

DRAMA

Emeriti: (Professors) Helen W. Schrader, Carl Weber; (*Associate Professor*) William S. Eddelman; (*Senior Lecturer*) Patricia Ryan
Chair: Peggy Phelan

Drama Division

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

Assistant Professor: Branislav Jakovljevic

Professor (Teaching): Michael F. Ramsaur

Associate Professor (Teaching): Janice Ross

Senior Lecturer: Connie Strayer

Lecturers: Maya Arad, Cynthia Bassham, Jeffrey Bihr, Alison Duxbury, Erik Flatmo, Daniel Klein, Kathryn Kostopoulos, Kris Salata, Leticia Samonte

Visiting Assistant Professors: Patrick Anderson, Jisha Menon

Artists in Residence: Amy Freed, Cherríe Moraga

Institute for Diversity in the Arts and Black Performing Arts Division

Division Director: Harry J. Elam, Jr.

Associate Director (IDA): Georgina Hernandez

Director (CBPA): Robert Moses

Joint IDA/BPA Steering Committee: Suzanne Abel (Haas Center for Public Service), Jan Barker Alexander (Black Community Services Center), Elena Becks (Staff), Enrique Chagoya (Associate Professor, Studio Art), Regina Covington (King Papers), Alice Endamme (*Black Arts Quarterly*), Diane Frank (Lecturer, Dance), Vera Grant (African and African American Studies), Tony Kramer (Senior Lecturer, Dance), Barbaro Martinez-Ruiz (Associate Professor, Art History), Julia Melancon (Staff), Cindy Ng (Asian American Activities Center), Janice Ross (Associate Professor, Teaching, Drama), Stephen Sano (Associate Professor, Teaching, Music), Laura Selznick (VPUE), Yvonne Yarbrow-Bejarano (Professor, Chicana/o Studies), Patience Young (Cantor Arts Center)

Dance Division

Director: Tony Kramer

Senior Lecturers: Susan Cashion, Tony Kramer

Lecturers: Kristine Elliott, Diane Frank, Aleta Hayes, Muisi-Kongo Malonga, Rika Onizuka, Richard Powers, Ronnie Reddick

Artist in Residence: Robert Moses

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Web Site (Dance): <http://dance.stanford.edu/>

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 designed 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: two courses with suffix 'H' (designating history) and two courses with suffix 'T' (designating topic) from 150-169
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 or 205.

Two years of a college-level foreign language are 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; DRAMA 121M, Movement and Character; DRAMA 121V, Voice and Stage Speech
 - 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) 2 units of studio class in Dance
 - e) three additional acting classes
 - f) one course in dramatic literature
 - g) 5 units of approved electives in Drama or Dance
 - h) one of DRAMA 39A,B,C, or D
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,B,C, or D
 - g) 9 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,B,C, or D
 - h) 4 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, or 135
 - d) 2 units each: 39A,B, and C
 - e) two of 231, 232, 233, or 235
 - f) 11 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) 2 units each: 39A,B, and C

- e) DRAMA 34, Stage Management
 - f) DRAMA 136, Drafting or MUSIC 19
 - g) DRAMA 135, Sound Design for Theater
 - h) 11 units of approved electives in Drama
6. *Dance*:
- a) one of: DANCE 102, Duets Project; DANCE 103, Marriage of Text and Movement; DANCE 105, Contemporary African Styles and Dancemaking; DANCE 106, Essence of Contemporary Dance Performance; DANCE 112, Collaborative Processes and Choreography; DANCE 113, Dual Processing: Movement and Choreography; DANCE 169, Choreography, Creation, Staging, and Reconstruction
 - b) one additional dance theory class from DANCE 116, 166, 168, 197, or 242, or DRAMA 160
 - c) DRAMA 31, Introduction to Lighting and Production
 - d) one of DRAMA 39A,B,C, or D
 - e) ten classes of studio work: at least one dance class from modern, jazz, world, ballet, social dance and improvisation plus contact, and acting; and two classes of Dance Performance: 100, 102, 103, 105, 106, 169
 - f) 6 units of approved electives in Music and Art
7. *Performance Theory and Cultural Studies*:
- a) ENGLISH 163, Shakespeare
 - b) one course in acting
 - c) one of 39A,B,C, or D
 - d) three courses in dramatic literature
 - e) an ethnic drama class
 - f) 6 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, or DRAMA 205, Senior Project: Acting.

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 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 the student plans 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.

MINOR

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

1. Three courses in Performance/Literature/History from 150-169.
2. Performance Practice: two of 39A,B,C, or D.
3. A practical production class in technical theater or performance: one of 29, 39A,B,C, or D.
4. Elective courses totaling a minimum of 16 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 students are admitted to the honors program with a grade below 'B-' in a course (departmental or otherwise) that constitutes part of their 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, or 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 plan to graduate, all students in the honors program must submit an honors thesis (described below), to 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 determines and confers 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, leads 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 convenes the colloquia three times per quarter and sets the agenda for meetings and discussion. The colloquia offer venues 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 consists 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 constitute the student's honors thesis committee. They 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 change. In discussions with the student's honors committee, the student develops a performance/production-based project that provides 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 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 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.

1. *Units and Course Requirements*—
 - a) 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.
 - b) the core seminars: 300A, 300B, 301, 302, 303, 304
 - c) a coherent program of three additional graduate seminars within the Department of Drama to be worked out with the adviser.
 - d) the four workshops in directing: DRAMA 370, 372, 373, 374. In the first two years, students take 370, Concepts of Directing, 372, Projects in Directing, and 373, Directing and Dramaturgy. 372 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.
 - e) three graduate colloquia in directing: 380.
2. *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 must be met before the student can be advanced to candidacy. The language requirement may be fulfilled in any of the following ways:
 - a) 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.
 - b) a reading examination given each quarter by the various language departments, except for Latin and Greek
 - c) pass with a grade of ‘B’ or higher a course in literature numbered 100 or higher in a foreign language department at Stanford.
3. *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. During non-teaching quarters in years four and five, students serve as research assistants.
4. *Examinations*—Candidates must complete three examinations (one comprehensive and two qualifying) by the end of the first three years of study at Stanford.
 - a) *The comprehensive examination* is taken over the first weekend in December of the first year. The exam is based on texts given to the student by the department before the start of the first year. Students study these texts independently. For the exam, they should be able to identify and compare plays and playwrights from the list of texts in terms of dramatic genres, styles, and periods, and to address comparatively and analytically critical issues of texts and performance.
 - b) *The first qualifying exam*, which must be completed before advancement to candidacy at the end of the second year, consists of three 25-35-page essays written in consultation with a faculty adviser. These essays should demonstrate mastery of the field

such that a student would be able to teach an introductory class in the area. Reading lists for each period should be approved by the end of the first year. Each essay should cover a different period of dramatic literature and theater history. These essays should not duplicate any written work from seminars. After approval by the adviser, the graduate studies committee reads and evaluates these essays, one in each of Autumn, Winter, and Spring quarters. For the first qualifying examination, choose from the following periods of Western drama:

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

- c) *The second qualifying examination* is a departmental oral with three faculty members, at least two from the Department of Drama. This oral is based on a 40-page review of the literature for the dissertation that the student creates in conjunction with the dissertation reading committee.
5. *Satisfactory Progress, Annual Review*—The program and progress of each student must be evaluated by the Graduate Studies Committee at the end of each academic year. At the end of the first year, the departmental graduate studies committee evaluates the work of each student in classes, seminars, examinations, and performance. Production planning in the Spring of each year for the following season is contingent upon students making satisfactory progress. 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. Funding is contingent upon satisfactory progress. Any student not making satisfactory progress is subject to having funding suspended.
6. *Application for Candidacy*—By the end of the second year of residence, the following requirements or appropriate equivalents must be completed:
 - a) the core seminars: 300A, 300B, 301, 302, 303, 304
 - b) The directing workshop series (DRAMA 370-374), including the successful production of at least one work in public performance and three graduate colloquia in directing (DRAMA 380)
 - c) A foreign language
 - d) At least two examinationsBased 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 a formal application for candidacy, as prescribed by the University, by the end of Summer Quarter of the second year.
7. *Research Assistantship*—Generally, the third year is devoted to graduate study and research assistantships with faculty members.
8. *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. Within 30 days of approval, a student should schedule a prospectus colloquium with the proposed reading committee.
9. *University Oral Examination*—The University oral examination is a defense of the dissertation based on a full draft submitted at least 75 days before the proposed degree conferral. 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 who does not share an appointment with the department of any of the examiners.
10. *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 restate 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. Online graduate applications are available 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 invitation to interview may be extended by the end of January. Graduate students in the Department of Drama begin study in the Autumn Quarter of each academic year; there are no mid-year admissions. Graduate students must be degree candidates. Admissions materials must be submitted to the Department of Drama, Memorial Auditorium, Room 144, 551 Serra Mall, Stanford, CA 94305-5010 by December 11.

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 dramainfo@stanford.edu, or see <http://www.stanford.edu/dept/drama/> to 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.

INSTITUTE FOR DIVERSITY IN THE ARTS AND BLACK PERFORMING ARTS DIVISION

The Institute for Diversity in the Arts (IDA) is an interdisciplinary program in the humanities that involves students in the study of culture, identity and diversity through artistic expression.

The Committee on Black Performing Arts (CBPA) and the Institute for Diversity in the Arts (IDA) merged in Autumn 2005. The mission of IDA/CBPA is to engage artists, students, and the local community collaboratively to create performance and visual art that examines the intersections among race, diversity, and social action through programming that includes artist residencies, classes, workshops, public performances, a lecture series, symposia, and a literary journal, the *Black Arts Quarterly*. The division produces annual student productions, and is a resource for student organizations promoting artistic expression through the exploration of the impact of ethnic representation in the arts, literature, media, and pop culture.

The programs prepare students for work in areas including the arts and community development. Students have gone on to graduate-level critical studies, M.F.A. programs, public service, arts administration, and teaching.

Students can pursue an IDA concentration through the Comparative Studies in Race and Ethnicity major. Students can emphasize Black performance through the African and African American Studies major.

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 Drama with a concentration in Dance, should see the undergraduate adviser, Susan Cashion, in the Dance Division.

MINORS

For students wishing to minor in Drama with a concentration in Dance, see the "Minor" section under Drama above.

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).

INTRODUCTION TO THE HUMANITIES (IHUM)

The following Introduction to the Humanities courses are taught by Drama department faculty members. IHUM courses are typically available only to freshmen seeking to fulfill IHUM requirements; see the "Introduction to the Humanities" section of this bulletin for further information. Prospective majors in Drama are advised to consider satisfying their IHUM requirements by registering for the following courses.

IHUM 25A,B. Art and Ideas: Performance and Practice—Two quarter sequence. Issues in aesthetics and performance through examples from the classical age to the present. Concepts of art and practice intersecting with topics such as imitation, instruction through pleasure, the creative process, perception, social analysis, and embodiment as a form of knowledge. Texts and performances from drama, dance, music, visual arts, and performance art practices that reflect aesthetic ideas. GER:IHUM-2,3

IHUM 25A: 4 units, *Win (Ross, J)*

IHUM 25B: 4 units, *Spr (Rayner, A)*

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 advance registration in the Department of Drama, Room 144, Memorial Auditorium.

INTRODUCTORY

DRAMA 4. Creating Lighting and Sound in Performance—(Graduate students register for 204.) Concepts of lighting and sound in addressing storytelling in performative projects.

3 units, *Aut (Ramsaur, M; Duxbury, A)*

DRAMA 11N. Dramatic Tensions: Theater and the Marketplace—Stanford Introductory Seminar. Preference to freshmen. Tension between artistic and commercial forces in modern theater; the conflicted state of the art form. Sources include major and emerging contemporary figures in commercial, fringe, and nonprofit theater in the U.S. and UK. Visits with writers, directors, and dramaturges. GER:DB-Hum

4 units, *Aut (Freed, A)*

DRAMA 14N. Shakespeare from Stage to Screen—Stanford Introductory Seminar. Preference to freshmen. The texts, stage practices, and filmic transformations for Shakespearean plays, including *Henry V*, *Hamlet*, *Midsummer Night's Dream*, and *Macbeth*. Close readings of texts and films; the relationship of film technologies to the texts in the production of political and social space; and the cultural assumptions carried by images and characters. GER:DB-Hum

4 units, *Aut (Rayner, A)*

DRAMA 16N. Beauty or the Beast? Kitsch and Contemporary Culture—Stanford Introductory Seminar. Preference to freshmen. What kind of esthetic experience does kitsch describe? Is it a matter of taste? Kitsch through disciplines such as visual arts, theater, literature, music, advertising, fashion, celebrity culture, and food. GER:DB-Hum

4 units, *Win (Jakovljevic, B)*

DRAMA 17N. *Del Otro Lado: Latina/o Performance Art in the U.S.*—(Same as SPANLIT 178N.) Stanford Introductory Seminar. Preference to freshmen. Works by U.S. Latina/o performance artists from the margins of the mainstream Euro-American theater world. How performance art serves as a dramatized essay, producing transgressive explorations of queer and national and ethnic identities. Artists: Luis Alfaro, Nao Bustamante, the Coatlicue Theater Company, Guillermo Gómez-Peña, Celia Herrera Rodríguez, Ana Mendieta, and Carmelita Tropicana. Creation and performance of a short original piece; performance viewings. GER:DB-Hum, EC-AmerCul

3 units, Win (*Moraga, C*)

DRAMA 20. Introduction to Acting—Theater games, vocal and physical exercises, stage terminology, characterization, and rehearsal techniques. Goals is to develop an acting vocabulary and technique appropriate for any role, and a vocal and physical warm-up for relaxation and range. Limited enrollment.

2 units, Aut, Win (*Kostopoulos, K*), Spr (*Freed, A*), Sum (*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 (*Staff*)

DRAMA 28. Makeup for the Stage—Techniques of makeup application for the artist and actor: aging, prosthetics, stylization, characterization, animals, and fantasy make-up.

2 units, Aut (*Strayer, C*)

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 for credit. Prerequisite: consent of instructor.

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

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

4 units, Aut (*Flatmo, E*)

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

4 units, Win (*Ramsaur, M*)

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

2-3 units, Win (*Strayer, C*)

DRAMA 34. Stage Management Techniques—The production process, duties, and responsibilities of a stage manager. Skills needed to stage manage a production.

2-3 units, Aut (*Duxbury, A*)

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

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

DRAMA 39B. Theater Performance: Lighting/Sound

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

DRAMA 39C. Theater Performance: Costumes/Makeup

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

DRAMA 39D. Theater Performance: Prosser Stage Management

1-3 units, Aut, Win, Spr (*Duxbury, A*)

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. Readings, papers, and attendance at performances of improvisational theater. Limited enrollment.

3 units, Aut, Win (*Klein, D*)

DRAMA 104. Introduction to Sketch Comedy—Writing, directing, and performing original comic scenes, live and on video. Emphasis is on collaborative ensemble process and product. Topics include character, premise, satire, parody, joke writing, and comic timing. Prerequisite: 103 or 121C, or consent of instructor.

3 units, Win (*Klein, D*)

DRAMA 120A,B. Acting: The Fundamentals—For students who intend to begin serious actor training. First quarter: the basic vocabulary of objective and action. Theater games and improvisation develop the ability to act with focus, intention, and energy. 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 include character biography and moment-to-moment truthful playing. Exercises including from Strasberg, Meisner, Chaikin, and Linklater. Scene and monologue work from primarily naturalistic plays. Outside rehearsal time required. Must be taken in sequence. Prerequisite: 120A or consent of instructor.

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

B: Spr (*Kostopoulos, K*)

DRAMA 121M. Movement and Character—Kinesthetic awareness and physical presence of the performer in relationship to others through techniques of focus, spatial intent, task, and choreographic improvisation.

3 units, Win (*Bihl, J*)

DRAMA 121P. Acting: Period and Style—Expanding the acting range through heightened language. Scenes from non-contemporary dramatic literature including texts from Shakespeare, Shaw, Turgenev, Ibsen, and Strindberg.

3 units, Spr (*Freed, A*)

DRAMA 121V. Voice and Speech for the Stage—Goal is to strengthen, support, and vary the voice through breath, resonance, articulation, and projection. Speech work includes phonetics, text analysis, and verbal action as it relates to dramatic material.

2 units, Spr (*Bassham, C*)

DRAMA 123. Building a Character—Creating characters for performance in dramaturgical sources such as realism and the 20th-century avant garde. Directors and playwrights including Stanislavski and Brecht. Textual analysis, research, and physical and vocal methods.

3 units, Aut (*Joseph, R*)

DRAMA 125. Acting Shakespeare—Formal training in skills needed to perform Shakespeare.

3 units, Aut (*Bihl, J*)

DRAMA 127. Alternative Acting Methods—Acting methods from practitioners such as Augusto Boal, Anne Bogart, Jerzy Grotowski, and Jacques LeCoq applied to a single text culminating in a final presentation implementing different styles and possibilities.

3 units, Aut (*Anderson, R*)

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, Spr (*Ramsaur, M*)

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, C*)

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 (*Flatmo, E*)

DRAMA 133P. Scenic Painting—Techniques of painting for the stage.
2-3 units, Spr (Samonte, L)

DRAMA 134. Stage Management Project—For students stage managing a Department of Drama production.
2-9 units, Aut, Win, Spr (Duxbury, A), Sum (Staff)

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, A)

DRAMA 137. Drafting and Construction—Creation of working scenery drawings for departmental productions in preparation for construction in departmental scene shop.
2-3 units, Spr (Flatmo, E)

DRAMA 140. Projects 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, Aut, Win, Spr, Sum (Staff)

DRAMA 151. Adaptation: Turning into Drama—(Graduate students register for 251.) Adaptation in theater: from script to production, from book to stage and screen, from one period and culture to another. The adaptations that a single author, Chekhov, has undergone: different productions of his plays and different dramatizations of his prose.
4 units, Win (Arad, M)

DRAMA 153T. Irish Drama—(Graduate students register for 253T.) Focus is on the second half of the 20th century and Brendan Behan's *The Hostage*.
4 units, Win (Rehm, R)

DRAMA 155T. Drama of the Holocaust—(Graduate students register for 255T.) The Holocaust as a recurrent theme in American, Israeli, and German drama; issues at the heart of the theatrical experience such as the role of the theater as witness, representation of memories, and performance of real-life events on stage. Possible texts: *Ghetto, The Investigation, Arbeit macht Frei, The Kastner Trial, and Bent*.
5 units, Spr (Arad, M)

DRAMA 156H. History of Performance Art and Live Art—(Graduate students register for 256H.) From 1950 to the present, emphasizing the U.S. Precedents in visual arts, modern dance, and experimental theater. Modes include happenings, fluxus, body art, everyday performance, solo monologue, and bio art. Sources include surveys, essays, and artists' writings, and visual documentation.
4 units, Win (Sack, D)

DRAMA 157T. Performance and Ethnography—(Graduate students register for 257T.) Focus is on performance as a mode of engagement in fieldwork, as conceptual framework, and as mode of representing cultural data. Readings from Clifford Geertz, Smadar Lavie, Dwight Conquergood, Victor Turner, Richard Schechner, Barbara Meyerhoff, Diana Taylor, Ruth Wilson Gilmore, Antonin Artaud, Soyini Madison, E. Patrick Johnson, Renato Rosaldo, Jon van Maanan, Diane Wolfe.
5 units, Win (Anderson, P)

DRAMA 158T. Performance and Resistance—(Graduate students register for 258T.) Theories of cultural domination and performed resistance; readings from Foucault, Angela Davis, James Scott, Joy James, Kimberle Crenshaw, Dwight Conquergood as well as live performance, film, and other visual arts from Teatro Campesino, Guillermo Gómez-Peña, Coco Fusco, Adrian Piper, William Pope.L, Christian Boltanski, Marina Abramovic, and others.
5 units, Aut (Anderson, P)

DRAMA 161H. Dance and Live Art in the 20th and 21st Centuries—(Graduate students register for 261H; same as DANCE 161H.) History and development of postmodern dance and performance art. Topics include the body as art medium, performance art, experimental dance, and redefinitions of gender in live art. GER:DB-Hum, WIM
4 units, Aut (Ross, J; Thomas, A)

DRAMA 164T. Queer Performance—(Same as FEMST 140P.) History of 20th-century forms of performance including examples from drama, avant-garde theater, cabaret, musical theater and performance art; contemporary critical gender and queer theories. Modes of performance such as Dada and Weimar cabaret, the postdramatic theater of Robert Wilson and the Wooster Group, and self-consciously critical performances such as body and performance art of the 70s and 80s.
5 units, Spr (Hunter, M)

DRAMA 168H. Art and Life: The Second Avant Garde—(Graduate students register for 268H.) Experiments in the second half of the 20th century that produced new genres such as happenings and performance art, and theoretical debates that attempted to reformulate relations between art forms and their changed role in society. How these fundamentals of performance were challenged and reshaped. GER: DB-Hum, WIM
5 units, Win (Jakovljevic, B)

DRAMA 170A. Introduction to Directing—Practices of stage composition, work with the actor, approaches to character, and techniques of storytelling. Prerequisite: consent of instructor.
4 units, Aut (Salata, K)

DRAMA 170B. Advanced Directing—Deconstructing and constructing. Tools for analyzing text and developing directorial concepts, and putting them into practice. Class exercises culminate in a short theater piece written and directed by the student. Prerequisite: 170A or consent of instructor.
4 units, Win (Salata, K)

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 (Duxbury, A; Salata, K)

DRAMA 174. Workshop on Black Performance—Recent critical work. Course culminates in a weekend workshop with guest instructors February 29-March 2, 2008.
1-2 units, Win (Phelan, P)

DRAMA 175. Bay Area Performance Platform—Year-long workshop. Guidance and a venue for works in progress that challenge ideas about performance in a minimal tech setting. May be repeated for credit.
1-2 units, Aut, Win, Spr (Salata, K; Phelan, P)

DRAMA 176. Dramaturgy Project—(Graduate students register for 276.) 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—(Graduate students register for 277.) The autobiographical monologic and poetic possibilities in performance art explored to learn the elements of playwriting. GER:DB-Hum
5 units, Win (Moraga, C)

DRAMA 179G. Indigenous Identity in Diaspora: People of Color Art Practice in North America—(Graduate students register for 279G.) Gateway course for Institute for Diversity in Arts concentration. People of color aesthetics from contemporary art works in conversation with native (American, African, Asian) origins, gender, and sexuality; the formation of cultural identity. Final project.
4 units, Spr (Moraga, C)

DRAMA 180Q. Noam Chomsky: The Drama of Resistance—Stanford Introductory Seminar. Preference to sophomores. Chomsky's ideas and work which challenge the political and economic paradigms governing the U.S. Topics include his model for linguistics; cold war U.S. involvements in S.E. Asia, the Middle East, Central and S. America, the Caribbean, and Indonesia and E. Timor; the media, terrorism, ideology, and culture; student and popular movements; and the role of resistance. GER:DB-Hum
3 units, Spr (Rehm, R)

DRAMA 185Q. Law and Drama—Stanford Introductory Seminar. Preference to sophomores. The intersection between legal and theater/performance studies, emphasizing overlaps between jurisprudence and drama such as the reconstitution of the past that takes place in drama and in legal procedures, positioning of the audience in relation to the legal/dramatic action, and the importance of witnessing in drama and court trials. Plays include the *Oresteia*, *The Broken Jug*, *The Investigation*, *The Deputy*, and *The Three Trials of Oscar Wilde*.
1-2 units, Spr (Jakovljevic, B)

DRAMA 186Q. The Emergence of the Director—Stanford Introductory Seminar. Preference to sophomores. The role of the director as it emerged in the late 19th century together with modern theater. Those who established the paradigm of the new profession including Antoine, Stanislavski, Eisenstein, and Brecht; their writings, stagings, and documentation.
4 units, Win (Jakovljevic, B)

DRAMA 187Q. The Stage in Dialogue with History—Stanford Introductory Seminar. Preference to sophomores. The practice and ideological positions of European and American theater from the end of WW II to the implosion of the Soviet empire as seen in major playwrights and practitioners who shaped the European theater. Focus is on how plays and their staging responded to and tried to influence history. Plays by Brecht, Miller, Williams, Sartre, Beckett, Müller, Osborne, Bond, Pinter, Weiss, Kipphardt, Mrozek, Havel, Handke, Strauss, and Seidel.
3 units, Aut (Weber, C)

DRAMA 189Q. Mapping and Wrapping the Body—Stanford Introductory Seminar. Preference to sophomores. The concepts behind gender boundaries and clothing systems. GER:DB-Hum, EC-Gender
3 units, Aut (Eddelman, W)

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 (Jakovljevic, B), Sum (Staff)

DRAMA 202. Honors Thesis—See “Undergraduate Programs” for description. May be repeated for credit.
2-9 units, Aut, Win, Spr, Sum (Staff)

DRAMA 204. Creating Lighting and Sound in Performance—(Same as 4; see 4.)
3-5 units, Aut (Ramsaur, M; Duxbury, A)

DRAMA 205. Senior Project: Acting—Collaborative work on a project culminating in a production.
2-5 units, Aut, Spr (Kostopoulos, K)

DRAMA 213. Stanford Improv Ensemble—By audition only, for members of the improvisation troupe. Special project work. Prerequisite: 103.
1-2 units, Aut, Win, Spr (Klein, D)

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 (Staff)

DRAMA 232. Advanced Costume Design—Individually structured tutorial for costume designers. May be repeated for credit. Prerequisite: 132 or consent of instructor.
1-5 units, Aut, Win, Spr, Sum (Staff)

DRAMA 233. Advanced Scene Design—Individually structured workshop. May be repeated for credit. 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 (Staff)

DRAMA 235. Advanced Sound Design—Individually structured tutorial for sound designers. May be repeated for credit. Prerequisite: 135 or consent of instructor.
1-5 units, Aut, Win, Spr, Sum (Staff)

DRAMA 251. Adaptation: Turning into Drama—(Same as 151; see 151.)
4 units, Win (Arad, M)

DRAMA 253T. Irish Drama—(Same as 153T; see 153T.)
4 units, Win (Rehm, R)

DRAMA 255T. Drama of the Holocaust—(Same as 155T; see 155T.)
5 units, Spr (Arad, M)

DRAMA 256H. History of Performance Art and Live Art—(Same as 156H; see 156H.)
4 units, Win (Sack, D)

DRAMA 257T. Performance and Ethnography—(Same as 157T; see 157T.)
5 units, Win (Anderson, P)

DRAMA 261H. Dance and Live Art in the 20th and 21st Centuries—(Same as 161H, DANCE 161H; see 161H.)
4 units, Aut (Ross, J; Thomas, A)

DRAMA 264T. Queer Performance—(Same as 164T; see 164T.)
5 units, Spr (Hunter, M)

DRAMA 268H. Art and Life: The Second Avant Garde—(Same as 168H; see 168H.)
5 units, Win (Jakovljevic, B)

DRAMA 274. Workshop on Black Performance—(Same as 174; see 174.)
1-2 units, Win (Phelan, P)

DRAMA 276. Dramaturgy Project—(Same as 176; see 176.)
2 units, Aut, Win, Spr, Sum (Staff)

DRAMA 277. Playwriting—(Same as 177; see 177.)
5 units, Win (Moraga, C)

DRAMA 279G. Indigenous Identity in Diaspora: People of Color Art Practice in North America—(Same as 179G; see 179G.)
4 units, Spr (Moraga, C)

DRAMA 290. Special Research—Individual project on the work of a playwright, period, or genre.
1-5 units, Aut, Win, Spr, Sum (Staff)

GRADUATE

Open to advanced undergraduates with consent of instructor.

DRAMA 300A. Critical Styles I—Literary criticism and theory, emphasizing style as evidence of historical, cultural, and ideological concerns. Assumptions about written texts by authors such as Coleridge, Bradley, and Burke. How style reveals context. Students write in the style of authors discussed.

3-5 units, Aut (Rayner, A)

DRAMA 300B. Critical Styles II—Notions of performance as they relate to gender, race, and globalization in critics such as Derrida, Butler, and Phelan. How style reveals context. Students write in the style of authors discussed.

3-5 units, Win (Rayner, A)

DRAMA 301. Performance and Performativity—Performance theory through topics including: affect/trauma, embodiment, empathy, theatricality/performativity, specular/visibility, liveness/disappearance, belonging/abjection, and utopias and dystopias. Readings from Schechner, Phelan, Austin, Butler, Conquergood, Roach, Schneider, Silverman, Caruth, Fanon, Moten, Anzaldúa, Agamben, Freud, and Lacan. May be repeated for credit.

3-5 units, Win (Anderson, P)

DRAMA 302. Engendering the Nation—Issues in postcolonial studies; the shifting erotics of race and nation; and the management of sexuality within geopolitical contexts in colonialism, nationalism, and globalization. The historicity of these categories; how race, gender, and nation continue to shape the world.

3-5 units, Aut (Menon, J)

DRAMA 303. Race and Performance—How and if race is performed. Readings from W.E.B. DuBois, Michael Rogin, Paul Gilroy, Lisa Lowe, and Richard Dyer.

3-5 units, Spr (Elam, H)

DRAMA 304. Historiography of Theater—Goal is to design an undergraduate theater history class. Standard theater history textbooks, alternative models of theater history scholarship, and critical literature engaging historiography in general.

3-5 units, Spr (Jakovljevic, B)

DRAMA 320. Basic Approaches to Teaching Acting—Workshop. The pedagogy of acting to prepare graduate student teachers for introductory classes in acting.

1-3 units, alternate years, not given this year

DRAMA 343. Guy Debord: His Life and His Work—(Same as FREN-GEN 343.) How Debord's intellectual and artistic productions can be connected to their concrete historical context; their contemporary pertinence. Increased academic visibility for his work and ideas.

5 units, Aut (Apostolidès, J)

DRAMA 358C. Beckett—(Same as ENGLISH 389B.) Beckett's plays and late writing, which have been described as proto-performance art. Recent Beckett scholarship, including new work about his analysis with Bion.

3-5 units, Spr (Phelan, M)

DRAMA 370. Concepts of Directing—Directorial definitions of time, space, movement, and the performer/spectator relationship. Experimentation with texts from literary and other sources, including works from the realistic tradition in drama, using a multi-form performance space.

5 units, Aut (Weber, C)

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. May be repeated once for credit.

3-5 units, Win (Ramsaur, M; Weber, C)

DRAMA 373. Directing and Dramaturgy—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, C)

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 (Ramsaur, M; Weber, C), Spr (Ramsaur, M; Rehm, R)

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 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 380. Graduate Colloquium in Directing—Topics concerning theory and practice in the theater such as the relationship between the director and other collaborators. May be repeated for credit. Autumn: directing and scene design; the design process from the director's point of view. Winter: directing and choreography; meeting the needs of contemporary live art. Spring: directing and lighting design; the creative possibilities of stage lighting.

2-3 units, Aut (Flatmo, E), Win (Weber, C; Hayes, A), Spr (Ramsaur, M)

DRAMA 390. Tutorial

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

DRAMA 399. Dissertation Research

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

INSTITUTE FOR THE ARTS AND BLACK PERFORMING ARTS DIVISION

The following is the core course. See also course listings in the "Comparative Studies in Race and Ethnicity" and "African and African American Studies" sections of this bulletin.

DRAMA 110. Identity, Diversity, and Aesthetics: The Institute for Diversity in the Arts—Students work with a visiting artist on art projects concerning diversity, culture, and race. Workshop. Service learning within a community population to probe diversity and social change through the arts. GER:DB-Hum

5 units, Win (Elam, H)

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 on Axess. Series classes (I, II, III) should be taken in order or by consent of instructor.

INTRODUCTORY

Open to all students. No previous dance experience needed.

DANCE 40. Introduction to Dance and Movement—Body expression, articulation, and anatomical basics through contemporary art dance. Emphasis is on development of awareness of the body in space. Exploration of improvisation and creativity. May be repeated for credit.

2 units, Aut (Kramer, A), Win, Spr (Hayes, A)

DANCE 41. Mexican Dance—Technique and repertory. May be repeated for credit.

2 units, Aut (*Cashion, S*)

DANCE 42. Dances of Latin America—Dances of Argentina, Brazil, Chile, Colombia, Cuba, Mexico, Peru, and Puerto Rico. May be repeated for credit.

2 units, Aut, Spr (*Cashion, S*)

DANCE 43. Afro-Peruvian and Afro-Brazilian Dance—Dances include festejo and zamacueca. May be repeated for credit.

1 unit, Win (*Cashion, S*)

DANCE 44. Jazz Dance I—Basic techniques emphasizing current jazz style. Historical jazz steps enhance understanding of contemporary jazz forms. May be repeated for credit.

2 units, Win, Spr (*Kramer, A*)

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. May be repeated for credit.

2 units, Spr (*Kramer, A*)

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. May be repeated for credit. (AU)

1 unit, Aut, Win, Spr (*Powers, R*)

DANCE 48. Beginning Ballet—Fundamentals of ballet technique including posture, placement, and the foundation steps of classical ballet. Emphasis is on the development of coordination, strength, and flexibility. May be repeated for credit.

2 units, Aut (*Elliott, K*), Spr (*Onizuka, R*)

DANCE 51. Congolese Dance—Open to all levels of dancers. Movements and choreography from Congo and W. African countries. Elements unique to African dance movement: body isolation, polyrhythmic movement, and body posture. Live drumming. May be repeated for credit.

2 units, Aut (*Malonga, M*)

DANCE 58. Beginning Hip-Hop—Steps and styling in one of America's 21st-century vernacular dance forms. May be repeated for credit.

1 unit, Aut (*Reddick, R*)

DANCE 59. Intermediate-Advanced Hip-Hop—Steps and styling in one of America's 21st-century vernacular dance forms. May be repeated for credit.

1 unit, Aut (*Reddick, R*)

INTERMEDIATE

Open to all undergraduates with dance experience.

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 performance practice for stage.

2 units, Spr (*Powers, R*)

DANCE 140. Intermediate Modern Dance—Intermediate technique. Improvisation and composition in directed studies. May be repeated for credit.

2 units, Aut (*Kramer, A*), Win (*Moses, R*), Spr (*Kramer, A*)

DANCE 144. Intermediate/Advanced Jazz Dance—Emphasis is on alignment, control, rhythmic coordination, and contemporary mixture of styles. May be repeated for credit.

2 units, Win (*Moses, R*)

DANCE 146. Social Dances of North America II—Intermediate survey of dances in American popular culture: Lindy hop, Viennese waltz, cross-step waltz, foxtrot, and hustle. May be repeated for credit.

2 units, Aut, Spr (*Powers, R*)

DANCE 147. Living Traditions of Swing—Swing dancing: the early Lindy of the 20s; 6- and 8-count Lindy hop, shag, Big Apple. Partnering and improvisation. Swing's crosscultural influences and personal creativity. May be repeated for credit.

2 units, Win (*Powers, R*)

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

2 units, Aut, Win, Spr (*Onizuka, R*)

ADVANCED

Open to all undergraduates with dance experience.

DANCE 141. Advanced Modern Dance—Intermediate/advanced technique. Complex movement combinations emphasizing performance demands. May be repeated for credit.

2 units, Aut, Win, Spr (*Frank, D*)

DANCE 149. Advanced Ballet—Professional-level class in a supportive environment. Comprehensive classical ballet technique including pointe work if the student desires. May be repeated for credit.

2 units, Aut, Win, Spr (*Elliott, K*)

DANCE 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, samba. May be repeated for credit. Prerequisite: 146 or equivalent experience.

2 units, Win (*Powers, R*)

PERFORMANCE

DANCE 23. Public Performance—For students participating in Dance Division performances. May be repeated for credit.

1 unit, Aut, Win, Spr (*Kramer, A*)

DANCE 27. Faculty Choreography—Rehearsal and performance of faculty choreography. Selection by audition. May be repeated for credit.

2 units, Aut, Win (*Cashion, S*; *Frank, D*), Spr (*Kramer, A*)

DANCE 57. Guest Artist—Students perform the work of visiting artist Amy Seiwert. Audition required. May be repeated for credit.

2 units, Aut, Win, Spr (*Elliott, K*)

DANCE 100. Student Choreography: Studio to Stage—Student choreography is mentored to develop composition and performance skills. Required for participation in certain faculty- and student-directed productions. May be repeated for credit.

2 units, Aut (*Kramer, A*), Win (*Frank, D*; *Kramer, A*)

DANCE 105. Contemporary Afro Styles and Dancemaking: Technique, Rhythm, Architecture—Current and traditional African diaspora styles. African polyrhythms, body percussion, and geometric forms, fused with postmodern concepts of composition and space. May be repeated for credit.

2 units, Win (*Hayes, A*)

DANCE 106. Essence of Contemporary Dance Performance: African Styles on Stage—Contemporary dance technique and repertory based on African diaspora movement styles. Focus is on articulation of expression, enhancement of stage presence, and awareness of individual movement strengths. May be repeated for credit.

2 units, Spr (*Hayes, A*)

DANCE 112. Collaborative Processes and Choreography—Practical approaches to problem solving in creative situations for the concert stage. May be repeated for credit.

2 units, Aut (*Moses, R*)

DANCE 113. Dual Processing: Movement and Choreography—The creation of work by and from individuals of different levels of expertise and skill sets and its effect in creation. Movement in collaboration with Robert Moses Kin Dancers. May be repeated for credit.

2 units, Spr (*Moses, R*)

DANCE 169. Choreography: Creation, Staging, and Reconstruction—Skills and criteria for the choreographic process. Invention, staging, and reconstruction. The creative process and practical considerations in making a dance work.

2 units, Aut (*Kramer, A*)

THEORY

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

DANCE 116. Figure and Ground: Site-Specific Performance in Outdoor Environments—Theory and practice, emphasizing historic and aesthetic context, critical analysis, and exploration of creative processes. May be repeated for credit.

2-3 units, Spr (*Frank, D*)

DANCE 134. Ballet Folklorico—The history of Ballet Folkórico including its roots in Mexican folk and N. American modern dance, Guadalajara choreographic narratives, and U.S. performance ensembles. GER:EC-GlobalCom

3 units, Win (*Cashion, S*)

DANCE 161H. Dance and Live Art in the 20th and 21st Centuries—History and development of postmodern dance and performance art. Topics include the body as art medium, performance art, experimental dance, and redefinitions of gender in live art. GER:DB-Hum, WIM

4 units, Aut (*Ross, J; Thomas, A*)

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.

2 units, alternate years, not given this year

DANCE 168. Dance and Culture in Latin America—Dance forms of Latin America as aspects of human behavior. Emphasis is on cultural influences (European, African, and indigenous) that have shaped the ritual and social dance forms of Argentina, Brazil, Chile, Cuba, Mexico, and Puerto Rico. May be repeated for credit. GER:DB-Hum, EC-GlobalCom

4 units, Spr (*Cashion, S*)

DANCE 190. Special Research—Topics related to the discipline of dance. May be repeated for credit.

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

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

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

ADVANCED THEORY

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

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

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, in the Overseas Studies office, 126 Sweet Hall, or at <http://osp.stanford.edu>.

BERLIN

OSPBER 23. Opera in Berlin

3-5 units, Aut (*Rehm, R*)

OSPBER 24. Greek Tragedy and German Culture: An Artistic Symbiosis

3-5 units, Aut (*Rehm, R*)

OSPBER 28. Art and Body Culture: Dance in Germany from Modernism to Fascism and Beyond

4 units, Spr (*Ross, J*)

OSPBER 29. The Performance of Memory: Tourism of the Third Reich and Holocaust

4 units, Spr (*Ross, J*)

OSPBER 101A. Contemporary Theater

5 units, Spr (*Kramer, K*)

This file has been excerpted from the *Stanford Bulletin, 2007-08*, pages 381-390. 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 web site at <http://bulletin.stanford.edu> for additional information.