THEATER AND PERFORMANCE STUDIES (TAPS)

TAPS 1. Introduction to Theater and Performance Studies. 4 Units.
TAPS 1 provides you with a solid foundation in Theater Studies and traces the development of the burgeoning field of Performance Studies. We will consider a range of canonical plays and emerging performance forms, and explore how performance can also function as an interpretive framework for analyzing a broad range of social behaviors, sites, and institutions. Through a series of close readings, discussions, written and practical exercises, and viewings of live performance, this course will help you achieve a richer understanding of the performances you see and the performances you may wish to make. This quarter, TAPS 1 will serve as the platform for the Theater & Performance Studies professionalization series. We will host several guest speakers (directors, actors, playwrights, and dance practitioners), who will give you some real connections in the theater world and will provide you with information and skills to help you build a career in the arts.

TAPS 101P. Theater and Performance Making. 4 Units.
A creative workshop offering a range of generative exercises and techniques in order to devise, compose and perform original works. Students will explore a variety of texts (plays, poems, short stories, paintings) and work with the body, object and site. Students will be encouraged to think critically about various compositional themes and ideas including: the relationship between form and content, aesthetics, space, proximity, and audience. Students will work independently and collaboratively creating original performances.

Same as: TAPS 371P

TAPS 103. Beginning Improvising. 3 Units.
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. Improv, Improvisation, creativity and creative expression. All who sign up are placed on a waitlist. Official enrollment will be determined after the first day of class. Attendance at the first class session is mandatory to be considered for enrollment in the course.

TAPS 104. Intermediate Improvisation. 3 Units.
This class is the continued study of improvisational theater with a focus on stage skills, short and long form performance formats, and offstage applications of collaborative creativity. It is open to any students who have taken TAPS 103 or have previous onstage improv experience AND consent of the instructor. May be repeat for credit.

TAPS 108. Introduction to Feminist, Gender, and Sexuality Studies. 4-5 Units.
Introduction to interdisciplinary approaches to gender, sexuality, queer, trans and feminist studies. Topics include the emergence of sexuality studies in the academy, social justice and new subjects, science and technology, art and activism, history, film and memory, the documentation and performance of difference, and relevant socio-economic and political formations such as work and the family. Students learn to think critically about race, gender, and sexuality from local and global perspectives.

Same as: AMSTUD 107, CSRE 108, FEMGEN 101

TAPS 115. Musical Theater. 1-3 Unit.
In this workshop we will traverse the landscape of world of Musical Theater. It will serve as an introduction for the beginning actor and singer, and expand the more experienced performer's range in this genre. The world of Musical Theater is filled with stories of love, passion, joy, violence, heartbreak and rage. The class will include an introduction to vocal and movement skills for musical theater, beginning with exercises to build an ensemble and encourage a sense of play and relaxation in supportive environment. Our class must be a place where everyone feels safe. As ensemble members, we will be responsible for each other in this environment. Students will choose one solo song, and perform in a group number from this exciting discipline. The instructor will work with the actors on technique, utilization of action, specificity of language, personalization, and emotional truth. A professional coach from the theater community will conduct vocal coaching. Physical warm-ups and choreography will be suited for both the dancer and non-dancer.

The class will culminate in the last week with live performance for friends and family. Students are encouraged to bring their own SUGGESTIONS. (Isn't there a role you've always wanted to sing?"


Same as: MUSIC 183D

TAPS 119. Modern Theatre. 1-5 Unit.
Modern theatre in Europe and the US, with a focus on the most influential works from roughly 1880 to the present. What were the conventions of theatrical practice that modern theatre displaced? What were the principal innovations of modern playwriting, acting, stage design, and theatrical architecture? How did modern theatrical artists wrestle with the revolutionary transformations of the modern age? Plays by Büchner, Ibsen, Strindberg, Shaw, Chekhov, Wilde, Wedekind, Treadwell, Pirandello, Brecht, O'Neill, Beckett, Smith, Parks, and Nottage.

Same as: GERMAN 119, GERMAN 319, TAPS 319

TAPS 11N. Dramatic Tensions: Theater and the Marketplace. 3 Units.
Preference to freshmen. The current state of the American theater and its artists. Conventional wisdom says that theater is a dying art, and a lost cause, especially in an age of multi-media entertainment. But there are more young playwrights, actors, and directors entering the field today than at any other time in American history. Focus is on the work of today's theater artists, with an emphasis on an emerging generation of playwrights. Students read a cross-section of plays from writers currently working in the US and UK, covering a spectrum of subjects and styles from serious to comic, from the musical to the straight play. Hits and misses from recent seasons of the New York and London stages and some of the differences of artistic taste across the Atlantic. Hands-on exploration of the arts and skills necessary to make a play succeed.

Students develop their own areas of interest, in guided projects in design, direction or performance. Conversations with playwrights, designers and directors. Labs and master classes to solve problems posed in areas of creative production. Class meets literary managers and producers who are on the frontlines of underwriting new talent. Class trips include two plays at major Bay Area Stages.

TAPS 11Q. Art in the Metropolis. 3 Units.
This seminar is offered in conjunction with the annual "Arts Immersion" trip to New York that takes place over the spring break and is organized by the Stanford Arts Institute (SAI). Participation in the trip is a requirement for taking part in the seminar (and vice versa). The trip is designed to provide a group of students with the opportunity to immerse themselves in the cultural life of New York City guided by faculty and the SAI programming director. Students will experience a broad range and variety of art forms (visual arts, theater, opera, dance, etc.) and will meet with prominent arts administrators and practitioners, some of whom are Stanford alumni. For further details and updates about the trip, see http:// arts.stanford.edu.

Same as: ARTSINST 11Q
TAPS 120A. Acting I: Fundamentals of Acting. 4 Units.
A substantive introduction to the basics of the craft of acting, this course gives all incoming students the foundation of a common vocabulary. Students will learn fundamental elements of dramatic analysis, and how to apply it in action. Topics include scene analysis, environment work, psychological and physical scoring, and development of a sound and serviceable rehearsal technique. Scene work will be chosen from accessible, contemporary, and realistic plays. Outside rehearsal time required.

TAPS 120B. Acting II: Advanced Acting. 1-3 Unit.
Learn how to expand character work, beyond what is immediately familiar. Continuing basic practices from the first part of the sequence, in this quarter they will look beyond the strictly contemporary, and may begin to approach roles drawn from more challenging dramatic texts. This might include plays chosen from mid-century American classics, World Theater, or other works with specific historic or cultural requirements. Actors begin to learn how a performing artist researches and how that research can be used to enrich and deepen performance. Prerequisite: 120A or consent of instructor.

TAPS 121C. Physical Characterization. 3 Units.
A practical course in movement, acting and character development for stage or screen. This course is appropriate for all artists; no prior movement training is required. We will explore expressive possibilities in the body in order to build characters with nuanced physicality and rich emotional life. Students will learn strategies for awakening the body, find a greater range of expression, and widen the variety of characters they can inhabit. We will conduct live observations and take inspiration from photographs, memories, dramatic texts and other sources to build vivid portraits of character in performance. Actors will work independently and as an ensemble, learning techniques derived from Michael Chekhov. We will also practice physical conditioning for the actor through a daily warm-up sequence that improves strength, flexibility and alignment.

TAPS 121P. Period and Style: Acting. 3 Units.
This course is designed for the actor and theater-lover who has completed 120A or an equivalent basic acting class. Students will develop their acting skills towards the ability to perform in some of the major classics of the theater, from Shakespeare's plays through the fast-paced physical comedies of twentieth-century farce. Acting in "big" plays without damaging the voice, working physically with safety, how to research like an artist, and rehearse like a professional are all topics that will be covered. Class culminates in an open Scene Showing of Period Plays.

TAPS 121V. Voice for the Actor. 3 Units.
This course will focus on releasing a voice that effectively reaches the listener and is responsive to the actor's thoughts and feelings. Through work on breath awareness, alignment, resonance, and muscularity, students will learn to identify habits that help or hinder performance. Students will practice exercises to develop vocal strength, clarity, ease, and expressiveness while exploring the vocal demands of various texts and performing environments. Course will culminate in a presentation of classical and contemporary monologues. This course is a good necessity. Priority space reserved for TAPS majors and minors.

TAPS 122P. Undergrad Performance Project: Life is a Dream. 1-9 Unit.
The Undergraduate Performance Project provides students the opportunity to study and perform in major dramatic works. The Winter 2018 Undergraduate Performance Project presents Life is a Dream. Students learn to form an artistic ensemble, develop dramaturgical materials, learn professional arts protocols and practice, devise within the ensemble, and develop live performance ability. Audition required. Preference to majors/minors. Maybe repeated for credit. 3 maximum completions allowed. If repeated, 15 total units allowed.

TAPS 124D. Acting for Non-Majors. 1-3 Unit.
Formerly TAPS 20. Creative play, ensemble work in a supportive environment. Designed for the student to experience a range of new creative skills, from group improvisation to partner work. Introductory work on freeing the natural voice and physical relaxation. Emphasis on releasing imaginative and creative impulses. Movement improvisation, listening exercises, and theater games release the energy, playfulness and willingness to take risks that is the essence of free and powerful performance. Course culminates with work on dramatic text.

TAPS 125. Acting Shakespeare. 3 Units.
This course explores the unique demands of playing Shakespeare on the stage. Through deep exploration of language and performance techniques in sonnets, speeches and scenes, the student will learn how to bring Shakespeare's passions to life through research, analysis, and a dynamic use of voice, body and imagination. This course is designed to increase the actor's physical, vocal, emotional, and intellectual responsiveness to the demands, challenges and joys of playing Shakespeare.

TAPS 125C. Acting Chekhov. 3 Units.
Playwright Anton Chekhov helped revolutionize the theater with his naturalistic representation of life onstage. In this course, students will explore the creation of character and ensemble by doing scenes from Chekhov's plays with a particular focus on relationship, subtext, sensory life, and Russian history and culture in 1900. Students will practice the improvisational technique of Active Analysis to connect with and embody characters and events, as well as exploring various exercises of Michael Chekhov's such as the Psychological Gesture, and exercises involving tempo-rhythm, physical centers, and archetypes. Prerequisite: Acting 120A.

TAPS 125S. Shakespeare Now: An Actor's Lab. 3 Units.
This active workshop will provide the actor with skills for performing Shakespeare with clarity, joy and power. Actors work with scenes and monologues to develop ease with scansion, freedom of voice, and to expand their physical and imaginative range. We will also become acquainted with some of the ways that Shakespeare and other classic texts are being re-invigorated at the hands of modern writers and adapters. We will investigate the world of styles and approaches an actor may encounter in new takes on classic plays in our own time. (Priority to TAPS majors-minors. Previous acting class required, or instructor permission.)

TAPS 127. Movement for the Actor. 3-4 Units.
This course is an exploration of movement techniques for the actor, designed to provide a foundation for performance practice. Students will develop a more grounded sense of ease and breath onstage, learn fundamentals of physical partnership, and acquire an expanded physical vocabulary. Areas of study include Laban movement analysis, observation and embodiment, basic contact improvisation, and physical characterization. Students will also engage a personalized warmup process for rehearsal and performance. All coursework will be entirely experiential, practical, and participatory. No previous experience necessary. Some outside rehearsal/investigation time required.

TAPS 127C. Introduction to Stage Combat. 3 Units.
A course designed to cover the fundamental techniques to safely and convincingly create the illusion of violence. Stressing safety, storytelling, and partnering, this class will explore the most commonly used unarmed combat techniques, including fighting with found objects and comedic violence. Additionally, students will explore the essential techniques and vocabulary for theatrical broadsword including parries, cuts, thrusts, footwork and evasions. Students will have the opportunity to take a "skills proficiency test" in both disciplines for recognition as a beginning theatrical combatant with Dueling Arts International. This class will be taught by Dave Maier.
TAPS 127S. Acting Through Song. 2-4 Units.
How does a singer develop the strategies to shape nuanced, emotional performances? What clues does the singer mine from lyrics and a score in order to communicate through song? This is a studio course in acting and movement techniques for vocal performers who want to expand their expressive range, refine multi-faceted performances, and cultivate compelling stage presence. This course is suitable for any vocalist, classical singers, a cappella performers, musical theater actors and others are all welcome. The three foundational underpinnings of our work will be actor personalization technique, basic movement training and text analysis strategies. We will develop flexibility, relaxation and the freedom to follow expressive impulses while also deepening our knowledge of character, narrative and theme. Students should be prepared to engage in intensive work with performance pieces, selected according to each student’s preferred style and tradition. We will focus on close textual analysis and find connections between the ways performers use various written scores (for spoken dialogue, song lyrics and musical composition) as the blueprints for dynamic performances that tell a powerful story. The course will culminate in a public performance of material from a musical performance genre.

TAPS 127W. Introduction to Clown. 3 Units.
This course is an introduction to the world and play of the theatrical clown, constructed for actors to explore truth in size, vulnerability, and a personal sense of humor. Students will develop their ability to play with the audience, a greater capacity for freedom and abandon onstage, and a healthier relationship to failure and human idiocy. Areas of study include partnership and status play, comic rhythm and timing, the structure and development of comic material, and the beginnings of a personal eccentric Clown character. All coursework will be experiential and practical. Some stage experience is recommended but not required. Some outside rehearsal/investigation time required.

TAPS 12N. To Die For: Antigone and Political Dissent. 3 Units.
(Formerly CLASSGEN 6N.) Preference to freshmen. Tensions inherent in the democracy of ancient Athens; how the character of Antigone emerges in later drama, film, and political thought as a figure of resistance against illegitimate authority; and her relevance to contemporary struggles for women’s and workers’ rights and national liberation. Readings and screenings include versions of Antigone by Sophocles, Anouilh, Brecht, Fugard/Kani/Ntshona, Paulin, Glowacki, Gurney, and von Trotta. Same as: CLASSICS 17N

TAPS 130. ReDesigning Theater: Live & Digital Performance. 3 Units.
This quarter’s version of ReDesigning Theater looks at Live and Digital Performance. We will examine the use of digital technology in collaboration with live performance. Students will learn and employ the design thinking process as well as improv and theatrical techniques. We aim to create user-centric, interactive experiences where technology enables the audience to become part of and/or influence the outcome of the story or its presentation. Student projects will begin with the concepts enabled by personal technology such as smart phones and expand to animation, video projection, and other media. Students will work in small groups to investigate and experiment with formats that blur the lines between live and digital, performer and audience, and physical and virtual platforms. This project-based course is accessible to students of all backgrounds interested in exploring and transforming the frontiers of technology, art, and live performance.

TAPS 131. Lighting Design. 4 Units.
With the tools newly acquired from the previous quarter, this hands-on course features laboratory projects in lighting and designing live stage productions. Prerequisite DRAMA 31.

TAPS 132. Costume Design. 4 Units.
This course introduces the goals, directives and techniques of designing costumes for performance. From the first reading of the script to opening night, all aspects will be covered including director/designer relationships, design approach, research, rendering, fabric selection, procurement or construction of costumes, fittings and final dress rehearsals. Each student will work on, or be assigned one main project of their choice. This class can coincide or be taken in advance of a student’s involvement in a campus show, utilizing the campus project as their main project in the class. Smaller exercises will be given throughout the quarter to emphasize principles and invigorate design discussions. All students will be required to attend the performances of their peers’ projects. One field trip to a professional theater may be planned.

TAPS 133. Stage Scenery Design. 3-4 Units.
Craft and Theory of stage scenery design including visual research, spatial organization, basic drafting, sketching and model-building. Prerequisite: 30, or consent of instructor.

TAPS 133D. Set Design Practicum. 3-4 Units.
For students stage managing a production in the Department of Theater and Performance Studies.

TAPS 134. Stage Management Project. 3-5 Units.
For students stage managing a production in the Department of Theater and Performance Studies.

TAPS 135C. Theory & Craft of the Scenographic Model. 3 Units.
Students learn studio techniques for constructing dimensional models for stage designs. Students will work with their hands using common materials such as cardboard, paint and wood. Use of Stanford’s Product Realization Lab encouraged for specialty items such as miniature furniture depending on departmental coordination.

TAPS 137. Hand Drafting for Designers. 3 Units.
Fundamentals of hand-drafting. Standard drawing conventions; the use of line weight, color, composition, and graphic style. Creation of construction documents for real-world applications. May be repeated for credit.

TAPS 140. Introduction to Projects in Theatrical Production. 1-4 Unit.
A seminar course for students performing significant production work on Theater and Performance Studies Department or other Stanford University student theater projects. Students serving as producers, directors, designers or stage managers, who wish mentorship and credit for their production work sign up for this course and contact the instructor, Lakshmi Kumaran. Prerequisite: consent of instructor.
TAPS 150G. Performing Race, Gender, and Sexuality. 4 Units.
This theory and practice-based course will examine performances by and scholarly texts about artists who critically and mindfully engage race, gender, and sexuality. Students will cultivate their skills as artist-scholars through written assignments and the creation of performance-based works in response to the assigned material. Attendance and written reflection on the TAPS Vital Signs: Performance Art in the 21st Century performance art series are required. The practical component of the class will also incorporate meditation into the process of preparing for, making, and critiquing performance. We will approach mindfulness as method and theory in our own practice, as well in relation to the works studied, while attending to the ethics and current debates concerning its use. Examples of artists studied include James Luna, Nao Bustamante, William Pope.L., Yoko Ono, Cassils, Adrian Piper, Guillermo Gomez-Peña, Nikki S. Lee, and Ana Mendieta.
Same as: CSRE 150G

TAPS 150V. The Idea of Virtual Reality. 4 Units.
What is virtual reality and where is it heading? Was there VR before digital technology? What is the value of the real in a virtual culture? How, where, and when do we draw the line between the virtual and the real, the live and the mediated today? Concentrating on three aspects of VR simulation, immersion, and interactivity this course will examine recent experiments alongside a long history of virtual performance, from Plato’s Cave to contemporary CAVEs, from baroque theatre design to Oculus Rift.
Same as: TAPS 360V

TAPS 152. Introduction to Improvisation in Dance: From Salsa to Vodun to Tap Dance. 3-4 Units.
This seminar introduces students to Dance Studies by exploring the topic of improvisation, a central concept in multiple genres of dance and music. We will survey a range of improvised dance forms, from salsa to vodun to tap dance, through readings, video viewings, discussion, and movement exercises (no previous dance experience required). When studying each genre, we will examine how race, gender, sexuality, citizenship, and other power structures affect the practices and theorizations of improvisation. Topics include community and identity formation; questions of technique versus natural ability; improvisation as a spiritual practice; and the role of history in improvisers’ quest for spontaneity. Course material will focus on improvised dance, but we will also read pertinent literature in jazz music, theatre, and the law.
Same as: AFRICAAM 52, CSRE 152

TAPS 152G. Cultural Fusions, Global Flows: Dance History and Practice. 4 Units.
This course examines how dance is produced from a confluence of different social, cultural, and historical forces. Focusing on dance practices from Africa, Latin America, and Oceania, we investigate how attention to dance’s entangled genealogies can teach us about issues of diaspora, globalization, and trans-indigeneity. Students have the opportunity to engage in stimulating discussion and debate, to participate in practical dance workshops, and to interact with specialist guest artists.

TAPS 153. Revenge: From Aeschylus to ABC. 4 Units.
How has the topic of revenge inspired some of theatre history’s most dramatic masterpieces? Covering works from ancient Greek and Roman tragedy to Chinese Opera, from Japanese samurai intrigues to Renaissance drama, and from nineteenth-century comedy to postcolonial plays, this course examines how the powerful impetus to take revenge has spurred or stymied some of theatre’s most compelling characters. Blending theory and practice, we will experiment with an array of theatrical forms and styles; we will also discuss the philosophical dimensions and moral implications of revenge, including various cultural understandings of retribution and redress.

TAPS 153M. Mechanics of the Theater: The Technologies of Stagecraft. 3-4 Units.
From traps, to lifts, to sugar-glass props, the stage has absorbed and utilized technological and scientific innovations to create its illusions, narratives, and stories. Technologies such as mechanical traps, electrical lights, and sound machines created the conditions of possibility for crafting the magical mise-en-scène of various performances. The stage has thus often functioned as a laboratory for experiments with mechanics, lighting, props, and sound technologies. We will ask: How did theater makers develop and innovate using technological and scientific theories? What role does technological aesthetics play in understanding human culture? Readings will include treatises, schematics, patents, and stagecraft manuals. One Shakespeare play will provide the focal narrative. Course will include design and practical components.

TAPS 154G. Black Magic: Ethnicity, Race, and Identity in Performance Cultures. 3-4 Units.
In 2013, CaShawn Thompson devised a Twitter hashtag, #blackgirlmagic, to celebrate the beauty and intelligence of black women. Twitter users quickly adopted the slogan, using the hashtag to celebrate everyday moments of beauty, accomplishment, and magic. In contrast, #blackmagic is used to describe everything from the uncanny to the personal. This course examines the discursive phenomenon of "black magic" and its permutations throughout Anglo-American histories. We will investigate the binaries of black/dark, white/light magic that has entered our contemporary lexicon, reading material on religion, magic performance, and theater.

Throughout the twentieth century and into the present day, musicals have sought to tell stories about a broad range of American experiences and engage with complex social issues. Foremost among these themes are the topics of race and cultural appropriation, immigration and citizenship, and LGBT lives and queer identity. Even as they seek to represent diverse perspectives and facilitate progressive social change, musicals just as often can reinforce and replicate troubling conceptions surrounding gender, race, sexual identity. This course will examine works of musical theater from the 1920s to the present day in order to understand how each of these individual works, and the musical as a genre and institution, navigates this forward-and-backward tension surrounding these three topics. Our focus will be on commercially successful stage and screen musicals that cover the span of almost a hundred years, from The Jazz Singer (1927) to Hamilton (2015). In the course of lectures and discussions we will build a working vocabulary for analyzing the musical’s salient components including music and lyrics, staging, libretto, choreography, and cinematography and engage with key scholarship from musicology, performance studies, film studies, and American studies. The final week of class will examine current and planned musical theater productions on campus using the tools and perspectives from the previous three parts.
Same as: MUSIC 151G

TAPS 156. Performing History: Race, Politics, and Staging the Plays of August Wilson. 4 Units.
This course purposefully and explicitly mixes theory and practice. Students will read and discuss the plays of August Wilson, the most celebrated and most produced contemporary American playwright, that comprise his 20th Century History Cycle. Class stages scenes from each of these plays, culminating in a final showcase of longer scenes from his work as a final project.
Same as: AFRICAAM 156, TAPS 356
TAPS 156A. Warhol: Painting, Photography, Performance. 4 Units.
This course focuses on the career of Andy Warhol as a means to consider the broader history of American art and culture since 1950. It examines little-studied aspects of Warhol’s visual production (e.g. his career as a commercial artist in the 1950s and his everyday photographs of the 1970s and 1980s) alongside his now-canonical Pop paintings of the 1960s. Warhol’s critical and scholarly reception will be scrutinized in detail, as will published interviews of and writings by the artist. Finally, we will consider Warhol’s legacy and wide-ranging influence on American culture in the decades since his death in 1987.
Same as: ARTHIST 156A, ARTHIST 356A, TAPS 356A

TAPS 156V. Vital Signs: Performance in the 21st Century. 1 Unit.
The first decade and a half of the 21st century have been transformative for performance art. On the one hand, it brought an unprecedented cultural acceptance of this art form, which is now featured in most prestigious museums and art festivals; on the other, the most recent generation of performance artists is showing a great awareness of the historicity and complexity of this form. In this class, we will try to recognize and investigate these and other prominent features of performance art produced since the turn of the millennium. We will use as our primary case studies performances that will be featured in the series Vital Signs: Contemporary Performance Art Series, hosted by TAPS in 2017-2018.

The primary objective of the series is to highlight and showcase underrepresented performance forms such as experimental performance art, durational art, and body art, among others, by artists from communities that remain invisible or underrepresented in mainstream performing arts. The series is curated by the Los Angeles-based artist Cassils, who has been listed by the Huffington Post as one of ten transgender artists who are changing the landscape of contemporary art and has achieved international recognition for a rigorous engagement with the body as a form of social sculpture. Cassils’s curatorial vision is to present established performance artists alongside emerging artists. Each quarter, a pair of artists will visit Stanford for two days (Thursday-Friday). On day one of their visit they will offer a workshop or a public performance, and on the second day they will engage in a public dialogue. The class will meet each quarter for three weeks: before, during, and after the artists’ visit. This way, the students will have an opportunity to prepare for the visit, engage with the visiting artists, and reflect on their work. They will receive their grades upon completion of the class, in the spring of 2018.
Same as: ARTSTUDI 250V, TAPS 250V

TAPS 157. World Drama and Performance. 4 Units.
This course takes up a geographically expansive conversation by looking at modern and contemporary drama from nations including Ghana, Egypt, India, Argentina, among others. Considering influential texts from the Global South will also enable us to explore a range of themes and methodologies that are radically re-shaping the field of Performance Studies. We will examine the relationship between colonialism and globalization, empire and capital, cosmopolitanism and neoliberalism. Re-situating our perspective from the Global South and the non-western world, we will provincialize Europe and probe the limits of its universalizing discourses.
Same as: TAPS 357

TAPS 160. Performance and History: Rethinking the Ballerina. 4 Units.
The ballerina occupies a unique place in popular imagination as an object of over-determined femininity as well as an emblem of extreme physical accomplishment for the female dancer. This seminar is designed as an investigation into histories of the ballerina as an iconographic symbol and cultural reference point for challenges to political and gender ideals. Through readings, videos, discussions and viewings of live performances this class investigates pivotal works, artists and eras in the global histories of ballet from its origins as a symbol of patronage and power in the 15th century through to its radical experiments as a site of cultural obedience and disobedience in the 20th and 21st centuries.
Same as: DANCE 160, FEMGEN 160, TAPS 260

TAPS 160M. Introduction to Representations of the Middle East in Dance, Performance, & Popular Culture. 3-4 Units.
This course will introduce students to the ways in which the Middle East has been represented and performed by/in the ‘West’ through dance, performance, and popular culture in both historical and contemporary contexts. A brief look through today’s media sources exposes a wide range of racialized and gendered representations of the Middle East that shape the way the world imagines the Middle East to be. As postcolonial theorist Edward Said explains, the framework we call Orientalism establishes the ontological character of the Orient and the Oriental as inherently ‘Other’. Starting with 19th century colonialism and continuing into the post-9/11 era, this course will trace the Western production, circulation, and consumption of representations of the Middle East as ‘Other’ in relation to global geopolitics. We will further examine dance forms produced in mid-twentieth century Iran and Egypt, with particular attention to nation-state building and constructions of gender. Finally, we will examine artistic productions and practices from the Middle East and Middle Eastern diasporic communities that respond to colonialism, war, displacement, secularism, and Euro-American Empire. Using dance studies, postcolonial feminist, and critical race theoretical frameworks, we will consider the gender, racial, political, and cultural implications of selected performance works and practices in order to analyze how bodies produce meaning in dance, performance art, theater, film, photography, and new media. Students will engage in multiple modes of learning; the course will include lectures, engaged group discussions, viewing of live and recorded performance, embodied participation in dance practice, student oral presentations, and a variety of writing exercises. Course assignments will culminate in a final research project related to class themes and methods.
Same as: CSRE 160M, DANCE 160M, FEMGEN 160M

TAPS 161. Dance & Conflict. 4 Units.
This seminar investigates how moving bodies are compelling agents of social, cultural, and political change. Through readings, videos, discussions and viewings of live performances this class questions the impact of social conflict and war on selected 20th and 21st century dances and dance practices. This class asks to what extent dance, in its history as well as contemporary development, is linked to concepts of the political and conflict.

TAPS 161D. Introduction to Dance Studies: Dancing Across Stages, Clubs, Screens, and Borders. 3-4 Units.
This introduction to dance studies course explores dance practice and performance as means for producing cultural meaning. Through theoretical and historical texts and viewing live and recorded dance, we will develop tools for analyzing dance and understanding its place in social, cultural, and political structures. This uses dance and choreography as a lens to more deeply understand a wide range of identity and cultural formations, such as gender, race, sexuality, (dis)ability, (trans)nationality, and empire. We will analyze dancing bodies that move across stages, dance clubs, film screens, and border zones. We will examine dance from diverse locales and time periods including ballet, modern and contemporary dance, contact improvisation, folkloric dance, burlesque, street dance, queer club dance, drag performance, music videos, TV dance competitions, and intermedi/new media performance. In addition to providing theoretical and methodological grounding in dance studies, this course develops performance analysis skills and hones the ability to write critically and skillfully about dance. No previous experience in dance is necessary to successfully complete the course.
Same as: CSRE 61, DANCE 161D, FEMGEN 161D
TAPS 161H. Dance, History and Conflict. 4 Units.
This seminar investigates how moving bodies are compelling agents of social, cultural, and political change. Through readings, videos, discussions and viewings of live performances this class questions the impact of social conflict and war on selected 20th and 21st century dances and dance practices. This class asks to what extent dance, in its history as well as contemporary development, is linked to concepts of the political and conflict.
Same as: DANCE 161H

TAPS 162H. Baroque Modernities: Dance, Theater, Film, Political Theory. 4 Units.
What do seventeenth-century choreography and dramaturgy contribute to (mean to) choreographic and theatrical modernity? How can we explain the recurrent baroque phenomenon across the twentieth century – becoming particularly prominent in the 1980s – beyond the historict accounts of theatrical reconstruction? How does the baroque locate itself within cultural modernity? This seminar asks this question of choreography at several junctures: The analysis of seventeenth century baroque spectacle that fashioned dance and theatre into political tools of monarchical sovereignty; Twentieth-century literature on the Baroque that destabilizes received notions of subjectivity and political sovereignty; Twentieth-century choreography and film that deploys baroque figures and techniques. Thus, our material shall range from seventeenth-century dance and theater to contemporary dance, film and literature.
Same as: DANCE 162H

TAPS 162I. The Idea of a Theater. 5 Units.
Examines the idea of a theater from the religious street theater of Medieval York, though Shakespeare's Globe, and onto the mental theater of the Romantic reader and the alienation effects of Brecht's radical playhouse in the 20th cent.

TAPS 164H. Performance and Gender. 3-5 Units.
The intersectionality of race, sex, gender, and class in the formation of gendered performance. Readings from the work of Judith Butler, Eve Sedgwick, David Savran, Judith Halberstam, and David Eng. Case studies include: M. Butterfly, The Crying Game, Paris is Burning, Angels in America, and American Idol.
Same as: FEMST 164, FEMST 364, TAPS 364H

TAPS 164T. Queer Art and Performance. 4-5 Units.
Examines the late 19th, 20th and 21st century forms of performance— including examples from drama, theater, cabaret, and performance art — through the perspectives of contemporary critical gender and queer theories. Texts and movements range from early avant-garde (Dada, Futurism) to gay and lesbian drama (Lillian Hellmann, Joe Orton, Tony Kushner) to post-liberation Queer performance and video (Split Britches, Carmelita Tropicana, Kalup Linzy). Theorists include Judith Butler, Michel Foucault, and Eve Kosofsky Sedgwick.
Same as: TAPS 364T

TAPS 165. Introduction to Comparative Studies in Race and Ethnicity. 5 Units.
How different disciplines approach topics and issues central to the study of ethnic and race relations in the U.S. and elsewhere. Lectures by senior faculty affiliated with CSRE. Discussions led by CSRE teaching fellows. Includes an optional Haas Center for Public Service certified Community Engaged Learning section.
Same as: CSRE 196C, ENGLISH 172D, PSYCH 155, SOC 146

TAPS 165C. Ancient Dance and its Modern Legacy. 3-5 Units.
Descriptions of dance in the Greek and Greco-Roman world; theories about dance in antiquity; dance and the senses; modern and modernist dancers and choreographers discussing ancient dance.
Same as: CLASSICS 137, CLASSICS 237, TAPS 265C

TAPS 167. Introduction to Greek Tragedy: Gods, Heroes, Fate, and Justice. 4 Units.
(Formerly CLASSGEN 110.) Gods and heroes, fate and free choice, gender conflict, the justice or injustice of the universe: these are just some of the fundamental human issues that we will explore in about ten of the tragedies of Aeschylus, Sophocles, and Euripides.
Same as: CLASSICS 112

TAPS 167H. Revolutions in Theater. 4 Units.
This course surveys the period from the turn of the 20th century until WWII, during which the European avant-garde movements transformed modern art. This period in history is marked by dynamic political events that had a deep impact on experimental art and on culture in general. This interaction between politics and culture makes the first decades of the 20th century the formative period of western and global theater.
Same as: TAPS 267

TAPS 168H. Poor Theater. 4 Units.
The goal of this class is not to offer a survey of Happenings and other happenings-related art of the late twentieth century. Instead, we will use Happenings as a paradigm of "poor theater" and "poor art" - umbrella terms for a number of experimental performance and art practices that emerged in the aftermath of the WWII. We will use the idea of poor theater as an organizing principle in our investigation of the main currents in the experimental performance in the last five decades. The class has a tripartite structure. First we will outline the paradigm of happenings, then trace the origins of Happenings in music, visual arts and theater of the mid twentieth century, and finally look at Happenings' immediate impact, as well as at its ripple effects that continued to reverberate long after the disappearance of this new art form. This course counts as a Writing in the Major course for TAPS in 2016-17.
Same as: TAPS 268H

TAPS 169. Hysteria and Modern Culture. 3-5 Units.
The term "hysteria" has been used for centuries to categorize the mysterious ailments of others. This course will focus on the history of hysteria's representation and production from the late nineteenth century through WWII. Readings will include medical writings (Charcot, Bernheim, Freud), plays (Ibsen, Strindberg, Toller), and feminist theory (Cixous, Clément, Diamond). We will also devote some attention to the ongoing influence of the discourse of hysteria on contemporary medical and popular cultures.

TAPS 170. Directing and Dramaturgy: Composition and Adaptation for Theatre. 4-5 Units.
This course explores dramaturgy and directing in the research and production of theatre primarily through practical creative projects with secondary readings on dramaturgy as a discipline. In this course we will consider the role of the dramaturg in its broadest sense, running across theatrical production from research to playwriting, adaptation, choreography, devising and directing. Students will work individually and in small groups researching, adapting, crafting and workshop material.
Same as: TAPS 370
TAPS 170A. The Director's Craft. 4 Units.
This workshop class guides students through the directing process from investigating the big ideas of a play and analysing the action to organizing and running rehearsals to building up the world of the play through character work and visual composition. Over the quarter we will look at the use of creative visualization and improvisation alongside working with actors on ideas, emotions, relationships, textual analysis and blocking. This course also attends to the process of communicating with designers and production teams as well as structuring rehearsals, run-throughs and technical and dress rehearsals. Each student will select a theatrical text to work from across the quarter. In many cases the student's text will be a play that they are planning to direct in future, such as productions for student groups like Ram¿s Head or Stanford Shakespeare Company, TAPS capstone projects, TAPS 2nd year grad shows and/or TAPS Second Stage productions. No previous directing experience is necessary.
Same as: TAPS 370A

TAPS 170B. Directing Workshop: The Actor-Director Dialogue. 4 Units.
This course focuses on the actor-director dialogue. We will work with actors and directors developing approaches to collaboration that make the actor-director dialogue in theater.
Same as: TAPS 372

TAPS 171. Performance Making. 4 Units.
A studio course focused on creative processes and generating original material. Students will be encouraged to think critically about the relationship between form and content exploring the possibilities of site specific, gallery and theatre settings. Students will reflect throughout on the types of contact and communication uniquely possible in the live moment, such as interaction or the engagement of the senses. The emphasis is on weekly experimentation in the creation of short works rather than on a final production.
Same as: TAPS 371

TAPS 173D. Theater Production Lab: Dramaturgy and Development. 4 Units.
173/373: In this course students will explore general dramaturgical history and methodology as well as engaging in applied dramaturgy from evaluating works for a productions seasons, to developing dramaturgical materials for specific productions. Students will agree the focus of their course-work with the instructor depending on their specific interests. The TAPS 2nd year grad students enrolled in this course will act as a dramaturgical team, supporting the TAPS winter production of The Tempest in Pigott Theater March 2-11 2017, directed by Amy Freed. Students will support the actors and the creative team through providing research materials and presentations and helping actors with guided research, write program essays for general audiences, attend rehearsals and provide constructive notes, and curate and/or present on a Preface panel prior to opening night.
Same as: TAPS 373

TAPS 174V. Staging Change: from A Doll's House to Votes for Women!. 4 Units.
A practice-led exploration of women in theater at the rise of feminism and realism: 75% workshop 25% seminar with 2 public table reads and a class production (play TBD depending on class size and constituency) to be staged in Roble or Pigott theater at the end of Fall quarter. Students will use Hill's new book Sex, Suffrage and the Stage (2017) for historical context in their readings and scene work on 12 iconic plays that transformed stage representations of women, including A Doll's House, The Notorious Mrs Ebbsmith, A Woman of No Importance, Mrs Warren's Profession and Votes for Women!

TAPS 176. Living with Mindfulness, Meaning, and Compassion. 5 Units.
Living with mindfulness, meaning, and compassion is a journey of contemplation, self reflection, and guided action. We examine "the good life" through the insightful eyes and inspirational words of others as well as through the light of our own experience. We explore success, happiness, and well being through the wisdom of spiritual traditions and scientific discoveries. Our focus is on acceptance, vulnerability, humility, kindness, and courage. Our integrative learning approach creates a transformative, synergistic community through appreciative inquiry and connected knowing.

TAPS 176S. Finding Meaning in Life's Struggles: Narrative Ways of Healing. 5 Units.
We can find meaning in life's struggles through narrative ways of healing. The self-reflective, dynamic process of finding, telling, and living our stories connects us with our whole selves as well as with others. We find our stories through vulnerability and courage; tell them with humility and honesty; and live them authentically and responsibly. Our shared stories will focus on gratitude, acceptance, reconciliation, forgiveness and compassion, empowering us to overcome personal, community, and historical traumas and wounds. In a respectful, caring community we will discover our hidden wholeness by improvising with various experiential and embodied means of finding our stories; telling our stories in diverse ways, including writing, storytelling, music, and art; and living our stories by putting values into action.
Same as: CSRE 176S

TAPS 177. Dramatic Writing: The Fundamentals. 4 Units.
Course introduces students to the basic elements of playwriting and creative experimentation for the stage. Topics include: character development, conflict and plot construction, staging and setting, and play structure. Script analysis of works by contemporary playwrights may include: Marsha Norman, Patrick Shanley, August Wilson, Suzan-Lori Parks, Paula Vogel, Octavio Solis and others. Table readings of one-act length work required by quarter's end.
Same as: CSRE 177, FEMGEN 177, TAPS 277

TAPS 177C. Creating a Musical. 4 Units.
This practical, hands on class in the making of musicals explores all aspects of creating musical theater, including writing, composing, producing, directing, designing, and casting this most American of theater genres. The class will include direct engagement and discussion with the producers and artists of TheatreWorks Silicon Valley¿s production of The Bridges of Madison County, book by Marsha Norman and music by Jason Robert Brown, including off-campus field trip to rehearsal of the show. The class will explore the creation of several renowned musicals including Stephen Sondheim¿s Merrily We Roll Along, and will include live Skype interviews with Broadway composers Andrew Lippa (The Wild Party), Paul Gordon (Jane Eyre), and David Hein and Irene Sankoff (Come from Away, winner of the 2017 Drama Desk Award for Best Musical). The quarter will culminate in the creation, production, and performance of several mini-musicals created by members of the class. Instructor Robert Kelley is the Founding Artistic Director of TheatreWorks Silicon Valley, where he has directed 170 productions, including many world and regional premieres.
Same as: MUSIC 194D
TAPS 178A. From the Page to the Stage: Intensive Playwriting Lab. 3 Units.
A playwright's process begins in solitude, develops in collaboration, and culminates in the public arena. Writers often find this difficult and contradictory, as inspiration meets reality and dramatic ideas change once they start taking shape in rehearsal. Add to that limited time and high stakes of theater practice, and for many writers, it’s a time of shutting down right when their contribution can be most powerful. This is why theater collaborations—particularly that of writer, actor, and director—play such a powerful and necessary part in delivering a successful production. Not only does a writer need to write, they have to think like a director and actor, as well. This lab aims to strengthen both creative and collaborative skills for the aspiring dramatist, and provide the student with something of the process of script development in the rehearsal room, where a play finds its feet and takes its first steps. Class will function as a creative ensemble in which each writer will also serve as actor and director in a limited "festival" format. Culminates in an invited showing of selected portions of work developed during the quarter.

TAPS 178B. Intensive Playwriting. 4 Units.
Intermediate level study of fundamentals of playwriting through an intensive play development process. Course emphasizes visual scripting for the stage and play revision. Script analysis of works by contemporary playwrights may include: Suzan-Lori Parks, Tony Kushner, Adrienne Kennedy, Edward Albee, Maria Irene Fornes and others. Table readings of full length work required by quarter’s end.
Same as: CSRE 178B, TAPS 278

TAPS 17AX. A 24 Hour Decade History of Popular Music with Taylor Mac. 2 Units.
Performance collaboration with Stanford Live and the Curran Theater, San Francisco-bn-Students selected for this Arts Intensive course will have the opportunity to participate with Taylor Mac in creating four 6-hr performances that encompass the whole of the 24-hr project. (Note: performances on Fri 9/22, Sun 9/24, Fri 9/29, and Sun 10/1, 2017).

TAPS 17N. Acting for Activists. 3 Units.
Acting for Activists is designed for students who are interested in combining acting with activism, performance with politics. We will work with theatre that responds to specific political events and crisis such as hate crimes or war through the performance of activist texts. We will also explore works that challenge inequalities of income, race, gender and sexual orientation. By the end of the course students will cultivate a critical vocabulary for discussing and critiquing work within activist contexts and develop new strategies for creating theatre in relation to issues they are passionate about. Acting for Activists encourages students to think about what they want to say and helps them craft how they want to say it.

TAPS 180P. Color. 3-4 Units.
Hands-on study of color to develop color sensitivity and the ability to manipulate color to exploit its expressive potential. Guided experimentation and observation. Topics include color relativity, color and light, color mixing, color harmony, and color and content. (lower level).
Same as: ARTSTUDI 180

TAPS 180Q. Noam Chomsky: The Drama of Resistance. 3 Units.
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.

TAPS 183C. Interpretation of Musical Theater Repertoire. 1-2 Unit.
By audition only: Contact instructor prior to enrolling (bnes1@gmail.com). Ability to read music expected, but students with experience singing in musical theater can be accepted. For singers and pianists as partners. Performance class in a workshop setting along with lecture/discussion of important eras of musical theater history. Composers include Kern, Porter, Gershwin, Rodgers, Sondheim, Lloyd Weber, Jason Robert Brown and others. May be repeated for credit a total of 2 times. Enrollment limit: 20 (ten singers maximum). Prerequisite: consent of instructor. Recommended prerequisite: 170 (pianists).
Same as: MUSIC 183C

TAPS 183E. Singing for Musicals. 2 Units.
This course provides training in vocal technique, stylistic musical phrasing, and acting for students interested in performing musical theater. Students will learn about the physical process of singing, including posture, breath support, and vocal exercises. They will incorporate vocal technique with the study of phrasing in different styles of Broadway repertoire, and apply both to the art of acting the song. Each student will work on solo selections and ensembles, and sing in most classes. Through understanding vocal technique, students will become more confident and joyful performers. The course will culminate in a final public workshop performance.
Same as: MUSIC 183E

TAPS 184C. Dramatic Vocal Arts: Songs and Scenes Onstage. 1-2 Unit.
Studies in stagecraft, acting and performance for singers, culminating in a public performance. Repertoire to be drawn from the art song, opera, American Songbook and musical theater genres. Audition or consent of instructor required. May be repeated for credit a total of 4 times. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure. By enrolling in this course you are giving consent for the video and audio recording and distribution of your image and performance for use by any entity at Stanford University.
Same as: MUSIC 184C

TAPS 190. Special Research. 1-5 Unit.
Individual project on the work of a playwright, period, or genre. Prerequisite: consent of instructor.

TAPS 191. Independent Study. 1-18 Unit.
Individual supervision of off-campus internship. Prerequisite: consent of instructor.

TAPS 200. Senior Project. 2-9 Units.
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 advisor of their choice, which must be approved by the Undergraduate Advisor and the department faculty no later than the end of Spring Quarter of the junior year.

TAPS 201. Theater History. 4 Units.
A survey of the history of theater and dance from the ancient Greeks to the modern world. While primarily intended to help TAPS graduate students prepare for their Comprehensive Exam, this course may also be taken by undergraduates or non-TAPS graduate students in order to gain a broad understanding of some of the seminal plays, dances, theories, and performance practices of the past 2500 years.
An advanced written project to fulfill the requirements for the Honors degree in TAPS. There are two ways to undertake an honors thesis. The first is to write a 40-50 page essay, which presents research on an important issue or subject of the student’s choice. The second option is a 30-page essay that takes the student’s capstone project as a case study and critically analyzes the creative work. Students are expected to work consistently throughout the year with their advisor, whom they identify at the time of application. Advisors can be selected from Academic Council faculty or artists-in-residence. Students should enroll in TAPS 202 each quarter during the senior year (1 unit in Autumn; 1 unit in Winter; 2 units in Spring).

TAPS 20A. Acting for Non-Majors. 2 Units.
A class designed for all interested students. Creative play, ensemble work in a supportive environment. Designed for the student to experience a range of new creative skills, from group improvisation to partner work. Introductory work on freeing the natural voice and physical relaxation. Emphasis on rediscovering imaginative and creative impulses. Movement improvisation, listening exercises, and theater games release the energy, playfulness and willingness to take risks that is the essence of free and powerful performance. Course culminates with work on dramatic text. This version of the class is offered in summer only. During the year, students should register for TAPS 124D.

TAPS 20N. Prisons and Performance. 3 Units.
Preference to Freshmen. This seminar starts with the unlikely question of what can the performing arts, particularly dance and theater, illuminate about the situation of mass incarceration in America. Part seminar, part immersive context building, students will read and view a cross-section of dance and theater works where the subject, performers, choreographers or authors, belong to part of the 2.4 million people currently behind bars in US prisons. Class includes conversations with formerly incarcerated youth, prison staff, juvenile justice lawyers and artists working in juvenile and adult prisons as well as those who are part of the 7.3 million people currently on parole or probation. Using performance as our lens we will investigate the unique kinds of understanding the arts make possible as well as the growing use of theater and dance to affect social change and personal transformation among prison inmates. Class trips will include visits to locked facilities and meetings with artists and inmates working behind bars.

TAPS 21. StoryCraft. 2 Units.
StoryCraft is a hands-on, experiential workshop offering participants the opportunity, structure and guidance to craft compelling personal stories to be shared in front of a live audience. The class will focus on several areas of storytelling: Mining (how do you find your stories and extract the richest details?); Crafting (how do you structure the content and shape the language?); and Performing (how do you share your stories with presence, authenticity and connection?).

TAPS 210V. Vocal Production and Audition. 1-3 Unit.
An introductory study of the vocal mechanism and the development of voice and articulation for the stage. Students will be introduced to the actor’s tools of phonetics, verbal action and text analysis. Vocal technique will then be applied to the actor’s process in preparation for audition. Actors will fully participate in the audition process, from beginning to end. Emphasis will be on relaxation, selection of appropriate material, and versatility to show contrast and range.

TAPS 21N. The Idea of Virtual Reality. 3 Units.
What is virtual reality and where is it heading? Was there VR before digital technology? What is the value of the real in a virtual culture? How, where, and when do we draw the line between the virtual and the real, the live and the mediated today? Concentrating on three aspects of VR simulation, immersion, and interactivity this course will examine recent experiments alongside a long history of virtual performance, from Plato’s Cave to contemporary CAVEs, from baroque theatre design to Oculus Rift.

TAPS 22. Scene Work. 1-2 Unit.
For actors who complete substantial scene work with graduate directors in the graduate workshop.

TAPS 220A. Being John Wayne. 5 Units.
John Wayne’s imposing corporeality and easy comportment combined to create an icon of masculinity, the American West, and America itself. Focus is on the films that contributed most to the establishment, maturation, and deconstruction of the iconography and mythology of the John Wayne character. The western and war film as genres; the crisis of and performance of masculinity in postwar culture; gender and sexuality in American national identity; relations among individualism, community, and the state; the Western and national memory; and patriotism and the Vietnam War.

Same as: AMSTUD 220B, FILMSTUD 220

TAPS 231. Advanced Stage Lighting Design. 1-5 Unit.
Individually structured class in lighting mechanics and design through experimentation, discussions, and written reports. Prerequisite: 131 or consent of instructor.

TAPS 232. Advanced Costume Design. 1-5 Unit.
Individually structured tutorial for costume designers. May be repeated for credit. Prerequisite: 132 or consent of instructor.

TAPS 233. Advanced Scene Design. 1-5 Unit.
Individually structured workshop. May be repeated for credit. Prerequisite: 133 or consent of instructor.

TAPS 234. Advanced Stage Management Project. 2-9 Units.
For students stage managing a Department of Drama production. Prerequisite: 134.

TAPS 248. Family Drama: American Plays about Families. 5 Units.
Focus on great dramas about family life (Albee, Kushner, Shepard, Vogel, Kron, Nottage, Parks). Communication in writing and speaking about conflict central to learning in this class.

Same as: ENGLISH 148

TAPS 25. Acting Short Narrative: From Shakespeare to YouTube. 2 Units.
This course will help beginning students understand basic dramatic structure for acting short scenes. Using classic models (Euripides, Shakespeare, Noel Coward, Stephen Sondheim), we will explore how compelling dramatic scenes are constructed. Students will work with the instructor and with professional actors from Stanford Repertory Theater to come to grips with what makes these scenes successful and how best to bring them to life. As a final project, students will work together to develop and write their own short dramatic scenes, suitable for posting on YouTube.

TAPS 250J. Baldwin and Hansberry: The Myriad Meanings of Love. 4 Units.
This course looks at major dramatic works by James Baldwin and Lorraine Hansberry. Both of these queer black writers had prophetic things to say about the world-historical significance of major dramas on the 20th Century including civil rights, revolution, gender, colonialism, racism, sexism, war, nationalism and as well as aesthetics and politics. Same as: AFRICAAM 250J, AMSTUD 250J, CSRE 250J, FEMGEN 250J

TAPS 253T. Virtual Realities: Art, Technology, Performance. 2-4 Units.
Contemporary virtual reality extends a long-standing quest to create a fully immersive, multisensory environment, a quest that may go back to the earliest cave paintings and includes such projects as cathedrals, opera, panoramas, theme parks, video games, and multimedia happenings. What is VR’s relation to this long and varied history? What are the ethics, aesthetics, promises, and perils of this new medium? What is meant by immersion, interactivity, and presence, and how is VR changing those terms? How might VR relate to contemporary immersive theater and installation art, as well as to the mediatization of society more generally?
TAPS 256V. Vital Signs: Performance in the 21st Century. 1 Unit.
The first decade and a half of the 21st century have been transformative for performance art. On the one hand, it brought an unprecedented cultural acceptance of this art form, which is now featured in most prestigious museums and art festivals; on the other, the most recent generation of performance artists is showing a great awareness of the historicity and complexity of this form. In this class, we will try to recognize and investigate these and other prominent features of performance art produced since the turn of the millennium. We will use as our primary case studies performances that will be featured in the series Vital Signs: Contemporary Performance Art Series, hosted by TAPS in 2017-2018. The primary objective of the series is to highlight and showcase underrepresented performance forms such as experimental performance art, durational art, and body art, among others, by artists from communities that remain invisible or underrepresented in mainstream performing arts. The series is curated by the Los Angeles-based artist Cassils, who has been listed by the Huffington Post as one of ten transgender artists who are changing the landscape of contemporary art and has achieved international recognition for a rigorous engagement with the body as a form of social sculpture. Cassils's curatorial vision is to present established performance artists alongside emerging artists. Each quarter, a pair of artists will visit Stanford for two days (Thursday-Friday). On day one of their visit they will offer a workshop or a public performance, and on the second day they will engage in a public dialogue. The class will meet each quarter for three weeks: before, during, and after the artist's visit. This way, the students will have an opportunity to prepare for the visit, engage with the visiting artists, and reflect on their work. They will receive their grades upon completion of the class, in the spring of 2018.

Same as: ARTSTUDI 256V, TAPS 156V

TAPS 258. Black Feminist Theater and Theory. 4 Units.
From the rave reviews garnered by Angelina Weld Grimke's lynching play, Rachel to recent work by Lynn Nottage on Rwanda, black women playwrights have addressed key issues in modern culture and politics. We will analyze and perform work written by black women in the U.S., Britain and the Caribbean in the 20th and 21st centuries. Topics include: sexuality, surrealism, colonialism, freedom, violence, colorism, love, history, community and more. Playwrights include: Angelina Grimke, Lorriane Hansberry, Winsome Pinnock, Adrienne Kennedy, Suzan- Lori Parks, Nitzoke Shange, Pearl Cleage, Sarah Jones, Anna DeVeare Smith, Alice Childress, Lydia Diamond and Zora Neale Hurston.

Same as: CSRE 258, FEMGEN 258X

TAPS 260. Performance and History: Rethinking the Ballerina. 4 Units.
The ballerina occupies a unique place in popular imagination as an object of over-determined femininity as well as an emblem of extreme physical accomplishment for the female dancer. This seminar is designed as an investigation into histories of the ballerina as an iconic symbol and cultural reference point for challenges to political and gender ideals. Through readings, videos, discussions and viewings of live performances this class investigates pivotal works, artists and eras in the global histories of ballet from its origins as a symbol of patronage and power in the 15th century through to its radical experiments as a site of cultural obedience and disobedience in the 20th and 21st centuries.

Same as: DANCE 160, FEMGEN 160, TAPS 160

TAPS 262. Performance and the Text. 5 Units.
Formal elements in Greek, Elizabethan, Noh, Restoration, romantic, realistic, and contemporary world drama; how they intersect with the history of performance styles, character, and notions of action. Emphasis is on how performance and media intervene to reproduce, historicize, or criticize the history of drama.

TAPS 265C. Ancient Dance and its Modern Legacy. 3-5 Units.
Descriptions of dance in the Greek and Greco-Roman world; theories about dance in antiquity; dance and the senses; modern and modernist dancers and choreographers discussing ancient dance.

Same as: CLASSICS 137, CLASSICS 237, TAPS 165C

TAPS 267. Revolutions in Theater. 4 Units.
This course surveys the period from the turn of the 20th century until WWII, during which the European avant-garde movements transformed modern art. This period in history is marked by dynamic political events that had a deep impact on experimental art and on culture in general. This interaction between poetics and politics makes the first decades of the 20th century the formative period of western and global theater.

Same as: TAPS 167H

TAPS 268H. Poor Theater. 4 Units.
The goal of this class is not to offer a survey of Happenings and other happening-related art of the late twentieth century. Instead, we will use Happenings as a paradigm of "poor theater" and "poor art" - umbrella terms for a number of experimental performance and art practices that emerged in the aftermath of the WWII. We will use the idea of poor theater as an organizing principle in our investigation of the main currents in the experimental performance in the last five decades. The class has a tripartite structure. First we will outline the paradigm of happenings, then trace the origins of Happenings in music, visual arts and theater of the mid twentieth century, and finally look at Happenings' immediate impact, as well as at its ripple effects that continued to reverberate long after the disappearance of this new art form. This course counts as a Writing in the Major course for TAPS in 2016-17.

Same as: TAPS 168H

TAPS 277. Dramatic Writing: The Fundamentals. 4 Units.
Course introduces students to the basic elements of playwriting and creative experimentation for the stage. Topics include: character development, conflict and plot construction, staging and setting, and play structure. Script analysis of works by contemporary playwrights may include: Marsha Norman, Patrick Shanley, August Wilson, Suzan-Lori Parks, Paula Vogel, Octavio Solis and others. Table readings of one-act full length work required by quarter's end.

Same as: CSRE 177, FEMGEN 177, TAPS 177

TAPS 278. Intensive Playwriting. 4 Units.
Intermediate level study of fundamentals of playwriting through an intensive play development process. Course emphasizes visual scripting for the stage and play revision. Script analysis of works by contemporary playwrights may include: Suzan-Lori Parks, Tony Kushner, Adrienne Kennedy, Edward Albee, Maria Irene Fornes and others. Table readings of full length work required by quarter's end.

Same as: CSRE 178B, TAPS 178B

TAPS 279C. Chronicles of Desire: Creative Non-Fiction Writing Workshop. 3-5 Units.
This course emphasizes the study and practice of personal memoir writing and literary journalism. The class will explore those writings that contain a public and private story, navigating an intimate and institutional world. Student writers will serve as public chroniclers whose subjective point of view and experience attempt to provide a truth greater than what the facts can offer.

Same as: CSRE 179C, CSRE 279C, FEMGEN 179C

TAPS 28. Makeup for the Stage. 2 Units.
Techniques of make-up application and design for the actor and artist including corrective, age, character, and fantasy. Emphasis placed on utilizing make-up for development of character by the actor. Limited enrollment.

TAPS 284. Empathy Lab. 5 Units.
This lab-based class examines the ways in which various disciplines and art forms conceive of, and tell stories about, the experiences and stories of others. With permission of instructor.

Same as: ANTHRO 279C, ANTHRO 279D, TAPS 279D

Same as: ANTHRO 379

With permission of instructor.
TAPS 289. Buechner and Wedekind. 3-5 Units.
Modern theatre owes an incalculable debt to two German playwrights: Georg Büchner (1813-1837) and Frank Wedekind (1864-1918). We will read their still-shocking portraits of sex, madness, and social brutality in plays such as Woyzeck and Spring's Awakening, and explore the international journeys these works have made from stage to film and from opera to musical theatre.
Same as: GERMAN 289

TAPS 289A. Interactive Art / Performance Design. 2 Units.
This class is for those who want the experience of designing and creating interactive art and performance pieces for public audiences, using design thinking as the method, and supported by guest speakers, artist studio visits and needfinding trips to music festivals, museums and performances. Drawing on the fields of design, art, performance, and engineering, each student will ideate, design, plan and lead a team to build an interactive art and/or performance piece to be showcased to audience of 5000 at the Frost Music and Art Festival held on the Stanford campus on May 17th 2014. Projects can range from interactive art to unconventional set design, and from site-specific sculpture to immersive performance.
This is a two-quarter long commitment during which students will first learn the design, planning, storyboarding, budgeting, engineering, proposal creation and concept pitching of projects for applying for grants and presenting to funders. The second quarter will concentrate on prototyping, maquette making, testing, team forming, project management, creative leadership, construction, site installation and documentation.
Part one of a two course series: ME 289A&B.
Same as: ME 289A

TAPS 289B. Interactive Art / Performance Creation. 3-4 Units.
This is the continuation of ME289A where students experience the designing and creating of interactive art and performance pieces for public audiences, using design thinking as the method, and supported by guest speakers, artist studio visits and needfinding trips to music festivals, museums and performances. Drawing on the fields of design, art, performance, and engineering, each student will ideate, design, plan and lead a team to build an interactive art and/or performance piece to be showcased to audience of 5000 at the Frost Music and Art Festival held on the Stanford campus on May 17th 2014. Projects can range from interactive art to unconventional set design, and from site-specific sculpture to immersive performance.
During this second quarter students will concentrate on prototyping, maquette making, testing, team forming, project management, creative leadership, construction, site installation and documentation.
Part two of a two course series: ME 289A&B.
Same as: ME 289B

TAPS 29. Theater Performance: Acting. 1-3 Unit.
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.

TAPS 290. Special Research. 1-5 Unit.
Individual project on the work of a playwright, period, or genre.

TAPS 30. Introduction to Theatrical Design. 4 Units.
Introduction to Theatrical Design is aimed at students interested in exploring the fundamentals of design for the stage. Students are introduced to the practical and theoretical basics of design and are challenged to answer the question: What makes good design? Students should expect to try their hand at communicating their ideas visually through research, drawing, sketching and model making. Readings, field trips, guest lecturers and class discussion will complement these projects. This course is intended as a gateway to more specialized courses in set, costume and lighting design and is also an excellent primer for actors, directors and scholars who wish to know more about design. Collaboration will be emphasized. No prior experience in these areas is necessary.

TAPS 31. Introduction to Lighting and Production. 4 Units.
Good visual storytelling begins and ends with good lighting. All visual storytelling forms—from photos to films to stage productions—provide a canvas in which lighting paints the scene. Lighting sets a mood, a tone, and can shape character and stories. This course teaches critical thinking, how to conduct thorough research, practical skills, and a mindfulness for live artforms.

TAPS 311. Performance and Historiography. 4 Units.
This graduate seminar introduces you to advanced methodologies in two key areas of theatre and performance studies research: historiography and ethnography. The course is divided into two sections. The first concentrates on questions of historiography and the archive as they relate to studies of theater, dance, and performance. We will think about how events have been historicized, how absence has been represented, and how bodies are re-figured and remembered, and we will investigate important principles and best practices of performance documentation and historiography. The second part of the course explores the relationship between performance and ethnography. We will discuss different critical perspectives on ethnographic methods and data gathering, including participant-observation fieldwork and interview techniques. This course purposefully blends theory and practice, connecting philosophical discussions to concrete case studies, field trips, and your own research practices. In this spirit, you will also be encouraged to conduct research and present findings in different modes and media.

TAPS 313. Performance and Performativity. 1-4 Unit.
Same as: ENGLISH 313, FEMGEN 313

TAPS 314. Performing Identities. 4 Units.
This course examines claims and counter-claims of identity, a heated political and cultural concept over the past few decades. We will consider the ways in which theories of performance have offered generative discursive frameworks for the study of identities, variously shaped by vectors of race, gender, sexuality, religion, class, nation, ethnicity, among others. How is identity as a social category different from identity as a unique and personal attribute of selfhood? Throughout the course we will focus on the inter-locking ways in which certain dimensions of identity become salient at particular historical conjunctures. In addition, we will consider the complex discourses of identity within transnational and historical frameworks. Readings include Robin Bernstein, Ann Pellegrini, Tavia Nyong'o, Jose Munoz, Michael Taussig, Wendy Brown, Talal Asad, Jasbir Puar, among others.
Same as: CSRE 314, FEMGEN 314

TAPS 315. Dramaturgy. 4 Units.
In this seminar, we will take the conventional idea of dramaturgy for narrative performance as developed in Western European theater since the enlightenment, and investigate its relation to non-narrative forms of performance in 20th and 21st (performance art, conceptual dance). Further, we will use dramaturgical procedures for the study of identities, variously shaped by vectors of race, gender, sexuality, religion, class, nation, ethnicity, among others. How is identity as a social category different from identity as a unique and personal attribute of selfhood? Throughout the course we will focus on the inter-locking ways in which certain dimensions of identity become salient at particular historical conjunctures. In addition, we will consider the complex discourses of identity within transnational and historical frameworks. Readings include Robin Bernstein, Ann Pellegrini, Tavia Nyong'o, Jose Munoz, Michael Taussig, Wendy Brown, Talal Asad, Jasbir Puar, among others.
TAPS 319. Modern Theatre. 1-5 Unit.
Modern theatre in Europe and the US, with a focus on the most influential works from roughly 1880 to the present. What were the conventions of theatrical practice that modern theatre displaced? What were the principal innovations of modern playwriting, acting, stage design, and theatrical architecture? How did modern theatrical artists wrestle with the revolutionary transformations of the modern age? Plays by Büchner, Ibsen, Strindberg, Shaw, Chekhov, Wilde, Wedekind, Treadwell, Pirandello, Brecht, O’Neill, Beckett, Smith, Parks, and Nottage.
Same as: GERMAN 119, GERMAN 319, TAPS 119

This course-series brings together leading scholars with critically-acclaimed artists, local teachers, youth, and community organizations to consider the complex relationships between culture, knowledge, pedagogy and social justice. Participants will examine the cultural meaning of knowledge as “the 5th element” of Hip Hop Culture (in addition to MCing, DJing, graffiti, and dance) and how educators and cultural workers have leveraged this knowledge for social justice. Overall, participants will gain a strong theoretical knowledge of culturally relevant and culturally sustaining pedagogies and learn to apply this knowledge by engaging with guest artists, teachers, youth, and community youth arts organizations.
Same as: AFRICAAM 32, AMSTUD 32, CSRE 32A, EDUC 32, EDUC 432

TAPS 321. Proseminar. 3-5 Units.
Workshop. Open to graduate and undergraduate students. Prepares PhD students for the academic profession by honing skills in conference presentations, job market, and scholarly publications. Also offered to undergraduates to help prepare them for careers in theater.

TAPS 32F. Godiva to Gaga: A Survey of Western Fashion and Societal Implications. 4 Units.
The evolution of fashion and costume with an emphasis on the relationship between social, cultural, and political events and clothing style. Attention to major designers and creators and their shaping of resultant fashion and artistry in clothing.

TAPS 33. Introduction to Technical Theater and Production. 2-3 Units.
A fun, collaborative, hands-on course subjecting students to the basics of scenery, props, painting, rigging, sound, lighting, costumes, and other production elements used in theater. This course is good for all types of theater students interested in producing theater at Stanford and beyond.

TAPS 335. Introduction to Graduate Production. 1 Unit.
This course introduces first-year TAPS PhD student to the TAPS production process and resources. Meetings will be scheduled ad hoc.

TAPS 336. Comprehensive 1st Year Exam. 2 Units.
Required course for first-year Ph.D. students in Theater & Performance Studies. Credits for work toward the Comprehensive 1st-year Exam taken in late February or Early March.

TAPS 34. Stage Management Techniques. 3 Units.
The production process, duties, and responsibilities of a stage manager. Skills needed to stage manage a production.

TAPS 341E. English Drama Before Shakespeare. 5 Units.
English dramatic and theatrical culture from the mystery cycles of the late medieval period to the establishment of professional playhouses in late sixteenth-century London. Different dramatic genres (interludes, moralities, farces, tragedies, comedies, histories, pastoral plays), performance venues (streets, households, inns, schools, universities, court, playhouses), and dramatic traditions (classical, native, continental European) will be represented. Authors (of those who have names) range from Medwall, Skelton, Heywood, Preston, and Edwards to Lyly, Kyd, Greene, Peele, and Marlowe.

TAPS 344A. Gender and Performance. 5 Units.
This seminar seeks to investigate relationships between performance, gender, and the body through a discussion of embodiment, body cultures, queerness, desire, representation. Through a weekly engagement with film texts from across the world as well as theoretical perspectives on gender and performance in various geo-political contexts, we will explore the intersections of gender with race, class, national discourse, and performance traditions. The seminar is conceived to be interdisciplinary and participants are encouraged to introduce and work with texts from other disciplines, including visual arts, theatre, dance, literature etc. No prior engagement with film studies is required. Screening times may range from 90 to 180 minutes.
Same as: FEMGEN 434, FILMSTUD 434, MUSIC 434

TAPS 350V. The Idea of Virtual Reality. 4 Units.
What is virtual reality and where is it heading? Was there VR before digital technology? What is the value of the real in a virtual culture? How, where, and when do we draw the line between the virtual and the real, the live and the mediated today? Concentrating on three aspects of VR simulation, immersion, and interactivity this course will examine recent experiments alongside a long history of virtual performance, from Plato’s Cave to contemporary CAVEs, from baroque theatre design to Oculus Rift.
Same as: TAPS 150V

TAPS 351. Great Books: Dramatic Traditions. 4 Units.
The most influential and enduring texts in the dramatic canon from Sophocles to Shakespeare, Chekhov to Soyinka. Their historical and geopolitical contexts. Questions about the power dynamics involved in the formation of canons. This course counts as a Writing in the Major course for TAPS in 2016-17.

TAPS 353. Representation and Theatre Culture in 20th Century France. 5 Units.
This course will examine some major French playwrights such as Alfred Jarry, Eugène Ionesco, Samuel Beckett, Jean Genet, Jean Tardieu, Albert Camus or Jean Anouilh in their global cultural environment. Discussion in English; French majors read in French.
Same as: FRENCH 210

TAPS 356. Performing History: Race, Politics, and Staging the Plays of August Wilson. 4 Units.
This course purposefully and explicitly mixes theory and practice. Students will read and discuss the plays of August Wilson, the most celebrated and most produced contemporary American playwright, that comprise his 20th Century History Cycle. Class stages scenes from each of these plays, culminating in a final showcase of longer scenes from his work as a final project.
Same as: AFRICAAM 156, TAPS 156

TAPS 356A. Warhol: Painting, Photography, Performance. 4 Units.
This course focuses on the career of Andy Warhol as a means to consider the broader history of American art and culture since 1950. It examines little-studied aspects of Warhol’s visual production (e.g. his career as a commercial artist in the 1950s and his everyday photographs of the 1970s and 1980s) alongside his now-canonical Pop paintings of the 1960s. Warhol’s critical and scholarly reception will be scrutinized in detail, as will published interviews of and writings by the artist. Finally, we will consider Warhol’s legacy and wide-ranging influence on American culture in the decades since his death in 1987.
Same as: ARTHIST 156A, ARTHIST 356A, TAPS 156A

TAPS 356T. Intro to Psychoanalysis as a Critical Method. 3-5 Units.
Primary reading in Freud, Lacan, Laplanche, Irigaray and Kristeva. Secondary readings in film theory (Mulvey to Silverman), art history (Bryson, Bersani) and poststructuralism (Derrida, Foucault, Butler).
Same as: ENGLISH 356T
TAPS 357. World Drama and Performance. 4 Units.
This course takes up a geographically expansive conversation by looking at modern and contemporary drama from nations including Ghana, Egypt, India, Argentina, among others. Considering influential texts from the Global South will also enable us to explore a range of themes and methodologies that are radically re-shaping the field of Performance Studies. We will examine the relationship between colonialism and globalization, empire and capital, cosmopolitanism and neoliberalism. Re-situating our perspective from the Global South and the non-western world, we will provincialize Europe and probe the limits of its universalizing discourses.
Same as: TAPS 170

TAPS 359. The Other Body/The Body Other. 4 Units.
Writing creatively through critical thinking. Writing critically through creative imagination. Advanced Creative/Critical Writing course, designed for those "other" creative writers and thinkers who want to use language in original, innovative and embodied introspective ways to respond to (and from) non-dominant cultures, themes and identities. All genres. Readings, performances, films assigned to provoke an(other) response. Permission of Instructor.

TAPS 360H. Performance and Gender. 3-5 Units.
The intersectionality of race, sex, gender, and class in the formation of gendered performance. Readings from the work of Judith Butler, Eve Sedgwick, David Savran, Judith Halberstam, and David Eng. Case studies include: M. Butterfly, The Crying Game, Paris is Burning, Angels in America, and American Idiot.
Same as: FEMST 164, FEMST 364, TAPS 164H

TAPS 363T. Queer Art and Performance. 4-5 Units.
Examines the late 19th, 20th and 21st century forms of performance—including examples from drama, theater, cabaret, and performance art—through the perspectives of contemporary critical gender and queer theories. Texts and movements range from early avant-garde (Dada, Futurism) to gay and lesbian drama (Lillian Hellmann, Joe Orton, Tony Kushner) to post-liberation queer performance and video (Split Britches, Carmelita Tropicana, Kalup Linzy). Theorists include Judith Butler, Michel Foucault, and Eve Kosofsky Sedgwick.
Same as: TAPS 164T

TAPS 367. Performance Making. 4 Units.
A studio course focused on creative processes and generating original material. Students will be encouraged to think critically about the relationship between form and content exploring the possibilities of site specific gallery and theatre settings. Students will reflect throughout on the types of contact and communication uniquely possible in the live moment, such as interaction or the engagement of the senses. The emphasis is on weekly experimentation in the creation of short works rather than on a final production.
Same as: TAPS 171

TAPS 371. Performance Making. 4 Units.
A creative workshop offering a range of generative exercises and techniques in order to devise, compose and perform original works. Students will explore a variety of texts (plays, poems, short stories, paintings) and work with the body, object and site. Students will be encouraged to think critically about various compositional themes and ideas including: the relationship between form and content, aesthetics, space, proximity, and audience. Students will work independently and collaboratively creating original performances.
Same as: TAPS 101P

TAPS 371P. Theater and Performance Making. 4 Units.
This course focuses on the actor-director dialogue. We will work with actors and directors developing approaches to collaboration that make the actor-director dialogue in theater.
Same as: TAPS 170B

TAPS 375. World Drama and Performance. 4 Units.
This course takes up a geographically expansive conversation by looking at modern and contemporary drama from nations including Ghana, Egypt, India, Argentina, among others. Considering influential texts from the Global South will also enable us to explore a range of themes and methodologies that are radically re-shaping the field of Performance Studies. We will examine the relationship between colonialism and globalization, empire and capital, cosmopolitanism and neoliberalism. Re-situating our perspective from the Global South and the non-western world, we will provincialize Europe and probe the limits of its universalizing discourses.
Same as: TAPS 170

TAPS 376. Projects in Performance. 4 Units.
Creative projects to be determined in consultation with Drama graduate faculty and production advisor.

TAPS 377. Graduate Directors’ Staged Reading Project. 2 Units.
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.

TAPS 379. Chicano & Chicana Theater: Politics In Performance. 4 Units.
This is a practicum course, where the basic tenets and evolving political and philosophies of Chicano and Latin American liberationist theater are examined through direct engagement with its theatrical forms, including, social protest & agit-prop, myth & ritual, scripting through improvisation, in-depth character and solo work, collective conceptualization and more. The course will culminate in an end-of-the quarter play performance in the Nitery Theater (Old Union) and at a Mission District theater in San Francisco.
Same as: CHILATST 179
TAPS 379A. Empathy Lab II: The Potential of Anthropology for the 21st Century. 1-5 Unit.
This interdisciplinary arts/anthropology lab class will study and practice methods from performing arts to expand our understandings of cultural contact and develop methods of thinking more expansively about the creative elements and possibilities for ethnographic fieldwork and critical cultural studies. Prerequisite, by instructor consent.
Same as: ANTHRO 379A

TAPS 39. Theater Crew. 1-3 Unit.
For students working backstage, on run crew, or in the theater shops on TAPS department productions. Night and weekend time required. Pre-approval from Laxmi Kumaran (laxmik@stanford.edu) required for enrollment.

TAPS 390. Directed Reading. 1-6 Unit.
Students may take directing reading only with the permission of their dissertation advisor. Might be repeatable for credit twice for 6 units total.

TAPS 390D. Small Project Stage Management. 2-4 Units.
For students Stage Managing a TAPS Senior Project or Assistant Stage Managing a TAPS department production. Pre-approval by Laxmi Kumaran (laxmik@stanford.edu) required for enrollment.

TAPS 41N. Inventing Modern Theatre: Georg Büchner and Frank Wedekind. 3 Units.
The German writers Georg Büchner (1813-1837) and Frank Wedekind (1864-1918). Many of the most important theater and film directors of the last century, including Max Reinhardt, G. W. Pabst, Orson Welles, Robert Wilson, and Werner Herzog, have wrestled with their works, as have composers and writers from Alban Berg and Bertolt Brecht through Christa Wolf and Thalia Field. Rock artists as diverse as Tom Waits, Lou Reed, Duncan Sheik, and Metallica have recently rediscovered their urgency. Reading these works in translation and examining artistic creations they inspired. Classroom discussions and written responses; students also rehearse and present in-class performances of excerpts from the plays. The aim of these performances is not to produce polished stagings but to creatively engage with the texts and their interpretive traditions. No previous theatrical experience required.

TAPS 42. Costume Construction. 2 Units.
Course will cover the basics of costume and garment construction. Includes hand and machine skills as well as basic patterning ideas that may be applied to more advanced projects. Lecture/Lab.

TAPS 60. Singing: How it’s done, how to learn to do it, and how to work with people who do it.. 1 Unit.
A weekly lecture course for singers, pianists, directors, conductors, and anyone who is interested in the art and craft of the voice. Students will learn about the vocal instrument, how to use it efficiently and keep it healthy, how to lead and participate in vocal productions and ensembles of all periods and styles. Ability to sing and/or read music is not required; this is not a voice class. Required readings. Taught by Music Department Faculty; coordinated by Wendy Hillhouse. Same as: MUSIC 60

TAPS 802. TGR Dissertation. 0 Units.
(Staff)