

DRAMA

Emeriti: (Professors) Wendell Cole, Helen W. Schrader

Chair: Alice Rayner

Drama Division

Professors: Jean-Marie Apostolidès (French and Italian, Drama), Harry J. Elam, Jr., Peggy Phelan, Rush Rehm (Drama, Classics), Carl Weber

Associate Professors: William S. Eddelman, Alice Rayner

Assistant Professor: Ehren Fordyce

Professor (Teaching): Michael F. Ramsaur

Senior Lecturers: Patricia Ryan, Connie Strayer

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

Artist in Residence: Cherríe Moraga

Black Performing Arts Division

Director: Harry J. Elam, Jr.

Steering Committee: Jan Barker (BCSC), Elena Becks (Committee on Black Performing Arts), Michelle Birnbaum (English), Chris Clarke (El Centro Chicano), Regina Covington (King Papers), Kim Fowler (Committee on Black Performing Arts), Nadia Fugeuroa (student), Rita Givens (School of Medicine), Vera Grant (African and African American Studies), Tony Kramer (Dance), Danielle Moore (intern), Robert Moses (Committee on Black Performing Arts, Dance), Nicole Nicholas (intern), Cindy Ng (AAAC), Laura Selznick (URO), Marty Wollesen (Lively Arts), Veronica Wilson (intern)

Dance Division

Coordinator: Tony Kramer

Senior Lecturers: Susan Cashion, Tony Kramer

Lecturers: Maya Adam, Kasey Church, Kristine Elliott, Diane Frank, Janice Garrett, Mithili Kumar, Robert Moses, Richard Powers, Janice Ross, Aliza Shapiro, Keith Urban

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Courses given in Drama have the subject code DRAMA. Courses given in Dance have the subject code DANCE. For a complete list of subject codes, see Appendix B.

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/History: four of the following: 161, 162, 163, 164, 165, 166
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. Makeup 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) one of 39A, 39B, 39C, or 39D
2. *Directing:*
 - a) DRAMA 170A. Introduction to Directing; 170B. Advanced Directing; and 171. Undergraduate Theater Workshop
 - b) one course in dramatic literature
 - c) DRAMA 30. Introduction to Theatrical Design
 - d) DRAMA 31. Introduction to Lighting and Production
 - e) one course in acting
 - f) one of 39A, 39B, 39C, or 39D
 - g) nine units of approved electives in Drama
3. *Playwriting/Dramaturgy:*
 - a) DRAMA 177. Playwriting
 - b) DRAMA 178. Intensive Playwriting
 - c) DRAMA 170A. Introduction to Directing, 170B. Advanced Directing, and 171 Undergraduate Theater Workshop
 - d) DRAMA 176. Undergraduate Dramaturgy Project
 - e) one course in dramatic literature
 - f) one course in acting
 - g) one of 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) nine 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 136. Drafting or MUSIC 19
 - h) DRAMA 135. Sound Design for Theater
 - i) nine 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 Choreographic Creation
 - d) DRAMA 31. Introduction to Lighting and Production
 - e) DANCE 154. Dance Composition
 - f) one course in acting
 - g) one of 39A, 39B, 39C, or 39D

- h) ten classes of 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 159. Shakespeare
 - b) one course in acting
 - c) one of 39A, 39B, 39C, or 39D
 - d) three courses in dramatic literature
 - e) an ethnic drama class
 - f) six 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/History: three of the following: DRAMA 161, 162, 163, 164, 165, 166.
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 adviser.
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 the 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 honors students 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 HUMNTIES 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 concentra-

tion 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 significant 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 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. Pass 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

Four 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 fourth year and one course during the fifth year.

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, one in each of Autumn, Winter, and Spring quarters.

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.

RESEARCH ASSISTANTSHIP

Generally, the third year is devoted to graduate study and research assistantships with faculty members.

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 five years. The first two years should be devoted to full-time graduate study, and the third, fourth, and fifth years to research, teaching, and 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, 520 Lasuen Mall, Stanford, CA 94305-3005, for an application. Online graduate applications are available by following the links at <http://gradadmissions.stanford.edu/>. 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 144, 551 Serra Mall, Stanford, CA 94305-5010 by December 15.

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

For more information, write to the address above, telephone (650) 723-2576, fax (650) 723-0843, email radavies@stanford.edu, or see <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; DANCE 161, Dance and Live Art in the 20th Century; DANCE 133, History of the Waltz; DANCE 166, History of Social Dance in Western Culture; DANCE 168, Dance and Culture in Latin America; DANCE 197, Art and Community: Learning through Service in Dance; DANCE 242, The Work of Art and the Creation of Mind.
2. DRAMA 39D. Stage Management Project.
3. DANCE 169. Methodologies for Choreographic Creation.
4. Additional choreographic experience: creating a work for DANCE 100, Performance Workshop, or another acceptable venue.
5. Studio courses: a minimum of 12 classes. 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, 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); World Dance (DANCE 42, 43, 56, 60, 75); Jazz (DANCE 44, 58, 143, 144, 145); Social Dance (DANCE 46, 146, 147, 156); Ballet (DANCE 48, 148, 149); and Acting (any class).

COURSES

(WIM) indicates that the course satisfies 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

DRAMA 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)

DRAMA 12N. Antigone: From Ancient Democracy to Contemporary Dissent—Stanford Introductory Seminar. 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 such as the status of women, the struggle to save the environment, and resistance to illegitimate political authority. GER:3a,4c

4 units, *Win (Rehm)*

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

4 units, *Aut (Rayner)*

DRAMA 17N. Del Otro Lado: Latino/a Performance Art in the U.S.—Stanford Introductory Seminar. (Same as SPANLIT 178N.) 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 Bustamante, the Coatlicue Theater Company, Guillermo Gómez-Peña, Celia Herrera Rodríguez, Ana Mendieta, Carmelita Tropicana. Creation/performance of a short original piece; performance viewings. GER:3a

3 units, *Win (Moraga)*

DRAMA 18N. American Performance Traditions—Stanford Introductory Seminar. Preference to freshmen. Hybrid traditions behind American performance. Materials are drawn from the performing arts and sociocultural performances. Topics include minstrelsy, vaudeville, and melodrama; American versions of the acting tradition known as the method; and multiethnic performances surrounding the 1992 L.A. Riots.

4 units, *Aut (Fordyce)*

DRAMA 19N. Contemporary African American Drama from August Wilson to Hip Hop—Stanford Introductory Seminar. Preference to freshmen. What is African American drama? Are there distinctly African American elements of style, form and dramatic content? How does the political and social climate affect the form, and content of contemporary African American drama? How does the urgency and drive of rap music translate into Hip Hop theater? Works by Pulitzer Prize-winning playwrights August Wilson and Suzan-Lori Parks, groups such as Hip Hop Junction, and critical and theoretical works on drama and contemporary African American cultural expression. GER:3a

3-5 units, *Win (Elam)*

DRAMA 20. Introduction to Acting—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. Limited enrollment.

2 units, *Aut, Win, Spr (Staff)*

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

1-2 units, *Aut, Win, Spr, Sum (Staff)*

DRAMA 28. Makeup for the Stage—The basic techniques of makeup application for the artist and/or actor: aging, prosthetics, stylization, characterization, animals, and fantasy makeup.

2-3 units, *Aut (Strayer)*

DRAMA 29. Theater Performance: Acting—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, *Aut, Win, Spr, Sum (Staff)*

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

4 units, *Aut (Guirguis)*

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

4 units, *Win (Ramsaur)*

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

2-3 units, *Win (Strayer)*

DRAMA 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)*

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

3-4 units (*Duxbury*) alternate years, given 2004-05

DRAMA 36A,B. Scene Shop Techniques—Lecture/lab. Practical handling of shop equipment used in theatrical production.

1-2 units, **A:** *Aut (Duxbury)*, **B:** *Win (Duxbury)*

DRAMA 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.

DRAMA 39A. Theater Performance: Scenery and/or Property

DRAMA 39B. Theater Performance: Lighting/Sound

DRAMA 39C. Theater Performance: Costumes/Makeup

DRAMA 39D. Theater Performance: Prosser Stage Management

1-3 units, *Aut, Win, Spr (Staff)*

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

2-3 units (*Strayer*) alternate years, given 2004-05

DRAMA 53. Greek Tragedy—(Enroll in CLASSGEN 12.)

3-5 units, *Win (McCall)*

INTERMEDIATE

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

DRAMA 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. Limited enrollment.

3 units, *Win, Spr (Ryan)*

DRAMA 110. Cartographies of Race: The Institute for Diversity in the Arts at Stanford—Students work with one of four visiting California artists on artistic projects concerning diversity, culture, and race. Workshops include service learning within a community population to probe diversity and social change through the arts.

5 units, *Win (Elam)*

DRAMA 120A,B. Acting: The Fundamentals—For students who intend to begin serious actor training. First quarter emphasizes the understanding and use of the basic vocabulary of objective and action. Theater games and improvisation develop ability to act with focus, intention, and energy. The basics of characterization and transformation. Second quarter emphasizes spontaneity and imagination to reveal the life of a play. Approaches to the actor's craft from character biography to

moment-to-moment truthful playing. Exercises from Strasberg, Meisner, Chaikin, and Linklater. Scene and monologue work drawn primarily from naturalistic plays. Outside rehearsal time required. Must be taken in sequence.

3 units, **A:** *Aut, Win (Freed)*, **B:** *Win, Spr (Kostopoulos)*

DRAMA 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)*

DRAMA 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, *Win (Freed)*

DRAMA 121R. Acting American Realism—Skills appropriate to the work of major American playwrights including Williams, Miller, and Mamet.

4 units (*Freed*) alternate years, given 2004-05

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

4 units, *Aut (Kostopoulos)*

DRAMA 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 writing deadlines and an informal work-shop environment in which students present scripts, with support and feedback in dramaturgy, and help with performance and staging issues.

4 units, *Spr (Freed)*

DRAMA 122C. Contemporary Scene Study—Acting approach to contemporary plays.

4 units, *Aut (Kostopoulos)*

DRAMA 129S. Shakespeare Through Performance—(Enroll in ENGLISH 115C.)

5 units, *Spr (Friedlander)*

DRAMA 131. Lighting Design—Lecture/lab. 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, *Aut (Ramsaur)*

DRAMA 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)*

DRAMA 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)*

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

2-9 units, *Aut, Win, Spr, Sum (Duxbury)*

DRAMA 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, *Win (Duxbury)*

DRAMA 140. Projects in Theatrical Production—(Graduate students register for 240.) 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, *Aut, Win, Spr, Sum (Staff)*

DRAMA 159. Shakespeare—(Enroll in ENGLISH 163.)

5 units, *Aut (Friedlander)*, *Win (Orgel)*

DRAMA 159B. Shakespeare—(Enroll in ENGLISH 163B.)

5 units, *Spr (Parker)*

DRAMA 161. Performance and Politics—(Graduate students register for 261.) Greek tragedy and modern variants on the theme of art and politics. Readings from plays by Euripides, Sophocles, Lope de Vega, Calderón, 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)*

DRAMA 162. Performance and Dramaturgy—Introduction to the principles of analysis of text and performance. GER:3a (WIM)

5 units, *Win (Rayner)* alternate years, not given 2004-05

DRAMA 163. Performance and America—(Graduate students register for 263.) Dramas by women, men, Asian Americans, Latino Americans, and African Americans examined with regard 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)*

DRAMA 164. Performance and Gender—The intersection of race, sex, gender, and class in the formation of gendered performance. Readings from the work of Judith Butler, Eve Sedgwick, David Savran, Judith Halberstam, and David Eng. Case studies include: *M. Butterfly*, *The Crying Game*, *Paris is Burning*, *Angels in America*, and *American Idol*. GER:3a (WIM)

5 units, *Spr (Phelan)*

DRAMA 166. Performance, Space, and Technology—(Graduate students register for 266.) Theater history is analyzed through dramatic texts, slides, and videos to discover how performing styles, spatial evolutions, and technological advances express cultural and social changes embedded in the theatrical event.

4 units, *Win (Kairschner)*

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

4 units, *Aut (Fordyce)*

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

4 units, *Win (Fordyce)*

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

1-4 units, *Spr (Lyons)*

DRAMA 176. 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, *Aut, Win, Spr, Sum (Staff)*

DRAMA 177. Playwriting—The autobiographical monologic/poetic possibilities in performance art are explored to learn the elements of playwriting.

5 units (Moraga) alternate years, given 2004-05

DRAMA 178. Intensive Playwriting—Goal is 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, Win (Moraga)

DRAMA 179A. Teatro America Workshop: The Theater of Native/Chicano America—A Chicana feminist and indigenist approach to the study of the theory and practice of performance, as well as an introduction to writing for the stage. Readings include plays, stories, and performance texts by Chicano/a and Native American writers. Culminates in a public performance. Prerequisite: consent of instructor.

5 units, Spr (Moraga)

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

3 units, Spr (Rehm)

DRAMA 188Q. Developments in Western Theater after World War II—Stanford Introductory Seminar. Preference to sophomores. Influential writers, designers, and directors of the second half of the 20th century.

4 units, Aut (Weber)

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

3 units, Aut (Eddelman)

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

1-5 units, Aut, Win, Spr, Sum (Staff)

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

1-18 units, Aut, Win, Spr, Sum (Staff)

ADVANCED COURSES

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

DRAMA 200. Senior Project—See “Undergraduate Programs” for description.

2-9 units, Aut, Win, Spr, Sum (Staff)

DRAMA 201A,B,C,D. Honors Colloquium—See “Undergraduate Programs” for description.

1 unit, Aut, Win, Spr, Sum (Fordyce)

DRAMA 202. Honors Thesis—See “Undergraduate Programs” for description.

2-9 units, Aut, Win, Spr, Sum (Staff)

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

3 units (Ryan) alternate years, given 2004-05

DRAMA 210A,B. Actor in Performance—Preference to Drama majors and minors and to the serious student interested in further training in the performing arts. Taught in the professional conservatory tradition, with the creation of an acting ensemble. Skill building in the areas of

acting, movement, voice, and speech. How to analyze and play the dramatic action of the text. Guest teachers from the professional theater complement and expand the work of the ensemble. Limited enrollment. Prerequisite: interview with instructor.

4-5 units (Kostopoulos) alternate years, given 2004-05

DRAMA 210C. Actor in Performance: Ensemble Workshop

4-5 units (Kostopoulos) alternate years, given 2004-05

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

1-2 units, Win, Spr (Ryan)

DRAMA 231. Advanced Stage 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, Aut, Win, Spr, Sum (Ramsaur)

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

1-5 units, Aut, Win, Spr, Sum (Strayer)

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

1-5 units, Aut, Win, Spr, Sum (Staff)

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

2-9 units, Aut, Win, Spr, Sum (Duxbury)

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

1-5 units, Aut, Win, Spr, Sum (Staff)

DRAMA 240. Projects in Theatrical Production—(Same as 140; see 140.)

1-5 units, Aut, Win, Spr, Sum (Staff)

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

4 units, Win (Eisner)

DRAMA 259. Shakespeare—(Enroll in ENGLISH 263.)

5 units, Aut (Riggs)

DRAMA 261. Performance and Politics—(Same as 161; see 161.)

5 units, Win (Rehm)

DRAMA 263. Performance and America—(Same as 163; see 163.)

5 units, Aut (Elam)

DRAMA 266. Performance, Space, and Technology—(Same as 166; see 166.)

4 units, Win (Kairschner)

DRAMA 276. Dramaturgy Project—(Same as 176; see 176.)

2 units, Aut, Win, Spr, Sum (Staff)

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

1-5 units, Aut, Win, Spr, Sum (Staff)

GRADUATE

For graduate students; open to advanced undergraduates with consent of instructor.

DRAMA 300. Theories of Drama and Performance—Major theorists from Plato to the present.

5 units, Aut (Rayner)

DRAMA 301. From Theory to Criticism—Performance theory in readings by Austin, Derrida, Butler, Schechner, Turner, Phelan, Auslander, Foster, Roach, and Diamond.

5 units, Win (Phelan)

DRAMA 304D. Classical Seminar—(Enroll in HUMNTIES 321, CLASSGEN 321.)

3-5 units, Win (*Rehm*)

DRAMA 310B. Theater History: Research Methods for the Theater Scholar—Women's theatricality in the English Revolution. The 17th-century contest between stage and pulpit, women's preaching as performance, the histrionics of prostitution, the rise of the actress, and the gendering of bardolatry.

3-5 units, Aut (*Romack*)

DRAMA 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*)

DRAMA 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*)

DRAMA 344A,B. Shakespeare, Marlowe, Jonson—(Enroll in ENGLISH 344A/B.)

5 units, Aut (*Orgel*)

DRAMA 355A. Performance And Race—How race is constructed, contested, and performed within contemporary performance.

5 units, Aut (*Elam*)

DRAMA 366B. Historiography—Focus on theoretical writings from narrative, drama, and image in the creation of history using dramatic texts from Shakespeare to Parks.

5 units, Spr (*Rayner*)

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

DRAMA 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*)

DRAMA 371. Visual Aesthetics for the Director—Introduction to the concepts of stage, costume, and light design. Creative procedures such as designing ground plans and elevations, building a model, sketching and swatching costumes, and practical work in the lighting lab.

3 units, Win (*Eddelman*)

DRAMA 372. Projects in Directing—Theatrical text and its transformation into performance. Textual analysis, research, evolution of a directorial 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*)

DRAMA 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*)

DRAMA 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, Aut, Win, Spr, Sum (*Ramsaur, Weber*)

DRAMA 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, Aut, Win, Spr, Sum (*Staff*)

DRAMA 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, Win (*Phelan*)

DRAMA 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, Aut, Win, Spr, Sum (*Staff*)

DRAMA 390. Tutorial

1-9 units, Aut, Win, Spr, Sum (*Staff*)

DRAMA 399. Dissertation Research

1-9 units, Aut, Win, Spr, Sum (*Staff*)

BLACK PERFORMING ARTS DIVISION

Students are advised to consult the *Time Schedule* each quarter to note changes.

DRAMA 155B. Early 20th-Century Black Performers and Performance—Relationships among blackness, gender, performance, and the body through performers' autobiographies and biographies, early and contemporary cultural criticism and performance theory, and music and feature films from the 20s to the 40s.

4 units, Spr (*Brown*)

DRAMA 157M. Postcoloniality, Performance, and African Popular Culture—How issues of ethnicity, gender, and nationhood are demarcated in written versus oral/performed texts including African film, field work, performance videos, Kadongo Kamu songs, poetry, and novels that embody postcoloniality and performance genres.

4 units, Spr (*Mugambi*)

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.

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

2 units, Aut (*Urban*), Win, Spr (*Cashion*)

DANCE 42. Dances of Latin America—Dances of Latin America, specifically Argentina, Brazil, Chile, Colombia, Cuba, Mexico, Peru, and Puerto Rico.

2 units, Win (*Cashion*)

DANCE 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.

2 units, Win (*Cashion*)

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

2 units, Aut, Win (*Kramer*)

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

2 units, Aut, Win (*Kramer*)

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

1 unit, Aut, Win, Spr (Powers)

DANCE 48. Beginning Ballet—The fundamentals of ballet technique including posture, placement, and the foundation steps of classical ballet. Emphasis is on the development of coordination, strength, and flexibility.

2 units, Aut, Win (Church)

DANCE 62. Indian Classical Dance: Bharata Natyam—Through dance and lecture, the history and stylistic development of the Bharata Natyam form within a larger context of Indian dance.

2 units, Spr (Kumar)

INTERMEDIATE

Open to all undergraduates who have previous dance experience.

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

2 units, Aut, Spr (Kramer), Win (Frank)

DANCE 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, Spr (Moses)

DANCE 144. Jazz Dance II—Intermediate level. Emphasis is on alignment, control, rhythmic coordination, and the learning of movement combinations.

2 units, Aut, Spr (Moses)

DANCE 146. Social Dances of North America II—Intermediate survey of the dances found in American popular culture: waltz, swing, tango, foxtrot, hustle, club two-step, cha cha, and salsa.

2 units, Aut, Spr (Powers)

DANCE 147. Living Traditions of Swing—Swing dancing: the early Lindy of the 20s; 6- and 8-count Lindy Hop, shag, Big Apple. A foundation of partnering and improvisation is supplemented with the study of swing's crosscultural influences and personal creativity.

2 units, Win (Powers)

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

2 units, Aut, Spr (Adam)

DANCE 165. Dance Heritage: History and Styles—Stylistic concentration of movement forms that influence Western contemporary dance. Approaches and techniques utilize crosscultural and historical perspectives; studio work is amplified by lectures, films, and readings.

2 units, Aut (Garrett)

ADVANCED

Open to all undergraduates who have previous dance experience.

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

2 units, Win, Spr (Frank)

DANCE 145. Jazz Dance III—Advanced level of technical proficiency. Focus is on performance skills of projection and movement quality. Prerequisite: consent of instructor.

2 units, Aut, Spr (Moses)

DANCE 149. Advanced Ballet—A professional-level class in a supportive environment. Classes are comprehensive of classical ballet technique including pointe work if the student desires. Opportunity to perform classical repertory.

2 units, Aut, Win, Spr (Elliott)

DANCE 156. Social Dances of North America 3—Advanced survey of the partner dances found in American popular culture: hustle, waltz, redowa, tango, cha cha, salsa. Prerequisite: 146 or equivalent experience.

2 units, Win (Powers)

PERFORMANCE

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

1 unit, Aut, Win, Spr (Frank, Kramer)

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

2 units, Aut, Win, Spr (Staff)

DANCE 57. Artist in Residence

2 units, Win (Garrett)

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

2 units, Win, Spr (Frank, Kramer)

DANCE 105. Grupo Folklórico Los Decanos—Dance material of Latin America (e.g., folk, carnival) is arranged for performance with 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)

THEORY

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

DANCE 133. History of the Waltz—From Vienna in 1800. Redowa and mazurka, waltz variations, the 20th-century hesitation waltz, Parisian *valse musette*, and 30s Boston and waltz swing. Studio technique with attention to performance practice for stage.

2 units, Aut (Powers)

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

3 units, Aut (Shapiro)

DANCE 160. Dance, Gender, and History—Historical 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 in the context of social and political events and as artistic developments and ideologies.

3-4 units, Aut (Ross)

DANCE 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.

3 units, Win (Ross)

DANCE 166. History of Social Dance in Western Culture—Movement and historic social dance from the past five centuries, including studio technique and history. Performance practices for stage, including deportment, body language, and demeanor distinctive to each era.

3 units, Spr (Powers)

DANCE 168. Dance and Culture in Latin America—(Same as CASA 72.) Dance forms of Latin America are viewed as aspects of human behavior. Emphasis is on the cultural influences (European, African, and indigenous) that have shaped the ritual and social dance forms of Argentina, Brazil, Chile, Cuba, Mexico, and Puerto Rico. GER:4a

4 units, Spr (Cashion)

DANCE 169. Methodologies of Creation, Staging, and Reconstruction of Dance—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 (Frank, Moses)

DANCE 190. Special Research—Topics related to the discipline of dance.

1-5 units, Aut, Win, Spr, Sum (Staff)

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

1-18 units, Aut, Win, Spr, Sum (Staff)

DANCE 197. Art and Community Learning Through Service in Dance—Participatory seminar. The nexus of art and community, using the 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.

1-5 units, Spr (Ross)

ADVANCED THEORY

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

DANCE 241. Seminar: Issues 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.

2 units (Ross) alternate years, given 2004-05

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

4 units, Win (Eisner)

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

1-18 units, Aut, Win, Spr, Sum (Staff)

OVERSEAS STUDIES

Courses approved for the Drama major and taught overseas can be found in the "Overseas Studies" section of this bulletin, or in the Overseas Studies office, 126 Sweet Hall.

BERLIN

DRAMA 101A. Contemporary Theater—(Same as GERLIT 195.)

5 units, Spr (Kramer)

DRAMA 101B. Performance Berlin: Stadt als Lebenskunst

4-5 units, Win (Kramer)

This file has been excerpted from the *Stanford Bulletin*, 2003-04, pages 331-340. Every effort has been made to ensure accuracy; post-press changes may have been made here. Contact the editor of the bulletin at arod@stanford.edu with changes or corrections. See the bulletin website at <http://bulletin.stanford.edu> for late changes.