Theater and Performance Studies


Mission of the Undergraduate Program in Theater and Performance Studies

The mission of the undergraduate program in Theater and Performance Studies is to provide a strong, non-conservatory program that joins the study and practice of performance within the context of a liberal arts curriculum. The department gives students a strong grasp of historical, cultural, and practical contexts in which performance develops. With close faculty contact, department majors pursue areas of interest that may include acting, directing, writing, dance, devised theater, design, stage management, performance theory, and cultural studies. During the senior year students complete a senior project as part of fulfilling the 60 units required for the major.

Learning Outcomes (Undergraduate)

The department expects undergraduate majors in the program to achieve the following learning outcomes:

1. the ability to write analytically about theater and performance
2. the ability to put aesthetic and creative skills into practice
3. the ability to find organic and meaningful ways of integrating theory and practice
4. the ability to research effectively
5. the ability to articulate ideas about theater, dance and performance

Mission of the Graduate Program in Theater and Performance Studies

The graduate program in Theater and Performance Studies cultivates students who advance the field by working on the leading edge of scholarship and performance. We specialize in combining theoretical research and creative practice. The Ph.D. program includes the study of critical theory, dramatic literature, performance theory, theater history, and performance making. The program provides rich opportunities to collaborate with leading scholars, artists, faculty and visiting fellows. Faculty are committed to helping each student develop a unique portfolio of scholarly and practice-based expertise as well as mentoring students as they pursue their careers.

Learning Outcomes (Graduate)

The Ph.D. is conferred upon candidates who have demonstrated substantial scholarship and the ability to conduct independent research and analysis in Theater and Performance Studies. Through completion of advanced coursework and rigorous skills training, the doctoral program prepares students to make original contributions to the knowledge of Theater and Performance Studies and to interpret and present the results of such research.

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, and symposia. 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, government and politics, arts administration, and teaching. Students can pursue an IDA concentration through the Comparative Studies in Race and Ethnicity major; students can also emphasize Black performance through the African and African American Studies major.

Dance Division

The Stanford Dance Division offers a range of approaches to dance as a performing art, a cultural practice, a political act and the embodiment of ideology and beliefs. Dance is experienced through studying a range of dance techniques, by choreographing and performing, and through viewing and critically assessing historical dance.

Bachelor of Arts in Theater and Performance Studies

The B.A. degree in Theater and Performance Studies provides students with historical, critical, and practical knowledge about theater and performance. Students are encouraged to declare the major in their sophomore year, if not sooner.

Suggested Preparation for the Major

Prospective majors in the first two years of study at Stanford are encouraged to take part in casting opportunities in department productions.

Degree Requirements - 60 units total for the Major

A course may be listed in more than one area; however, each course can only satisfy one major requirement. There is no double credit for a course. Students may petition the department undergraduate adviser to have
additional courses offered by the department count towards requirements in areas 2, 3, and 4. TAPS 1 must be taken for a letter grade.

1. Core — 4 units

TAPS 1  Introduction to Theater and Performance Studies 4

2. Theater and Dance Studies — 16 units

1. An Identity and Diversity course (4 units, required). The following courses are offered in 2013-14:

TAPS 156  Performing History: Race, Politics, and Staging the Plays of August Wilson 4-5
TAPS 160N  Chicano/Latino Performance in the U.S. 4

2. Any course between TAPS 150-169, 248 and DANCE 160-161. The following courses are offered in 2013-14:

TAPS 151T  Great Books: Dramatic Traditions 4-5
TAPS 156  Performing History: Race, Politics, and Staging the Plays of August Wilson 4-5
TAPS 157  World Drama and Performance 4
TAPS 159  Introduction to Game Studies 4
TAPS 160  Rethinking the Ballerina 4
DANCE 160  Rethinking the Ballerina 4
TAPS 160N  Chicano/Latino Performance in the U.S. 4
TAPS 161H  Dance, History and Conflict 4
DANCE 161H  Dance, History and Conflict 4
TAPS 248  Family Drama: American Plays about Families 4

3. Performance Practice — 14 units

1. Students must complete 4 units of either TAPS 30 How Theater is Designed OR TAPS 101P Introduction to Devising Theater (which is not offered in 2013-14).

2. Students complete the remaining 10 units in Performance Practice from among the areas of Dance, Acting, Directing, Playwriting or Design:

• Any course in DANCE 30-149
• Acting courses between TAPS 20-29, 103-105, 120-129, 201V, 203, 210. The following courses are offered in 2013-14:

TAPS 20  Acting for Non-Majors 1-3
TAPS 103  Beginning Improvising 3
TAPS 120A  Acting I: Scene Study 1-3
TAPS 120B  Acting II: Advanced Scene Study 1-3
TAPS 120V  Vocal Production and Audition 1-3
TAPS 121C  Physical Characterization 3
TAPS 121S  Shakespeare Performance Intensive 4
TAPS 122P  Undergrad Performance Project: Attempts on Her Life by Martin Crimp 2-9
TAPS 124D  Acting for Non-Majors 1-3
TAPS 128  Acting for Film and Video 4
TAPS 129  Advanced Acting 4
TAPS 203  Advanced Improvisation 3

• Directing and Playwriting courses between TAPS 70-79, 170-179, 236. The following courses are offered in 2013-14:

TAPS 172  Out of Place: (W)riting Home 4
TAPS 175  Writing for Performance: The Fundamentals 5
TAPS 178B  Intensive Playwriting 5
TAPS 179F  Flor y Canto: Poetry Workshop 3-5

• Design courses between TAPS 28, 30-31, 32F, 34, 39D, 42, 131-133, 136-137, 140, 231-240. The following courses are offered in 2013-14:

TAPS 28  Makeup for the Stage 2
TAPS 30  How Theater is Designed 4
TAPS 31  Introduction to Lighting and Production 4
TAPS 32F  History of Costume and Fashion 4
TAPS 133  Stage Scenery Design 3-4
TAPS 140  Projects in Theatrical Production 1-4

4. Production — 8 units

3 units of TAPS 34, 2 units of TAPS 39, and 3 units of TAPS 134 are required

TAPS 34  Stage Management Techniques 3
TAPS 39  Theatre Crew 3
TAPS 134  Stage Management Project 3

5. Electives— 14 units

• Any courses in TAPS or DANCE

6. Senior Project — 4 units

4 units of TAPS 200 are required

TAPS 200  Senior Project 2-9

• All TAPS Majors must complete a Senior Project that represents significant work in any area of theater and/or performance. The project must be an original contribution and can consist of any of the following: devising a performance, choreographing a dance, stage managing a production, designing a large theater work, performing a major role, writing a play, directing a show, or researching and writing a senior essay. Work for this project normally begins in Spring Quarter of the junior year and must be completed by the end of the senior year. Students receive credit for senior projects through TAPS 200. A minimum of 4 units is required, but additional units are available for larger projects. Students pursuing senior projects must submit a two-page proposal to a faculty adviser of their choice, which must be approved by the undergraduate adviser and the department faculty no later than the end of Spring Quarter of the junior year.

7. WIM — Writing in the Major.

• The following courses are offered in 2013-14:

TAPS 1  Introduction to Theater and Performance Studies 4
TAPS 161H  Dance, History and Conflict 4

Honors Program

For a select number of students, the department confers the degree of Bachelor of Arts with Departmental Honors in Theater and Performance Studies. To be considered for departmental honors, students must meet the following requirements in addition to the other requirements of the TAPS 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. Students must have at least an overall university GPA of 3.3 and a 3.5 GPA in courses counting towards the major.

2. Students must have completed half of the courses in their specialization by the end of their junior year.

3. Students complete 4 units in the honors colloquium (TAPS 201A, TAPS 201B, TAPS 201C, TAPS 201D), 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 (oversea 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.

4. By the end of the sixth week of the quarter in which they plan to graduate, students in the honors program must submit an honors thesis (described below), to be read and evaluated by their thesis committee.

5. On the basis of a student’s work in the TAPS core, in the area of specialization, on the senior project, in the honors colloquia, and on the honors thesis, three faculty readers determine and confer honors on graduating students who have successfully completed the honors program.

6. Entry into the Honors program does not guarantee an Honors degree. The final decision to confer an Honors degree will be made by the student’s thesis committee, upon evaluating the quality of the Senior Project and the thesis.

Honors Colloquium

The honors colloquia aim to engage honors program students in important issues in the field focusing 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. Students discuss their work in the department and present and discuss their research for their honors thesis.

Honors Thesis

The honors thesis typically consists of a long essay (40-60 pages) presenting the student’s research on an important issue or subject, determined by the student. 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. Additionally, students have the option of using their own senior project as a case study. In these situations, the honors thesis will critically analyze the strengths and weaknesses of the creative work. Generally, these essays tend to be shorter (about 20-25 pages) because the creative work constitutes one-half of the honors project.

Minor in Theater and Performance Studies

The TAPS Minor is offered with two distinct concentrations: the Theater and Performance Studies concentration provides students with historical, critical, and practical knowledge about theater and performance, while the Dance concentration examines the field of dance.

Minor Requirements — 30 units total for the minor

A course may be listed in more than one area; however, each course can only satisfy one minor requirement. There is no double credit for a course. A student may petition to the department undergraduate adviser to have additional courses offered by the department count towards the requirements. Upon declaring the Minor, a proposed course of study must be submitted by each student in consultation with Jennifer DeVere Brody (jbrody1@stanford.edu), Chair of Theater & Performance Studies, Janice Ross (jross@stanford.edu), Dance Director, or Justin Higinbotham (justinnh@stanford.edu), Student Services Officer. TAPS 1 must be taken for a letter grade to satisfy the requirement.

All students pursuing the Minor, whether in the Theater and Performance Studies concentration, or the Dance concentration, for the remaining 25 units:

1. Core — 4 units

| TAPS 1 | Introduction to Theater and Performance Studies | 4 |

2. Production — 1 unit

| TAPS 39 | Theatre Crew (1 unit, required) | 1-3 |

Students choose to focus either in the Theater and Performance Studies concentration, or the Dance concentration, for the remaining 25 units:

Theater and Performance Studies Concentration (remaining 25 units):

3. Theater and Dance Studies — 4 units

- Any course between TAPS 150-169 and 248, DANCE 160-161. The following courses are offered in 2013-14:

| TAPS 151T | Great Books: Dramatic Traditions | 4-5 |
| TAPS 156 | Performing History: Race, Politics, and Staging the Plays of August Wilson | 4-5 |
| TAPS 157 | World Drama and Performance | 4 |
| TAPS 159 | Introduction to Game Studies | 4 |
| TAPS 160 | Rethinking the Ballerina | 4 |
| DANCE 160 | Rethinking the Ballerina | 4 |
| TAPS 160N | Chicano/Latin Performance in the U.S. | 4 |
| TAPS 161H | Dance, History and Conflict | 4 |
| DANCE 161H | Dance, History and Conflict | 4 |
| TAPS 248 | Family Drama: American Plays about Families | 5 |

4. Performance Practice — 7 units

- Acting courses between TAPS 20-29, 103-105, 120-129, 201V, 203, 210. The following courses are offered in 2013-14:

| TAPS 20 | Acting for Non-Majors | 1-3 |
| TAPS 103 | Beginning Improvising | 3 |
| TAPS 120A | Acting I: Scene Study | 1-3 |
| TAPS 120B | Acting II: Advanced Scene Study | 1-3 |
| TAPS 120V | Vocal Production and Audition | 1-3 |
| TAPS 121C | Physical Characterization | 3 |
| TAPS 121S | Shakespeare Performance Intensive | 4 |
| TAPS 122P | Undergrad Performance Project: Attempts on Her Life by Martin Crimp | 2-9 |
| TAPS 124D | Acting for Non-Majors | 1-3 |
| TAPS 128 | Acting for Film and Video | 4 |
TAPS 129 Advanced Acting 4
TAPS 203 Advanced Improvisation 3

- Directing and Playwriting courses between TAPS 70-79, 170-179, 236. The following courses are offered in 2013-14:

TAPS 170B Directing Workshop: The Actor-Director Dialogue 5
TAPS 172 Out of Place: (W)riting Home 4
TAPS 175 Writing for Performance: The Fundamentals 5
TAPS 178B Intensive Playwriting 5
TAPS 179F Flor y Canto: Poetry Workshop 3-5

- Design courses between TAPS 28, 30-31, 32F, 34, 39D, 42, 131-133, 136-137, 140, 231-240. The following courses are offered in 2013-14:

TAPS 28 Makeup for the Stage 2
TAPS 30 How Theater is Designed 4
TAPS 31 Introduction to Lighting and Production 4
TAPS 32F History of Costume and Fashion 4
TAPS 34 Stage Management Techniques 2
TAPS 133 Stage Scenery Design 3-4
TAPS 140 Projects in Theatrical Production 1-4

5. Electives — 14 units
- Any courses in TAPS or DANCE.

Dance Concentration (remaining 25 units):

3. Dance Studies — 4 units
- Any course between DANCE 160-161, 167, 177, 197

DANCE 160 Rethinking the Ballerina 4
DANCE 161 Advanced Acting 4
DANCE 161H Dance, History, and Conflict 4
DANCE 161H Dance, History, and Conflict 4
DANCE 197 Dance in Prison: The Arts, Juvenile Justice, and Rehabilitation in America 4

4. Technique — 12 units

Studio Classes: Minimum of six studio dance classes:
- A concentration of at least three classes chosen from a specific dance form (e.g., Contemporary, Modern, Jazz, Hip-Hop, Ballet, Social), and the attainment of intermediate or advanced level (at least two classes) in a style other than the concentration

5. Choreography/Repertory/Performance — 5 units
- Any courses between DANCE 27, 30, 45, 51, 56-57, 60, 63, 65, 69, 100, 102-103, 108, 120 or TAPS 101P

DANCE 30 Chocolate Heads Movement Band Performance Workshop 1
DANCE 56 Ballet Repertory: Swan Lake Recalibrated 1
DANCE 65 Construction Site 2
DANCE 108 Hip Hop Meets Broadway 1

6. Electives — 4 units
- Any courses in TAPS or DANCE.

Doctor of Philosophy in Theater and Performance Studies

University requirements for the Ph.D. are described in the “Graduate Degrees” section of this bulletin. The mission of the graduate program in Theater and Performance Studies (TAPS) is to produce students who work in the leading edge of both scholarly and performance practice. The Ph.D. program in TAPS emphasizes the combination of theory and practice. Graduate students complete a program with a rigorous study of critical theory, textual history, elements of production (directing, acting, choreography, writing, and design) and embodied research.

Admission: Applicants for the Ph.D. program can visit our Theater and Performance Studies web site or write directly to the Department of Theater and Performance Studies, Attention: Graduate Admissions, for information. Online graduate applications are available at the Office of Graduate Admissions web site. In addition to the required statement of purpose, applicants must submit an artistic statement, a C.V. or resume that addresses their production experience, and a sample of their written critical work. An invitation to interview may be extended by the end of January. Graduate students in the Department of Theater and Performance Studies begin study in Autumn Quarter of each academic year; there are no mid-year admissions.

The Department of Theater and Performance Studies provides a generous fellowship package to all students admitted to the program.

Degree Requirements

Department requirements 2 through 9 following are in addition to the University’s basic requirements for the doctorate.

1. Units and Course Requirements
   1. A minimum of 135 units of graduate courses and seminars in support of the degree.
   2. Core seminars:

   Units
   TAPS 311 Analyzing Performance 5
   TAPS 312 The Archive in the Repertoire 5
   TAPS 313 Performance and Performativity 5
   TAPS 314 Performing Identities 4

   3. Four additional graduate seminars within the Department of Theater and Performance Studies to be worked out with the advisor.

   4. Four workshops in Theater and Performance Studies:

   Units
   TAPS 371 Performance Making (TAPS 356 fulfills the 371 requirement) 4
   TAPS 372 Directing Workshop: The Actor-Director Dialogue 4
   TAPS 374 Practice Based Research 4
   TAPS 376 Projects in Performance 4

   In the first year students take TAPS 371 Performance Making, which focuses on generating original creative work through a range of techniques, as well as TAPS 372 Directing Workshop: The Actor-Director Dialogue, which explores the relationship between acting
and directing and actors and directors. In the second year students take TAPS 374 Practice Based Research which focuses on honing aesthetic and production skills for mounting a piece of work, and leads directly to TAPS 376 Projects in Performance which is the production and performance of creative work during the Winter quarter of the 2nd year, a project that is approved by the Graduate Studies Committee (GSC) and supervised by a faculty member.

5. Two classes in Production, TAPS 334 Stage Management Techniques and TAPS 335 Project Realization
6. Students are allowed to take up to 6 units of TAPS 390 Directed Reading, to count towards the 135 unit required for graduation.

2. Language Requirement
The student 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:
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 100-level or higher foreign language course at Stanford.

3. Examinations
Students must complete three examinations (comprehensive, qualifying, and department oral) by the end of the first three years of study at Stanford.

1. First-Year Comprehensive
The first year exam is based on a reading list (of roughly 90 dramatic works) given to students by the beginning of the first quarter of study. Students sign up for the 2 unit course TAPS 336 Comprehensive Exam, with the exam being due in the Winter quarter.

2. Second-Year Qualifying
The qualifying examination, which must be completed before advancement to candidacy at the end of the second year, consists of two 20-25 page essays. Each of these essays should demonstrate a broad knowledge of one historical period (pre-20th century), with emphasis on particular dramatic texts and/or performance practices. Essay topics are chosen in consultation with a faculty advisor. The reading list for each period should be approved by the end of the first year. These essays should not duplicate any written work from seminars. After approval by the adviser, the Graduate Studies Committee reads and evaluates these essays. For the first qualifying examination, due in the Fall quarter, candidates must choose from the following historical periods:
   • Classical
   • Medieval and Renaissance
   • 17th, 18th, or early 19th century

3. Third-Year Department Oral
The department oral examination requires three faculty members, at least two from the Department of Theater and Performance Studies, who most likely form the dissertation reading committee. This exam is based on a 2-3 page summary of the project and a 40-page review of the literature for the dissertation that the student creates in conjunction with the committee. This exam should be taken by the middle of Spring Quarter in the third year.

4. Admission to Candidacy
At the end of the second year of study, the faculty make a decision whether or not to admit the student to candidacy. Based on its evaluation of the student, the Graduate Studies Committee certifies the student’s qualifications for candidacy. Candidacy is an important decision grounded in an overall assessment of a student’s ability to complete the Ph.D. program at a high level. As detailed in the department’s Graduate Handbook, there are prerequisites for admission to candidacy: the completion of specified coursework, the first-year qualifying exam, the second-year qualifying papers and the language requirement. However, fulfillment of these prerequisites and grades in courses constitute only a part of the evidence weighed by faculty in making this judgment. Since the Ph.D. is conferred upon candidates who have demonstrated through their dissertation the ability to conduct substantive, original research that contributes to knowledge in theater and performance studies, the candidacy decision also rests upon indicators of the student’s ability to conduct work in the field. 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. By University policy, candidacy is valid for five years unless terminated by the department.

5. Dissertation Prospectus
The dissertation prospectus must be approved by the candidate’s adviser and by the departmental Graduate Studies Committee two quarters after taking the department oral. This should be done in, or before, the Autumn Quarter of the fourth year. Within 30 days of approval, a student should schedule a prospectus colloquium with the proposed reading committee (the dissertation director and two other faculty members). The prospectus must be prepared in close consultation with the dissertation adviser during the months preceding the colloquium. The prospectus should be 5-10 pages and minimally cover three things:
1. the research question and context
2. the methodology for research
3. a complete chapter by chapter plan

6. 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 five faculty members: one faculty chair from outside the department who does not share an appointment with the department of any of the examiners, the student’s primary adviser, two additional readers who are familiar with the dissertation project, and a fifth faculty member attending the oral examination.

7. Assistantships
1. Research Assistantship
   Three quarters of research assistantship with faculty members are required. Generally, this requirement is fulfilled in the third year.

2. Teaching Assistantship
   Four quarters of supervised TA-ship at half time are a required part of the Ph.D. program. The requirement is normally met by serving as a TA for three courses during the fourth year and one course during the fifth year.

8. Dissertation
Normally, the Ph.D. program in Theater and Performance Studies 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.

9. 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 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 being admitted 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. Failure to make satisfactory progress may result in dismissal from the program.

Emeriti: (Professors) Helen W. Schrader, Carl Weber, Alice Rayner; (Associate Professor) William S. Eddelman; (Senior Lecturers) Susan Cashion, Patricia Ryan

Chair: Jennifer DeVere Brody

Department of Theater and Performance Studies (TAPS)

Professors: Jean-Marie Apostolidès (TAPS; French and Italian), Jennifer Devere Brody (TAPS; Center for Comparative Studies in Race and Ethnicity), Harry J. Elam, Jr. (Vice Provost for Undergraduate Education), Peggy Phelan (Graduate Faculty Adviser; TAPS; English), Rush Rehm (TAPS; Classics), Matthew Smith (TAPS; German Studies)

Associate Professor: Branislav Jakovljevic (Undergraduate Faculty Adviser)

Assistant Professor: Jisha Menon

Professors (Teaching): Michael F. Ramsaur, Janice Ross

Associate Professors (Teaching): Helen Paris, Leslie Hill

Senior Lecturer: Connie Strayer

Lecturers: Linda Apperson, Jeffrey Bihr, Erik Flatmo, Gambatese, Daniel Klein, Kathryn Kostopoulos

Artists in Residence: Amy Freed, Cherrie Moraga

Department Administrator: Patrice O’Dwyer

Student Services Officer: Justin Higinbotham

Administrative Associate: Janet Pineda

Institute for Diversity in the Arts and Black Performing Arts Division

IDA Faculty Director: H. Samy Alim (Education and, by courtesy, Anthropology and Linguistics)

Executive Director: Jeff Chang

Dance Division

Director: Janice Ross

Lecturers: Diane Frank, Aleta Hayes, Alex Ketley, Richard Powers, Ronnie Reddick

Artist in Residence: Robert Moses

Administrative Associate: Rosary ‘Bee’ David

Overseas Studies Courses in Theater and Performance Studies

The Bing Overseas Studies Program (http://bosp.stanford.edu) manages Stanford study abroad programs for Stanford undergraduates. Students should consult their department or program’s student services office for applicability of Overseas Studies courses to a major or minor program.

The Bing Overseas Studies course search site (https://undergrad.stanford.edu/programs/bosp/explore/search-courses) displays courses, locations, and quarters relevant to specific majors.

For course descriptions and additional offerings, see the listings in the Stanford Bulletin’s ExploreCourses (http://explorecourses.stanford.edu) or Bing Overseas Studies (http://bosp.stanford.edu).

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