for revitalizing and refocusing teaching skills in response to changing societal needs. Values and ethics in education are examined through course work that focuses on artistic considerations of human development, the patterning of dance education in a cultural perspective, and teaching practices. To apply for admission to graduate study, successful completion of undergraduate courses in dance at Stanford, a bachelor's degree in dance from an accepted university or college, or proof of equivalent professional experience is required. For further information about the M.A. in Dance Education, contact the graduate adviser, Janice Ross.

COURSES

(WIM) indicates that the course meets the Writing in the Major requirements.

(AU) indicates that the course is subject to the University Activity Unit limitations (8 units maximum).

DRAMA DIVISION

Registration for most drama classes takes place at the first class meeting; further registration information is printed in the *Time Schedule* each quarter. Some class sizes are limited and require advanced registration in the Department of Drama, room 144, Memorial Auditorium.

INTRODUCTORY

3. Production Processes—Workshop, introducing the production process and preparation for creating a show. The role of the producer, from the hiring of the staff to the scheduling of a production, and that of the technical director.

1-2 units, Aut (Duxbury)

12N. Stanford Introductory Seminar: *Antigone*—From Ancient Democracy to Contemporary Dissent—Preference to freshmen. Sophocles' tragedy as evidence of the tensions inherent in the democracy of ancient Athens, the myth as a paradigm for modern philosophical and ethical approaches to social change, and a look at modern dramatic versions (Brecht, Anouilh, Fugard, von Trotta), and essays (Hegel, Marx, Kierkegaard, Heidegger) that show how *Antigone* may be relevant to contemporary issues (the status of women, the struggle to save the environment, and resistance to illegitimate political authority). GER:3a,4c

4 units, Win (Rehm)

13N. Stanford Introductory Seminar: *Hamlet(s)*—Preference to freshmen. Examination of many versions of Hamlet on stage, in film, and in criticism in order to think about why this play seems so especially open to interpretation and reveals historical changes in ideas about the individual and society, as well as in performance and acting styles. Close reading and discussion of the text and its critics as well as a comparison of film versions of the play, including John Gielgud, Laurence Olivier, Kenneth Branagh, Mel Gibson, Ethan Hawke. GER:3a

4 units, Aut (Rayner)

14N. Stanford Introductory Seminar: Contemporary German Drama from Brecht to Heiner Mueller—Preference to freshmen. Traces the movement from the modernist playwright Bertolt Brecht and the Berliner Ensemble to the postmodern theater of Heiner Mueller. GER:3a

4 units, Win (Weber)

15N. Stanford Introductory Seminar: The Shakespearean Era—Preference to freshmen. The visual forms (architecture, painting, sculpture, and costume) that expressed the cultural style of the Shakespeare era. Dramatic texts, slides, and video. GER:3a

4 units, Aut (Eddelman)

17N. Stanford Introductory Seminar: "Del Otro Lado"—Latino/a Performance Art in the U.S.—Preference to freshmen. Introduction to works by U.S. Latino/a performance artists from the margins of the mainstream Euro-American theater world. How performance art serves as a dramatized essay for Latino/a artists, producing transgressive explorations of queer and national/ethnic identities. Artists: Luis Alfaro, Nao Bustamanat, the Coatlicue Theater Company, Guillermo Gómez-Peña, Celia Herrera Rodriguez, Ana Mendieta, Carmelita Tropicana. Creation/performance of a short original piece; performance viewings. GER:3a

3 units, Win (Moraga)

20. Acting: An Introduction—Theater games and physical exercises in concentration, attention, playing an objective, voice, movement, stage terminology, characterization, performing a monologue, and rehearsal techniques. Provides an experiential overview of actor training and prepares actors for advanced courses. Enrollment limited.

2 units, Aut, Win, Spr (Staff)

22. Scene Work—For actors who complete substantial scene work with graduate directors in the graduate workshop.

1-2 units, any quarter (Staff)

28. Make-Up for the Stage—The basic techniques of make-up application for the artist and/or actor: aging, prosthetics, stylization, characterization, animals, and fantasy make-up.

2 units, Aut (Strayer)

29. Acting in Performance—Students cast in department productions receive credit for their participation as actors; 1-2 units for graduate directing workshop projects and 1-3 units for major productions (units determined by instructor). May be repeated. Prerequisite: consent of instructor.

1-3 units, any quarter (Staff)

30. Introduction to Theatrical Design—Lecture/lab introducing the basic skills of visual communication used in stage productions. Design and construction methods for stage scenery, costumes, and lighting.

4 units, Aut (Guirguis)

31. Introduction to Lighting and Production—The technical and aesthetic aspects of lighting and the production process.

4 units, Win (Ramsaur)

32. Textiles—Introduction to fabric techniques and processes for stage costumes.

3 units, Win (Strayer)

34. Stage Management Techniques—Survey lecture introducing the production process and the duties and responsibilities of a stage manager. Provides the skills needed to stage manage a production.

2-3 units, Aut, Spr (Duxbury)

35. Introduction to Sound for the Theater—Lecture/lab introducing the practical handling of sound equipment, acoustics, and editing. The analysis, creation, and implementation of theatrical sound effects, live and recorded.

3-4 units, Win (Duxbury)

36 A,B. Scene Shop Tutorial—Lecture/lab introducing the practical handling of shop equipment used in theatrical production.

36A.—*1-2 units, Win (Duxbury)*

36B. Prerequisite: 36A or consent of instructor.

1-2 units, Spr (Duxbury)

38. Scene Painting—Lecture/lab, introducing the basic skills of scene painting for the stage.

2 units (Guirguis) alternate years, given 2002-03

39A,B,C,D. Theater Performance: Crew—Participation in the design and technical areas of department productions. Students commit to a specific show and receive credit for preparation and construction as a member of a "running crew" in a specific area.

1-3 units, any quarter (Staff)

39A. Scenery and/or Property

39B. Lighting and/or Sound

39C. Costumes and/or Make-up

39D. Stage Management Prosser Project

42. Costume Construction—Lecture/lab, introducing the basic skills of constructing costumes for the stage.

2-3 units (Strayer) alternate years, given 2002-03

65. American Musical Theater: Broadway/Hollywood—As a unique and indigenous art form, American musical theater represents an important facet of American culture. Focusing primarily on Hollywood film musicals, explores technology, ethnicity, gender, concepts of romance, stardom, and developments in dance and musical forms as they change within the genre. Slides, recordings, and films. GER:3a

4 units, Aut (Eddelman)

INTERMEDIATE

Primarily for the major, but open to all undergraduates who have the necessary prerequisites.

103. Improvising—The improvisational theater techniques that teach spontaneity, cooperation, team building, and rapid problem solving, emphasizing common sense, attention to reality, and helping your partner. Based on TheatreSports™ by Keith Johnstone. Required readings, written papers, and attendance at performances of improvisational theater. Enrollment limited.

3 units, Aut, Spr (Ryan)

110. Workshop: Cartographies of Race—Participation in a workshop with visiting California artists Brenda Wong Aoki, Mark Izu, Mildred Howard, and Aya DeLeon. Students will work with the artists and with community groups to develop artistic pieces for presentation at the end of the quarter. The workshop is a component of the Irvine Arts Initiative at Stanford. Pass/No credit only.

2-4 units, Win (Elam)

113. Group Communication—Focus is on the interpersonal processes of communication as they relate to intergroup experience.

4 units, Win, Spr (Schrader)

120A,B. Acting: The Fundamentals—For students who intend to begin serious actor training. First quarter emphasizes the understanding and utilization of the basic vocabulary of objective and action. Theater games and improvisation develop the actor's ability to act with focus, intention, and energy. Introduction to the basics of characterization and transformation. Second quarter: the actor's spontaneity and imagination are used to reveal the life of a play (working with dramatic texts). Approaches to the actor's craft range from character biography to moment-to-moment truthful playing. Exercises from Strasberg, Meisner, Chaiken, Linklater, and others. Scene and monologue work are drawn from primarily naturalistic plays. Outside rehearsal time required. Must be taken in sequence.

120A.—3 units, Aut (Freed, Kostopoulos)

120B. Prerequisite: 120A or consent of instructor.

3 units, Win (Kostopoulos, Freed)

121C. Acting: The Craft of Comedy—The basics of comedy playing, from its origins in the utterly truthful to its destination in the over-the-top. Characterization, mask, and exaggeration; class work on non-verbal scenes. The actor's understanding of the mechanics of comedy, timing, and clowning are developed through improvisation and in-class exercises designed to free the imagination. (Texts may include scenes from Feydeau, Woody Allen, Moss Hart, and Alan Ayckbourne.)

4 units, Aut (Freed)

121E. "Theater of Sources" Acting Workshop—Vocal and physical discovery work on ancient literary sources in a search for new approaches to actor training following the practice of Jerzy Grotowski as well as the Center of Theatre Practices Gardzienice.

4 units, Win (Salata)

121H. Acting Hamlet—Shakespeare's *Hamlet* from the actor's perspective. Performance of scenes and monologues as well as analysis of major videos including Olivier, Branagh, and Peter Brook. Prerequisite: prior course work in acting and consent of instructor.

3 units, Win (Ryan)

121K. Contemporary Scene Study—Exploration of language and the process of bringing contemporary dramatic literature to life through scene work using the techniques of the masters. Process of scene development from "cold reading" to rehearsed performance with an emphasis on spontaneity, skill, and truthful interaction.

4 units, Win (Kostopoulos)

121N. Augusto Boal: Theater of the Oppressed—The major theater forms developed by the Brazilian director, scholar, teacher, and politician over the last 30 years. Readings and workshop exercises will culminate in the production of an open forum theater piece.

4 units, Spr (Nordt)

121P. Acting: Period and Style—Opportunity to expand acting range through an exploration of heightened language. Scenes from non-contemporary dramatic literature, including texts from Shakespeare, Shaw, Turgenev, Ibsen, and Strindberg.

4 units, Spr (Kostopoulos)

121R. Acting American Realism—Provides the actor with skills appropriate to the work of major American playwrights from Williams and Miller to Mamet and beyond.

4 units (Freed) alternate years, given 2002-03

121S. Acting Shakespeare Project—Intensive work on a shortened Shakespeare play leading to a studio performance project. Develops skills in understanding and performing Shakespeare, conducted as series of rehearsals, and culminating in group performance. The development of the voice, movement, and speaking skills necessary for demanding classical theater work. Prerequisites: 120A,B, or consent of instructor.

4 units (Freed) alternate years, given 2002-03

121V. Vocal Production and Audition—Study of vocal mechanism with development of voice and articulation for the stage. The actor's tools of phonetics, verbal action, and text analysis to be applied to the actor's process in preparation for audition. Emphasis on relaxation, selection of appropriate material, and versatility to show contrast and range.

4 units, Aut (Kostopoulos)

121W. Actors Who Write/Writers who Act—The development of dramatic scripts for solo performance and multi-character plays. Work happens "on its feet," with regular writing deadlines and through an informal workshop environment in which students engage actively in the presenting of scripts, with support and feedback in dramaturgy and help with performance and staging issues where appropriate.

4 units, Spr (Freed)

129F. Acting Performance Project—Development of a performance piece through various acting techniques.

4 units, Aut (Syssoyeva)

Spr (Freed)

131. Lighting Design—Lecture/lab dealing with all of the practical and aesthetic aspects of lighting: electricity, light sources, color instrumentation, control, drafting, plotting, and the aesthetic principles of lighting design, interpretation, and concept. Prerequisites: 30, 31, or consent of instructor.

4 units, Spr (Ramsaur)

132. Costume Design—A visual analysis of the historical styles of costume design, interpreted for the modern theater and developed by the student in various presentational media. Prerequisite: 30 or consent of instructor.

4 units, Spr (Strayer)

133. Stage Scenery Design—Creations of increasing complexity involve text analysis, historical and artistic style, visual research, spatial organization, drafting, sketching, model building, and director-designer collaboration. Prerequisite: 30, or consent of instructor.

4 units, Win (Guirguis)

134. Stage Management Project—For students stage managing a Department of Drama production.

2-9 units, any quarter (Duxbury)

135. Sound Design—All aspects of sound for the theater from equipment, acoustics, and editing to the creation of theatrical sound effects, live and recorded.

4 units, Spr (Duxbury)

136. Drafting for the Theater—Lecture/lab, introducing the basic mechanical drawing techniques utilized by scenic and lighting designers. The basic pencil techniques through orthographic and isometric drawing, culminating with the technique of drop point perspective.

2 units, Spr (Guirguis)

140. Project in Theatrical Production—Assistant directing; stage, costume, lighting, and sound design; technical production, stage managing, or other work in connection with Department of Drama productions. Prerequisite: consent of instructor.

1-5 units, any quarter (Staff)

155. 20th-Century American Drama—Social and aesthetic transformations in 20th-century American drama. Emergence into the public sphere of traditionally marginalized voices of gender, race, and sexuality. New forms of playwriting, such as inter-historical pastiche, post-Freudian notions of character, character as voice, discontinuous narrative, micro-narrative, collage and montage, and the influence of performance trends on dramatic writing.

4 units, Spr (Fordyce)

155G. Acting Queer: Gay and Lesbian Drama—Lecture/workshop examining changing notions of sexuality and their discursive limits in performance. Exploration of historical antecedents and contemporary, postmodern efforts to articulate queer desire in drama. Scene work developed from a loosely defined gay and lesbian canon.

4 units, Spr (DeFrantz)

156R. Performances of Memory in the Black Atlantic—An interdisciplinary examination of ways in which peoples of the Black Atlantic deploy memory. Utilizing dramatic literature, novels, film and travel videos, folktales, and scholarship on cultural memory, we will interrogate constructions of home, family, and Africa as an ancestral site.

4 units, Spr (Richards)

156T. African American Drama of the Black Arts Movement—Lecture/workshop explores the antecedents of Black Arts literature and performance as well as connections to the Civil Rights movement and social movement theory. Considerations of Africanisms in practice are developed in scene work.

4 units, Win (DeFrantz)

158L. Shakespeare: From Stage to Screen—Screen adaptations of Shakespeare's plays.

4 units, Spr (Lyons)

158M. The Politics of Modern Tragedy —(Enroll in English 269.)

5 units, Aut (Moretti)

158W. Dis/Ability Drama, Dance and Film—Disability in the performing arts as a metaphor or framework for oppression, as a lived experience, and as a contemporary subjectivity. Disability joins race, class, gender, and sexuality as a representational category. Study of representations of disability in contemporary drama, dance, film, and performance to establish the ways in which disability defines and is defined by discourses about the body. Disability is explored as a metaphor, a lived experience, and a subject position. Addresses questions about (ab)normalcy, integration, life in the margins, and the many forms that difference takes within the disabled community.

4 units, Aut (Williamson)

159. Shakespeare—(Enroll in English 173.)

5 units, Aut (Friedlander)

Win (Rebholz)

Spr (Orgel)

161. Performance and Politics—A substantial examination of Greek tragedy and continuing into more modern variants on the theme of art and politics. Readings from plays by Euripides, Sophocles, Lope de Vega, Calderon, Shakespeare, Buechner, O'Casey, Brecht, Duerrenmatt, Beckett, Gogol, Kaiser, Arden, Smith, Weiss, Genet, Odets, Stoppard, Handke, Fugard, and Friel. GER:3a (WIM)

5 units, Spr (Rehm)

162. Performance and the Actor—How an actor's performance serves as a sign for class, race, and gender in various historical moments. Theories of acting (Diderot, Brecht, Artaud, Meyerhold, Stanislavski), play texts, and contemporary performances are used to examine the cultural mapping of the body on stage. Emphasis is on works that present culturally significant images of women. Readings from plays by Ben-mussa, Brecht, Shakespeare, Kleist, Hansberry, Genet, Fornes, Strindberg, Chekhov, Churchill, Kushner, Wertebaker. GER:3a (WIM)

5 units, Win (Rayner)

163. Performance and America—Key dramas by women, men, Asian Americans, Latino Americans, and African Americans are examined as to the role of dramatic performance within contemporary American society, and as an affective and effective arena for inducing social change. GER:3a,4b (WIM)

5 units, Aut (Elam)

166. Performance, Space, and Technology—Theater history is analyzed through dramatic texts, slides, and videos to discover the ways in which performing styles, spatial evolutions, and technological advances express the cultural and social changes that are embedded in the theatrical event.

4 units, Aut (Kairschner)

170A. Introduction to Directing—Prerequisite: consent of instructor.

4 units, Aut (Fordyce)

170B. Advanced Directing—Prerequisite: 170A or consent of instructor.

4 units, Win (Fordyce)

171. Undergraduate Theater Workshop—Undergraduate directors present one act plays in workshop performances. Credit is available for actors and directors. Prerequisite: 170A/170B or consent of instructor.

1-4 units, Spr (Fordyce, Duxbury)

176. Undergraduate Dramaturgy Project—Serve as a dramaturg on any department production. Research the production's text source, the writing of program notes, the compilation and editing of the playbill, and possible adapting/editing of the performance text or translating text from a foreign language.

2 units, any quarter (Staff)

177. Playwriting: Writing for Performance—The Fundamentals—The autobiographical monologic/poetic possibilities in Performance Art are explored to learn the elements of playwriting.

5 units, Win (Moraga)

178. Intensive Playwriting—Opportunity to develop new material for the stage or complete a play-in-progress. Focus is on the most essential elements of playwriting, emphasizing the process of revision, and culminating in public readings of highlights of plays-in-progress. Prerequisite: prior experience in playwriting or consent of instructor.

5 units, Spr (Moraga)

179F. "Flor Y Canto" A Poetry Workshop—(Enroll in Spanish and Portuguese 281.)

5 units, Spr (Moraga)

180Q. Stanford Introductory Seminar: Noam Chomsky—The Drama of Resistance—Preference to sophomores. Focus is on the ideas and work of Noam Chomsky, who challenged the reigning political and economic paradigms governing the U.S. the last 30 years. Chomsky's model for linguistics, Chomsky's work in the U.S., S.E. Asia, the Middle East, Central America, E. Timor, the media, "terrorism," ideology and culture, student/popular movements, and the role of resistance.

3 units, Win (Rehm)

182Q. Stanford Introductory Seminar: Improvisation—The Jazz of Theater—Preference to sophomores. The new paradigm of improvisation as a "method" and as a developing art form. Readings on the theory of improvisation, compared and reinforced by attendance at performances of improvised theater in the Bay Area. Prerequisite: consent of instructor.

3 units (Ryan) alternate years, given 2002-03

188Q. Stanford Introductory Dialogue: Contemporary European Theater since World War II—Preference to sophomores. Influential writers, designers, and directors of the second half of the twentieth century.

1-2 units, Aut (Weber)

189Q. Stanford Introductory Seminar: Mapping and Wrapping the Body—Preference to sophomores. Investigation into the concepts behind gender boundaries and clothing systems. Prerequisite: consent of instructor.

3 units, Win (Eddelman)

190. Special Research—Individual project on the work of a playwright, period, or genre. Prerequisite: consent of instructor.

1-5 units, any quarter (Staff)

191. Independent Research—Individual supervision of off-campus internship. Prerequisite: consent of instructor.

1-18 units, any quarter (Staff)

ADVANCED COURSES

Courses numbered 200 through 299 are designed for advanced undergraduates and graduates.

200. Senior Project—See "Undergraduate Programs" for description.

2-9 units, any quarter (Staff)

201A,B,C,D. Honors Colloquium—See "Undergraduate Programs" for description.

1 unit, any quarter (Fordyce)

202. Honors Thesis—See "Undergraduate Programs" for description.

2-9 units, any quarter (Staff)

203. Advanced Improvisation—By audition only, become members of the Stanford Improvisers (SIMPS) group. Prerequisite: 103.

3 units, Win (Ryan)

210A,B,C. The Actor in Performance—Preference to Drama majors and minors. Sequence provides a wide range of techniques and vocal training for the serious student who may be interested in further training in the performing arts. Guest teachers from the professional theater contribute to the student's practical work on Shakespeare and text, movement, characterization, and comedy. Limited enrollment. Prerequisite: interview with instructor.

*210A,B,C. 4-5 units (Freed, Kostopoulos)
alternate years, given 2002-03*

213. Stanford Improv Ensemble—By audition only, for members of the improvisation troupe. Special project work. Prerequisite: 103. (AU)

1-2 units, any quarter (Ryan)

231. Advanced Lighting Design—Individually structured class in lighting mechanics and design through experimentation, discussions, and written reports. Prerequisite: 131 or consent of instructor.

1-5 units, any quarter (Staff)

232. Advanced Costume Design—Individually structured tutorial for costume designers. Prerequisite: 132 or consent of instructor.

1-5 units, any quarter (Staff)

233. Advanced Scenery Design—Fast-paced, individually structured workshop. Prerequisite: 133 or consent of instructor.

1-5 units, any quarter (Staff)

234. Advanced Stage Management Project—For students stage managing a Department of Drama production. Prerequisite: 134.

2-9 units, any quarter (Duxbury)

235. Advanced Sound Design—Individually structured tutorial for sound designers. Prerequisite: 135 or consent of instructor.

1-5 units, any quarter (Staff)

240. Project in Theatrical Production—See 140.

1-5 units, any quarter (Staff)

242. The Work of Art and the Creation of Mind—(Enroll in Education 200.)

4 units (Eisner, Relun, Ross, Sano) not given 2001-02

256R. Performances of Memory in the Black Atlantic—See 156R.

4 units, Spr (Richards)

259. Shakespeare—(Enroll in English 173.)

5 units, Aut (Friedlander)

Win (Rebholz)

Spr (Orgel)

261. Performance and Politics—See 161.

5 units, Spr (Rehm)

262. Performance and the Actor—(See 162.)

5 units, Win (Rayner)

263. Performance and America—(See 163.)

5 units, Aut (Elam)

266. Performance, Space, and Technology—(See 166.)

4 units, Aut (Kairschner)

290. Special Research—Individual project on the work of a playwright, period, or genre.

1-5 units, any quarter (Staff)

GRADUATE

For graduates; open to advanced undergraduates with consent of instructor.

300. Theories of Drama and Performance—Close study of the major theorists in the history of mimesis, stage and spectator, dramatic art, and political life from Aristotle and Plato through Kant, Rousseau, Lessing, and Nietzsche to Brecht, Burke, Barthes, Frye, and selected contemporary performance theorists.

3-5 units, Aut (Rayner)

301. From Theory to Criticism—Readings on tensions between text and performance analysis in dramatic theory and the history of criticism. Readings from Plato, Aristotle, and their persistence in contemporary issues of representation and reality, formalism and ideology, art and politics.

3-5 units, Spr (Rayner)

304D. Classical Seminar: Performing the Ancient City—(Same as Introduction to the Humanities 311.) The cultural and political formation of ancient Athens and Rome. Homer, Aeschylus, Sophocles, Euripides, Aristophanes, Thucydides, Plato, Virgil, Petronius, Seneca, St. Augustine.
3-5 units, Aut (Rehm)

308B. Seminar: Topics in Theater History—Classical Greece to the Beginning of the 19th Century—The stylistic evolution of theaters and staging from the classical period to the early development of Romanticism. Emphasis is on the ways theaters and staging reflect their own cultural and spatial environments.
3-5 units (Eddelman) alternate years, given 2002-03

309B. Seminar: Topics in Theater History—1800 to the 1980s—Emphasis is on innovation and experimentation as it developed in European and American theater, focusing on the aesthetic theories behind early Realism, Naturalism, Appia, Craig, the “isms,” and scenography created by artists.
3-5 units, Aut (Eddelman)

320. Basic Approaches to Teaching Acting—Workshop on the pedagogy of acting to prepare graduate student teachers for introductory classes in acting.
1-3 units, Aut (Kostopoulos)

321. Pro Seminar—Workshop on the skills needed to participate in the academic profession from abstract through conference presentation to dissertation or book chapter.
1-3 units, Spr (Phelan)

355D. Seminar: American Identities through Text and Performance—Exploring the diversity of American identity in performance.
3-5 units, Spr (Elam)

358A. Seminar: The Situationist International—(Same as French 226E.) The Situationist International (SI) movement (1957-72) developed an original conception of art, a strong criticism of totalitarianism, a denunciation of new forms of alienation in modern times. Introduction to the history of the SI movement and reading of its major texts. Situationist’s connections with art (painting, theater, cinema, architecture, urbanism, literature). What should be kept from the situationist texts in order to understand one’s own history, and what should be discarded.
3-5 units, Win (Apostolides)

359A,B. Seminar: The Idea of the Theater—(Enroll in English 343A,B.)
5 units, Win, Spr (Orgel)

359C. Seminar: Shakespeare—(Enroll in English 373C.)
not given 2001-02

370-374. Graduate Directing Workshop—The core curriculum for graduate students in directing. Prerequisite: consent of instructor.

370. Concepts of Directing—The basic directorial definitions of time, space, movement, and the performer/spectator relationship. Experimentation with texts chosen from literary and other sources, including works from the realistic tradition in drama, using a multi-form performance space.
5 units, Aut (Weber)

371. Visual Aesthetics for Directors—Introduction to the concepts of stage, costume, and light design. Creative procedures, e.g., designing ground plans and elevations, building a model, sketching and swatching costumes, and practical work in the lighting lab.
3 units, Win (Eddelman)

372. Projects in Directing—Theatrical text and its transformation into performance. Textual analysis, research, evolution of a director-

ial concept, and its investigation in scene-work with actors. Students design and stage the production of a short play in a multi-form space. Public performance.

5 units, Win (Weber)

373. Directing and Dramaturgy—Discussion/application of dramaturgy, directorial methods, and visual concepts in the production of plays from the Elizabethan tradition to postmodernist texts. Work on the text is tested in the staging of scenes.

3-5 units, Aut (Weber)

374. Graduate Directors’ Performance Project—Production of a full-length play, selected in consultation with faculty. Project is designed by graduate students, sometimes in collaboration with undergraduate design students, under the supervision of design faculty. Four to five weeks rehearsal. Public performance.

3-5 units, any quarter (Ramsaur, Weber)

376. Graduate Directors’ Dramaturgy Project—Serve as a dramaturg on any department production. Work includes research on the production’s text source, the writing of program notes, and the compilation and editing of the play bill. Possible adapting/editing of the performance text, and translating text from a foreign language.

2 units, any quarter (Staff)

376P. Graduate Directors’ Preliminary Dramaturgy Project—For graduate directors planning a show for the following year’s season. Work includes textual analysis and interpretation preliminary to arriving at a production concept.

2 units, Spr (Phelan)

377. Graduate Directors’ Staged Reading Project—Presentation of a new or newly adapted work for the stage, in a mode employed in professional theater for the development of new plays. Two to four rehearsals. Public performance.

2 units, any quarter (Staff)

390. Tutorial

1-9 units, any quarter (Staff)

391. Tutorial for the First Exam (Sit-Down)

1-2 units, any quarter (Staff)

392. Tutorial for the Second Exam (Essays)

1-4 units, any quarter (Staff)

393. Tutorial for the Third Exam (Oral)

1-2 units, any quarter (Staff)

399. Dissertation Research

1-9 units, any quarter (Staff)

BLACK PERFORMING ARTS DIVISION

Students are advised to consult the *Time Schedule* each quarter to note changes. See Drama and the Dance Division of this bulletin for additional course listings and descriptions.

AFRICAN AND AFRICAN AMERICAN STUDIES

105. Introduction to African and African American Studies

5 units, Spr (McCants)

DANCE DIVISION

Registration for most dance classes takes place at the first class meeting; further registration information is printed in the *Time Schedule* each quarter. Some class sizes are limited and require advanced registration in the Dance office in Roble Gym.

Series classes (I, II, III) should be taken in order or with consent of instructor. Selected dance courses may fulfill General Education Requirements (GERs).

INTRODUCTORY

Open to all students. No previous dance experience needed.

38. Ballet Barre—Barre work, as the foundation for future work in classical ballet, grounding the beginning student in aspects of poise, precision, and placement.

1 unit, Aut (Adam)

40. Modern Dance I—The technical and creative principles of modern dance, designed to develop the body as an articulate instrument.

1 unit, Aut, Win, Spr (Cashion)

42. Dances of Latin America—Selected dances of Latin America, specifically Argentina, Brazil, Chile, Colombia, Cuba, Mexico, Peru, and Puerto Rico. (AU)

1 unit, Aut (Cashion)

43. Afro-Brazilian and Afro-Peruvian Dance—Brazilian dance forms of the Northeast: Samba, Coco, Maculele, Bloco Afro. Peruvian dance of the coastal region: Festejo and Zamacueca.

1 unit, Aut (Cashion)

44. Jazz Dance I—Introduction to the basic techniques, with emphasis on current jazz style. Historical jazz steps are studied to enhance an understanding of contemporary jazz forms.

1 unit, Aut, Win, Spr (Kramer)

45. Improvisation plus Contact—The development of improvisation skills as a creative performance practice and as a basis for choreography; techniques of contact improvisation.

1 unit, Win, Spr (Kramer)

46. Social Dances of North America I—Introduction to the partner dances found in American popular culture: waltz, swing, tango, foxtrot, cha cha, salsa. Fee. (AU)

1 unit, Aut, Win, Spr (Powers)

48. Ballet I—Emphasis is on the fundamentals of classical technique: alignment, basic barre exercises, and movement sequences in the center and across the floor. (AU)

1 unit, Aut, Win (Ryan)

56. Argentine Tango—Emphasis is on leading/following and techniques of tango dancing. Styling, musicality, and other aspects of partnering. (AU)

1 unit, Spr (Staff)

58. Hip Hop—Steps and styling in the vernacular dance form of Hip Hop.

1 units, Win (Reddick)

60. Congolese Dance—Selected dance forms from Central Africa. Emphasis on body isolation and rhythmic structure.

1 units, Aut (Malonga)

75. Mexican Dance and Folklore—For the novice dancer. Three forms of Mexican dance: regional/folklorico, popular/social, and religious, taught for technical and cultural understanding.

2 units (Cashion) alternate years, given 2002-03

INTERMEDIATE

Open to all undergraduates who have previous dance experience.

140. Modern Dance II—Intermediate technique. Introduction of improvisation and composition in directed studies.

1 unit, Aut, Win (Kramer)

143. Afro-American Roots of American Concert Dance—Traditional African and Caribbean dance forms and their influences on American

concert dance performers of the 20th century. Reading materials and lectures support a dance historical approach.

2 units, Win (DeFrantz)

144. Jazz Dance II—Intermediate level, emphasizing alignment, control, rhythmic coordination, and the learning of movement combinations.

1 unit, Aut, Spr (Moses)

146. Social Dances of North America II—Intermediate survey of the partner dances found in American popular culture: waltz, swing, Lindy Hop, tango, foxtrot, club two-step. Prerequisite: 46 or equivalent experience (20 hours of classes in waltz, swing, tango, and foxtrot).

1 unit, Win (Powers)

147. Living Traditions of Swing—In-depth instruction in swing dancing: the early Lindy of the 1920s; 6- and 8-count Lindy shag, street swing, and hustle. A foundation of partnering and improvisation is supplemented with advanced variations.

1 unit, Win (Powers)

148. Ballet II—Intermediate level. Continuation of 48, repeating the fundamentals with increased complexity and introducing additional movement vocabulary.

1 unit, Aut, Spr (Elliott, Ryan)

165. Dance Heritage: History and Styles—Seminar on the origins of movement forms that have influenced Western contemporary dance, e.g., Duncan, Graham, Horton, Humphrey/Limón, Ailey, Cunningham. Specific approaches and techniques utilize cross-cultural and historical perspectives; studio work is amplified by lectures, films, and readings.

2 units, Aut (Way)

ADVANCED

Open to all undergraduates who have previous dance experience.

141. Modern Dance III—Intermediate/advanced technique. Study of complex movement combinations, concentrating on performance demands.

1 unit, Win, Spr (Frank)

145. Jazz Dance III—Advanced level of technical proficiency. Focuses on advancing the performance skills of projection and movement quality. Prerequisite: consent of instructor.

1 unit, Aut, Spr (Moses)

149. Ballet III—Advanced level of classical ballet training.

1 unit, Win, Spr (Elliott)

156. Social Dances of North America III—Advanced survey of the partner dances found in American popular culture: hustle, waltz, redowa, tango, cha cha, salsa. Prerequisite: 146 or equivalent experience.

1 unit, Spr (Powers)

PERFORMANCE

23. Public Performance—For students participating in movement oriented performance. (AU)

1 unit, Aut, Win, Spr (Kramer)

27. Faculty Choreography—Rehearsal and performance of faculty choreography. Selection by audition.

1 unit, Aut, Win, Spr (Staff)

57. Artist in Residence—Rehearse and perform a suite of dances from Brenda Way's contemporary dance "Crash," which draws upon the social and kinetic imagery of the Depression Era to comment on the present moment. Participants must enroll in all three quarters. Prerequisite: intermediate level dancing or consent of instructor. Corequisite: intermediate-advanced Modern Dance.

1 unit, Aut, Win, Spr (Way)

62. Indian Classical Dance: Odissi—An introductory class on Odissi classical Indian dance and culture. Through dance and lecture, the history and stylistic development of the Odissi form within a larger context of Indian sacred dance. No prior dance experience necessary.

3 units, Spr (Staff)

100. Performance Workshop—Explores and develops composition and performance skills. Required for participation in certain faculty and/or student-directed productions.

1 unit, Win, Spr (Kramer, Frank)

105. Grupo Folklórico Los Decanos—Dance material of Latin America (e.g., Folk, Carnival) is arranged for performance with a variety of performing experiences off and on the Stanford campus. Prerequisite: previous dance experience in Latin American forms, or consent of instructor.

1 unit, Win, Spr (Cashion)

106. Stanford Vintage Dance Ensemble—Training and mastery of period ballroom dances, from the 19th century to the 1930s. Advanced social dance is taught in a rehearsal format in a variety of performance experiences, including Viennese and Ragtime Balls.

1 unit, Aut, Win, Spr (Powers)

THEORY

Classroom or classroom/studio combination courses on topics in Dance and Performance.

158. The Body in Motion—Approaches and methods in body therapy: body maintenance and conditioning, the Laban movement system, body-mind centering.

3 unit, Aut (Shapiro)

160. Dance, Gender, and History—Historical lecture/survey of Western theatrical dance, examining changing notions of gender construction and the body in dance over the last 200 years. Ballet and modern dance are looked at in the context of social and political events and as artistic developments and ideologies.

3-4 units, Spr (DeFrantz)

161. Dance and Live Art in the 20th Century—Critical history and analysis of the development of live art in postmodern dance and performance art of the 20th century. Topics: the body as an art medium, performance art, experimental dance, and redefinitions of gender in live art. GER:4c

3 units, Win (Zack)

162. Indian Classical Dance: Odissi—An introductory class on Odissi classical Indian dance and culture. Through dance and lecture, the history and stylistic development of the Odissi form will be explored within a larger context of Indian sacred dance. No prior dance experience necessary.

3 units, Spr (Staff)

168. Dance and Culture in Latin America—(Same as Cultural and Social Anthropology 72.) Selected dance forms of Latin America are viewed as aspects of human behavior. Emphasis is on the cultural influences (European, African, and indigenous) which have shaped the ritual and social dance forms of Argentina, Brazil, Chile, Cuba, Mexico, and Puerto Rico.

3-4 units, Spr (Cashion)

169. Methodologies 1: Creation, Staging, and Reconstruction—Develops the skills and criteria for the choreographic process in dance. The work of invention, staging, and reconstruction in dance. Students are led through the creative process and practical considerations in making a dance work.

3 units, Aut (Powers, Moses)

170. Methodologies 2: Creation, Staging, and Theatricality—Continued development of choreographic skills and processes focusing on movement investigation and invention. Introduction of indeterminacy, site-specific work, and use of additional theatrical elements to support the dance work. Prerequisite: Methodologies 1 or permission of instructor.

3 units, Aut (Frank)

190. Special Research—In-depth study of topics related to the discipline of dance.

1-5 units, any quarter (Staff)

191. Independent Research—Individual supervision of off-campus internship. Prerequisite: consent of instructor.

1-18 units, any quarter (Staff)

197. Art and Community: Learning through Service in Dance—Participatory seminar allows students to research the nexus of art and community, using the specific medium of dance to study how art affects self-perception and social development in female and male juvenile populations at risk. Students participate in service through the arts by developing a relationship to a specific population, by reading and reflecting on existing literature, and by hearing testimony from experts in the field.

4 units (Ross) alternate years, given 2002-03

ADVANCED THEORY

Courses numbered 200 through 299 are designed for advanced undergraduates and graduates in the M.A. program.

241. Masters' Seminar: Issues in Dance Education—Required of first-year M.A. students in Dance Education. Introduction to the current issues and research concerning dance in education. Readings/discussions focus on the challenges to the field of dance in academic and artistic institutions.

1-2 units (Ross) alternate years, given 2002-03

242. The Work of Art and the Creation of Mind—(Enroll in Education 200.)

4 units (Eisner, Relun, Ross, Sano) not given 2001-02

248. Graduate Design Project—Three part, individually designed creative project required for completion of the M.A. Degree in Dance Education.

5 units (Frank, Kramer)

290. Special Research—Individual project on the work of any choreographer, period, genre, or dance-related topic.

1-5 units, any quarter (Staff)

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