

# THEATER AND PERFORMANCE STUDIES

Courses offered by the Department of Theater and Performance Studies are listed on the Stanford Bulletin's ExploreCourses web site under the subject codes TAPS (<https://explorecourses.stanford.edu/search/?q=TAPS&view=catalog&page=0&catalog=71&filter-term-Autumn=on&filter-term-Winter=on&filter-term-Spring=on&filter-term-Summer=on&filter-coursestatus-Active=on&collapse=&filter-catalognumber-TAPS=on>) and DANCE (<https://explorecourses.stanford.edu/search/?q=DANCE&view=catalog&page=0&catalog=71&filter-term-Autumn=on&filter-term-Winter=on&filter-term-Spring=on&filter-term-Summer=on&filter-coursestatus-Active=on&collapse=&filter-catalognumber-DANCE=on&filter-catalognumber-DANCE=on>).

## Mission of the Undergraduate Program in Theater and Performance Studies

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

## Learning Outcomes (Undergraduate)

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

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

## Mission of the Graduate Program in Theater and Performance Studies

The mission of the graduate program in Theater and Performance Studies (TAPS) is to educate students who work on the leading edge of both scholarly and performance practice. The Ph.D. program includes the study of critical theory, dramatic literature, performance theory, theater history, and performance making. Graduate students complete a program with a rigorous study of critical theory, textual history, elements of production (directing, acting, choreography, writing, and design) and embodied research.

## Learning Outcomes (Graduate)

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

## Bachelor of Arts in Theater and Performance Studies

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

### Suggested Preparation for the Major

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

## Degree Requirements

The following chart is an outline of the TAPS major degree requirements. All majors must choose a major concentration in either Acting or Theater-Making. Specific requirements for these concentrations can be found in subsequent sections.

	<b>Units</b>
TAPS 1 Introduction to Theater and Performance Studies	4
16 units in Theater and Dance Studies	16
18 units in Practicum	18
8 units in Production	8
10 units of Electives	10
TAPS 200 Senior Project	4
<b>Total Units</b>	<b>60</b>

Note: A course may be listed in more than one area; however, each course can only satisfy one major requirement. There is no double credit for a course.

## Concentrations

All TAPS majors are required to select a concentration in Acting or Theater-Making. General guidance on course sequencing is available from the TAPS Director of Undergraduate Studies, Samer Al-Saber; the coordinator of the Acting concentration, Amy Freed; and the coordinator of the Theater-Making concentration, Michael Rau.

### Acting

The Acting concentration develops students' skills in acting for the theater and related performance contexts. In practicum classes, students enhance their creative abilities under the guidance of teaching artists. Students also complete complementary coursework in theater and performance studies and are encouraged to explore playwriting, directing, and/or devising in order to expand their exposure to major ideas and approaches in the field. Students in this concentration are encouraged to take the required courses TAPS 120A Acting I: Fundamentals of Acting, TAPS 121V Voice for the Actor, and TAPS 127 Movement for the Actor early in the major as a gateway for their further technique classes.

	<b>Units</b>
<b>1. Core</b>	<b>4</b>
TAPS 1 Introduction to Theater and Performance Studies (Must be taken for a letter grade.)	4
<b>2. Theater and Dance Studies <sup>1</sup></b>	<b>16</b>
TAPS 11 Introduction to Dance Studies	4
TAPS 11N Dramatic Tensions: Theater and the Marketplace	4
TAPS 12N To Die For: Antigone and Political Dissent	4
TAPS 13N Law and Drama	4

TAPS 40N	Family Drama: American Plays about Families
TAPS 89N	Literature of Adoption
TAPS 108	Introduction to Feminist, Gender, and Sexuality Studies
TAPS 151	Dramaturgy
TAPS 153P	Black Artistry: Performance in the Black Diaspora
TAPS 164	Race and Performance
TAPS 165	Introduction to Comparative Studies in Race and Ethnicity
TAPS 167	Introduction to Greek Tragedy: Gods, Heroes, Fate, and Justice
TAPS 169R	Reality TV and American Society
TAPS 180Q	Noam Chomsky: The Drama of Resistance
DANCE 196	Dancing Black: Embodying the African Diaspora in the United States and the Caribbean
TAPS 252	Objects and Things: Theater, Performance, and Material Culture
<b>3. Practicum</b>	<b>18</b>
TAPS 120A	Acting I: Fundamentals of Acting (Gateway, Required)
TAPS 121V	Voice for the Actor (Required)
TAPS 127	Movement for the Actor (Required)
TAPS 60	How We Sing: The Voice, How It Functions, and the Singer's Mind
TAPS 103	Beginning Improvising
TAPS 104	Intermediate Improvisation
TAPS 115A	Vocal Audition for Musical Theater: Acting and Singing Technique for Musical Theater Auditions
TAPS 120B	Acting II: Advanced Acting
TAPS 122P	Undergrad Performance Project
TAPS 122M	Main Stage Theater Project
TAPS 124D	Acting for Non-Majors
TAPS 125S	Shakespeare Now: An Actor's Lab
TAPS 127W	Introduction to Clown
TAPS 128	Acting Intensive: On Camera Acting Technique
TAPS 183C	Interpretation of Musical Theater Repertoire
TAPS 183E	Singing for Musicals
TAPS 184C	Dramatic Vocal Arts: Songs and Scenes Onstage
<b>4. Production</b>	<b>8</b>
TAPS 34	Stage Management Techniques (Required)
TAPS 39	Theater Crew (Required)
TAPS 134	Stage Management Project (Required)
<b>5. Electives</b> <sup>2</sup>	<b>10</b>
<b>6. Capstone Project</b> <sup>3</sup>	<b>4</b>
TAPS 200	Senior Project
<b>Total Units</b>	<b>60</b>

Note: Refer to Past Bulletins (<https://exploreddegrees.stanford.edu/archive/#text>) to review courses that fulfilled the requirements above that were offered in previous years.

- One of the courses completed for this requirement must be a Writing in the Major course. In 2019-20 the Writing in the Major courses are:
  - TAPS 11 Introduction to Dance Studies
  - TAPS 153P Black Artistry: Performance in the Black Diaspora
  - TAPS 264S Race, Gender, Justice
- All courses in TAPS and DANCE qualify as electives. 4 units of ITALIC or SLE can also count as electives.
- 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, such as directing a play, devising an original piece with a group, writing a script, choreographing a dance, designing a set, lights or costume for a show, creating a solo, acting a major role, writing an essay, or another creative enterprise agreed upon with advisors. 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 enroll in 4 units of credit for senior projects through TAPS 200 Senior Project. Students pursuing senior projects must submit an adviser-approved proposal to the Production Manager, to be approved by the Artistic Director and Director of Undergraduate Studies no later than the end of Spring Quarter of the junior year.

## Theater-Making

This concentration develops students' creative skills in theater-making. The theater-making concentration reflects the collaborative interdisciplinary nature of theater practice, with rich partnerships and dialogues between the crafts of directing, playwriting, producing, design and stagecraft. Students learn skills to build original theater productions. The disciplines grouped under this concentration offer a broad cross-section of theater-making skills and approaches. Students in this concentration are encouraged to take the required courses TAPS 30 Introduction to Theatrical Design and TAPS 101P Theater and Performance Making early in the major as a gateway for their further studies.

	<b>Units</b>
<b>1. Core</b>	<b>4</b>
TAPS 1	Introduction to Theater and Performance Studies (Must be taken for a letter grade.)
<b>2. Theater and Dance Studies</b> <sup>1</sup>	<b>16</b>
TAPS 11	Introduction to Dance Studies
TAPS 11N	Dramatic Tensions: Theater and the Marketplace
TAPS 12N	To Die For: Antigone and Political Dissent
TAPS 13N	Law and Drama
TAPS 40N	Family Drama: American Plays about Families
TAPS 89N	Literature of Adoption
TAPS 108	Introduction to Feminist, Gender, and Sexuality Studies
TAPS 151	Dramaturgy
TAPS 153P	Black Artistry: Performance in the Black Diaspora
TAPS 165	Introduction to Comparative Studies in Race and Ethnicity
TAPS 164	Race and Performance
TAPS 167	Introduction to Greek Tragedy: Gods, Heroes, Fate, and Justice
TAPS 169R	Reality TV and American Society
TAPS 180Q	Noam Chomsky: The Drama of Resistance
DANCE 196	Dancing Black: Embodying the African Diaspora in the United States and the Caribbean

TAPS 252	Objects and Things: Theater, Performance, and Material Culture	
<b>3. Practicum</b>		<b>18</b>
TAPS 30	Introduction to Theatrical Design (Gateway, Required)	
TAPS 101P	Theater and Performance Making (Gateway, Required)	
TAPS 31	Introduction to Lighting and Production	
TAPS 33	Introduction to Technical Theater and Production	
TAPS 119M	Special Topics: multi-hyphenate // liberating our artistic selves.	
TAPS 122M	Main Stage Theater Project	
TAPS 122P	Undergrad Performance Project	
TAPS 133	Set Design	
TAPS 135M	Introduction to Multimedia Production	
TAPS 136P	Introduction to Producing	
TAPS 136V	Design for Movement & Music	
TAPS 170A	The Director's Craft	
TAPS 177	Dramatic Writing: The Fundamentals	
TAPS 174	Digital Theater-Making: Creative Code and Performance	
TAPS 178C	Playwriting Workshop	
Up to 4 units of an acting class may count towards this requirement as well.		
With the approval of the Director of Undergraduate Studies, students may be able to count a limited number of the following special research or independent study courses towards the practicum requirement:		
TAPS 39	Theater Crew	
TAPS 134	Stage Management Project	
TAPS 140	Introduction to Projects in Theatrical Production	
TAPS 190	Special Research	
TAPS 231	Advanced Stage Lighting Design	
TAPS 232	Advanced Costume Design	
TAPS 233	Advanced Scene Design	
<b>4. Production</b>		<b>8</b>
TAPS 34	Stage Management Techniques (Required)	
TAPS 39	Theater Crew (Required)	
TAPS 134	Stage Management Project (Required)	
<b>5. Electives</b> <sup>2</sup>		<b>10</b>
<b>6. Capstone Project</b> <sup>3</sup>		<b>4</b>
TAPS 200	Senior Project	
<b>Total Units</b>		<b>60</b>

Note: Refer to Past Bulletins (<https://exploreddegrees.stanford.edu/archive/#text>) to review courses that fulfilled the requirements above that were offered in previous years.

<sup>1</sup> One of the courses completed for this requirement must be a Writing in the Major course. In 2019-20 the Writing in the Major courses are:

- TAPS 11 Introduction to Dance Studies
- TAPS 153P Black Artistry: Performance in the Black Diaspora
- TAPS 264S Race, Gender, Justice

<sup>2</sup> All courses in TAPS and DANCE qualify as electives. 4 units of ITALIC or SLE can also count as electives.

<sup>3</sup> 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, such as directing a play, devising an original piece with a group, writing a script, choreographing a dance, designing a set, lights or costume for a show, creating a solo, acting a major role, writing an essay, or another creative enterprise agreed upon with advisors. 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 enroll in 4 units of credit for senior projects through TAPS 200 Senior Project. Students pursuing senior projects must submit an adviser-approved proposal to the Production Manager, to be approved by the Artistic Director and Director of Undergraduate Studies no later than the end of Spring Quarter of the junior year.

## Honors Program

For a select number of students, the department confers the degree of Bachelor of Arts with Honors in Theater and Performance Studies. To qualify for departmental honors, students must meet the following requirements in addition to the other requirements of the TAPS major:

1. Applying to the honors program involves a written application, including a project proposal and transcript, which establishes the student's work to date in the department and outlines the area of research that the student wishes to pursue. Students must have at least an overall University GPA of 3.3 and a 3.5 GPA in courses counting towards the major.
2. Students must have completed a significant portion of their major coursework before enrolling in honors. It is recommended that students have taken courses that have prepared them for advanced study in the proposed area of research.
3. Students enroll in TAPS 202 Honors Thesis, which is worth four units total. Students need to enroll in this course each quarter during the senior year (1 unit in Autumn; 1 unit in Winter; 2 units in Spring). It is graded S/NC (grade determined by the student's adviser).
4. The honors thesis (described below) is due on May 15th in the Spring quarter and is double-marked by the primary adviser and one other Stanford faculty member.
5. Entry into the honors program does not guarantee an honors degree. The final decision to confer an honors degree is made by the student's thesis adviser upon evaluating the quality of the thesis.

## Honors Thesis

There are two ways to undertake an honors thesis. The first is to write a 40-50 page essay, presenting research on an important issue or subject of the student's choice. The second option is for a student to use their involvement in a creative project as a case study. In this situation, the honors thesis critically analyzes the creative work. Typically, the creative project is the student's capstone, but subject to the advisor's approval, a student may be able to write on a substantial creative project other than the capstone. This essay is shorter (about 30 pages) because the creative work constitutes part of the honors project. Students are expected to work consistently throughout the year with their adviser, whom they identify at the time of application. Advisors can be selected from Academic Council faculty or artists-in-residence.

## Minor in Theater and Performance Studies

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

All minors must complete 30 units in a chosen concentration in Theater and Performance Studies or Dance. Specific requirements for these concentrations can be found in subsequent sections. Each course can only satisfy one minor requirement. A student may petition to the Director

of Undergraduate Studies Samer Al-Saber to have additional courses offered by the department count towards the requirements. The minor is declared in Axxs.

## Degree Requirements

### Theater and Performance Studies Concentration

	Units
<b>1. Core</b>	<b>4</b>
TAPS 1 Introduction to Theater and Performance Studies (Must be taken for a letter grade.)	
<b>2. Theater and Dance Studies</b>	<b>4</b>
TAPS 11 Introduction to Dance Studies	
TAPS 11N Dramatic Tensions: Theater and the Marketplace	
TAPS 12N To Die For: Antigone and Political Dissent	
TAPS 13N Law and Drama	
TAPS 40N Family Drama: American Plays about Families	
TAPS 89N Literature of Adoption	
TAPS 108 Introduction to Feminist, Gender, and Sexuality Studies	
TAPS 151 Dramaturgy	
TAPS 164 Race and Performance	
TAPS 165 Introduction to Comparative Studies in Race and Ethnicity	
TAPS 167 Introduction to Greek Tragedy: Gods, Heroes, Fate, and Justice	
TAPS 169R Reality TV and American Society	
TAPS 180Q Noam Chomsky: The Drama of Resistance	
DANCE 196 Dancing Black: Embodying the African Diaspora in the United States and the Caribbean	
TAPS 201 Theater History	
TAPS 252 Objects and Things: Theater, Performance, and Material Culture	
<b>3. Production</b>	<b>1</b>
TAPS 39 Theater Crew	
<b>4. Practicum</b> <sup>1</sup>	<b>7</b>
<b>5. Electives</b> <sup>2</sup>	<b>14</b>
<b>Total Units</b>	<b>30</b>

Note: Refer to Past Bulletins (<https://exploreddegrees.stanford.edu/archive/#text>) to review courses that fulfilled the requirements above that were offered in previous years.

<sup>1</sup> All theater and dance practice classes (such as those in acting, design, playwriting, directing, and dance practice) may count towards this requirement.

<sup>2</sup> All courses in TAPS and DANCE qualify as electives.

### Dance Concentration

The Dance concentration offers diverse approaches to dance as a performing art, cultural practice, political act, and embodiment of ideology and beliefs. The minor requirements integrate academic and creative studio work to help students develop a command of dance as an art form and as a subject of critical inquiry. Students study a range of techniques grounded in Western dance practices as well as a variety of global dance forms, and have regular opportunities to perform, choreograph, and collaborate. Guidance on course sequencing is available from the TAPS Director of Undergraduate Studies, Samer Al-Saber and/or from the coordinator of the Dance concentration, Aleta Hayes. Students in this concentration are encouraged to take the required

course DANCE 11 Introduction to Dance Studies early in the major as a gateway for their further studies.

	Units
<b>1. Core</b>	<b>4</b>
DANCE 11 Introduction to Dance Studies (Must be taken for a letter grade.)	
or TAPS 1 Introduction to Theater and Performance Studies	
<b>2. Theater and Dance Studies</b>	<b>4</b>
TAPS 11N Dramatic Tensions: Theater and the Marketplace	
TAPS 12N To Die For: Antigone and Political Dissent	
TAPS 13N Law and Drama	
TAPS 40N Family Drama: American Plays about Families	
TAPS 89N Literature of Adoption	
TAPS 108 Introduction to Feminist, Gender, and Sexuality Studies	
TAPS 151 Dramaturgy	
TAPS 164 Race and Performance	
TAPS 165 Introduction to Comparative Studies in Race and Ethnicity	
TAPS 167 Introduction to Greek Tragedy: Gods, Heroes, Fate, and Justice	
TAPS 180Q Noam Chomsky: The Drama of Resistance	
DANCE 196 Dancing Black: Embodying the African Diaspora in the United States and the Caribbean	
TAPS 252 Objects and Things: Theater, Performance, and Material Culture	
<b>3. Production</b>	<b>1</b>
TAPS 39 Theater Crew	
<b>4. Dance Practice</b> <sup>1</sup>	<b>7</b>
<b>5. Electives</b> <sup>2</sup>	<b>14</b>
<b>Total Units</b>	<b>30</b>

Note: Refer to Past Bulletins (<https://exploreddegrees.stanford.edu/archive/#text>) to review courses that fulfilled the requirements above that were offered in previous years.

<sup>1</sup> Minimum 7 units of dance practice in technique, choreography, and performance are required. At least three classes chosen from a specific dance form (e.g. Contemporary, Modern, Jazz, Hip-Hop, Ballet, or Social), and the attainment of intermediate or advanced level. At least two classes in a style other than the student's primary chosen dance form.

<sup>2</sup> All courses in TAPS and DANCE qualify as electives.

## Doctor of Philosophy in Theater and Performance Studies

The mission of the graduate program in Theater & Performance Studies (TAPS) is to educate students who work on the leading edge of both scholarly and performance practice. The Ph.D. program includes the study of critical theory, dramatic literature, performance theory, theater history, and performance making. Graduate students receive a rigorous education in scholarly and creative practice that encompasses elements of production (directing, acting, choreography, and/or design).

### Admission

Applicants for the Ph.D. program can visit our Theater and Performance Studies (<http://taps.stanford.edu/phd.html>) web site for information.

Online graduate applications are available at the Office of Graduate Admissions (<http://gradadmissions.stanford.edu>) web site. All applicants must submit the following as part of their application: statement of purpose, three recommendations, artistic statement, summary of production experience and resume/CV, and a sample of written work (one or two papers no more than 25 pages long). The GRE is not required. An invitation to interview may be extended by the end of January. Graduate students in the Department of Theater and Performance Studies begin study in Autumn Quarter of each academic year; there are no mid-year admissions.

## University Degree Requirements

University requirements for the Ph.D. are described in the "Graduate Degrees (<http://stanford.edu/dept/registrar/bulletin/4901.htm>)" section of this bulletin.

## Degree Requirements

### Units and Course Requirements

Stanford Ph.D. students must complete a minimum of 135 units of graduate courses and seminars in support of the degree. Within the 135 unit minimum, TAPS Ph.D. students must complete the following:

	Units
<b>REQUIRED COURSES</b>	
<b>Core Seminars</b>	<b>17</b>
TAPS 301	World Theater History <sup>1</sup>
TAPS 311	Performance and Historiography
TAPS 313	Performance and Performativity
TAPS 314	Performing Identities
<b>TAPS Workshops</b>	<b>12</b>
TAPS 371P	Theater and Performance Making <sup>2</sup>
TAPS 372	Directing Workshop: The Actor-Director Dialogue <sup>2</sup>
TAPS 376	Projects in Performance <sup>3</sup>
<b>Production Requirement</b>	<b>1</b>
TAPS 335	Introduction to Graduate Production
<b>Elective Seminars</b>	<b>20</b>
At least five additional graduate seminars (for a minimum total of 20 units) within the Department of Theater and Performance Studies to be worked out with the advisor.	
<b>Total Units</b>	<b>50</b>

<sup>1</sup> TAPS 301 World Theater History is a two-quarter required course in which students enroll for two units in Autumn and two units in Winter.

<sup>2</sup> In the first year students take TAPS 371P Theater and Performance Making, which focuses on generating original creative work through a range of techniques. TAPS 372 Directing Workshop: The Actor-Director Dialogue is also usually taken in the first year.

<sup>3</sup> TAPS 376 Projects in Performance is taken in the second year. In 2020-21 only, second-year students who are not participating in graduate repertory are permitted to substitute another TAPS course for TAPS 376.

Note: All substitutions to the required courses must be in the department and approved by the Director of Graduate Studies in response to a written request by the student. Students are allowed to take up to 6 units of TAPS 390 Directed Reading, to count towards the 135 units required for graduation.

### Language Requirement

The student must demonstrate reading knowledge of one foreign language in which there is a major body of dramatic literature. The language requirement must be met before the student can be advanced

to candidacy. The language requirement may be fulfilled in any of the following ways:

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

### Assistantships

Students must participate in seven quarters of assistantship in Theater and Performance Studies:

*Research Assistantship:* Three quarters of supervised RA-ship at half time with faculty members are required. Generally, this requirement is fulfilled in the third year.

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

### Examinations

Students must successfully complete three examinations (comprehensive, qualifying, and department oral) by the end of the first three years of study at Stanford. As these are considered critical milestones indicating satisfactory academic progress, each student must pass their relevant Exam (whether First-Year, Second-Year, or Third-Year) in order to advance in the TAPS Ph.D. program. Failure to pass a required Exam will result in the student not making satisfactory progress and may result in the student's dismissal from the program.

*First-Year Comprehensive Exam:* The First-Year Comprehensive Exam is taken within the context of a required seminar, TAPS 301 World Theater History. This is a two-quarter required course in which students enroll for two units in Autumn and two units in Winter. The exam itself takes place at the end of Winter quarter. The format of the exam is that students receive prompts for writing argument-driven essays, roughly 8-10 pages each. These essays should demonstrate skills of close reading and historically rigorous analysis, and the ability to synthesize multiple source materials.

*Second-Year Qualifying Exam:* The qualifying examination consists of a 25-30 page essay on a pre-1900 historical topic, relevant to the field of Theater and Performance Studies. The student selects a TAPS faculty adviser to guide them through the writing process. The essay is due to the Student Services Officer in the 8th week of Autumn Quarter. The Graduate Studies Committee selects two additional TAPS faculty readers who evaluate and provide readers' reports for the student. The student substantially revises and resubmits the essay in the third week of Spring Quarter. Evaluation criteria include clarity of expression, ability to undertake original historical research, and capacity to sustain a persuasive argument. The readers, together with the adviser, evaluate the revised essay and determine if the exam constitutes a pass. The performance project is completed in the Winter Quarter. A faculty adviser works with the student throughout Autumn and Winter quarters on the production and attends a combination of dress rehearsals or final performances as part of the evaluation. After the performance, the student participates in a *viva voce*, or talk-back, with the supervising faculty. Students register for TAPS 376 Projects in Performance for 4 units while completing their performance project.

*Third-Year Department Oral Exam:* This exam is based on a literature review and annotations for three reading lists created by the student in consultation with the three faculty members with whom they meet about their readings. The form of the exam is an opening 20 minute overview

by the student integrating the readings followed by questions from the committee about the reading lists.

### Admission to Candidacy

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

### Dissertation Prospectus

The dissertation prospectus must be approved by the candidate's adviser and by the departmental Graduate Studies Committee two quarters after taking the department oral. This should be done in, or before, the autumn quarter of the fourth year. Within 30 days of approval, a student should schedule a prospectus colloquium with the proposed reading committee (the dissertation director and two other faculty members). The prospectus must be prepared in close consultation with the dissertation adviser during the months preceding the colloquium. The prospectus should be 5-8 pages and minimally cover three things: the research question and context, the methodology for research, and a complete chapter by chapter plan.

### University Oral Examination

In Theater and Performance Studies, the University oral examination takes the form of a dissertation defense. A full draft of the dissertation must be submitted at least 75 days before the proposed degree conferral. The examining committee consists of five faculty members: one faculty chair from outside the department who does not share an appointment with the department of any of the examiners, the student's primary adviser, two additional readers who are familiar with the dissertation project, and a fifth faculty member attending the oral examination.

### Dissertation

The dissertation is an original work of scholarship created under the supervision of a primary dissertation adviser. The dissertation is the capstone of the Ph.D. in Theater & Performance Studies.

### Satisfactory Progress and Annual Review

The program and progress of each student must be evaluated by the Graduate Studies Committee at the end of each academic year. At the end of the first year, the Graduate Studies Committee evaluates the work of each student in classes, seminars, examinations, and performance. Production planning in the spring of each year for the following season is contingent upon students making satisfactory progress. Continuation in the program depends upon the recommendation of this faculty group. At the end of the second year, the committee reviews the student's work in consideration of being admitted to candidacy. By the beginning of the fourth year, students are expected to have developed an approved dissertation prospectus. Funding is contingent upon satisfactory progress. Failure to make satisfactory progress may result in dismissal from the program.

## Ph.D. Minor in Theater and Performance Studies

Students pursuing the Ph.D. minor in Theater and Performance Studies must complete a minimum of 20 units. Within the 20 units, students must complete the following:

	<b>Units</b>
TAPS 313 Performance and Performativity	5
TAPS 371P Theater and Performance Making	4
Any additional TAPS courses at the 200- or 300-level to reach the minimum of 20 units total.	11
<b>Total Units</b>	<b>20</b>

An Application for Ph.D. Minor ([http://studentaffairs.stanford.edu/sites/default/files/registrar/files/app\\_phd\\_minor.pdf](http://studentaffairs.stanford.edu/sites/default/files/registrar/files/app_phd_minor.pdf)) outlining a program of study must be approved by the major and minor departments and submitted to the Student Services Center. This form is submitted at the time of admission to candidacy or at the appropriate time thereafter.

## COVID-19 Policies

On July 30, the Academic Senate adopted grading policies effective for all undergraduate and graduate programs, excepting the professional Graduate School of Business, School of Law, and the School of Medicine M.D. Program. For a complete list of those and other academic policies relating to the pandemic, see the "COVID-19 and Academic Continuity (<http://exploreddegrees.stanford.edu/covid-19-policy-changes/#tempdeptemplatetabtext>)" section of this bulletin.

The Senate decided that all undergraduate and graduate courses offered for a letter grade must also offer students the option of taking the course for a "credit" or "no credit" grade and recommended that deans, departments, and programs consider adopting local policies to count courses taken for a "credit" or "satisfactory" grade toward the fulfillment of degree-program requirements and/or alter program requirements as appropriate.

## Undergraduate Degree Requirements

### Grading

The Department of Theater and Performance Studies counts all courses taken in academic year 2020-21 with a grade of 'CR' (credit) or 'S' (satisfactory) towards satisfaction of undergraduate degree requirements that otherwise require a letter grade.

## Graduate Degree Requirements

### Grading

The Department of Theater and Performance Studies counts all courses taken in academic year 2020-21 with a grade of 'CR' (credit) or 'S' (satisfactory) towards satisfaction of graduate degree requirements that otherwise require a letter grade.

## Graduate Advising Expectations

The Department of Theater and Performance Studies is committed to providing academic advising in support of graduate-student scholarly and professional development. When most effective, this advising relationship entails collaborative and sustained engagement by both the adviser and the advisee. Advising expectations should be periodically discussed and reviewed to ensure mutual understanding. Both the advisee and the adviser are expected to maintain professionalism and integrity throughout this important relationship.

Faculty advisers guide students in key areas such as selecting courses, designing and conducting research, developing of teaching pedagogy, navigating policies and degree requirements, and exploring academic opportunities and professional pathways.

Graduate students are active contributors to the advising relationship, proactively seeking academic and professional guidance and taking responsibility for informing themselves of policies and degree requirements for their graduate program.

At the start of the first year in the program, students are assigned a faculty adviser based upon common research interests. The adviser's role is to serve as an intellectual adviser and professional mentor to their graduate students, to understand the academic and non-academic policies that pertain to graduate students, and to prepare students to be competitive for future employment.

In the fourth year, Ph.D. students consult closely with their Academic Council faculty adviser to form a dissertation committee. Together, the student and the adviser determine which members of faculty comprise the dissertation committee. The formation of a dissertation committee is a required part of the dissertation prospectus milestone. At this time, the student must decide which faculty will fulfill the following dissertation committee roles:

- **Principal Dissertation Adviser:** The principal dissertation adviser provides guidance and direction to the doctoral student's research, as well as evaluation of the student's progress. As a mentor and a role model, the dissertation adviser plays a critical role in the student's development as an academic researcher.
- **Dissertation Reader:** Dissertation Readers participate in the dissertation defense. They read and evaluate the final version of the dissertation, and offer their comments and suggestions for revisions.

Further information about the roles and responsibilities of the dissertation committee can be found in GAP 3.3.1 (<https://gap.stanford.edu/handbooks/gap-handbook/chapter-3/subchapter-3/page-3-3-1/>) and GAP 8.4.1 (<https://gap.stanford.edu/handbooks/gap-handbook/chapter-4/subchapter-8/page-4-8-1/>).

Advisers and advisees are expected to meet quarterly, perhaps more frequently during exams and milestones. There may likely be variation of meeting frequency, depending on the individual adviser and advisee. Graduate students are active contributors to the advising relationship, proactively seeking academic and professional guidance and taking responsibility for informing themselves of policies and degree requirements for their graduate program. Students are also encouraged to consult with the Director of Graduate Studies and the student services officer as needed.

Students are encouraged to communicate and meet frequently with their adviser. It is important to set expectations with your adviser and to revisit those expectations periodically. VPGE (<https://vpge.stanford.edu/>) has a number of helpful advising resources, including an advising workshop, as part of their professional development programs.

Students wishing to change their adviser may do so. Contact department staff for more information.

For a statement of University policy on graduate advising, see the "Graduate Advising (<http://exploreddegrees.stanford.edu/graduatedegrees/#advisingandcredentialstext>)" section of this bulletin.

*Emeriti: (Professors)* Jean-Marie Apostolidès (TAPS; French and Italian), Harry Elam, Michael Ramsaur, Alice Rayner, (*Associate Professor*) William S. Eddelman, (*Senior Lecturer*) Patricia Ryan, (*Senior Lecturer*) Connie Strayer

*Chair:* Matthew W. Smith

*Director of Graduate Studies:* Diana Looser

*Director of Undergraduate Studies:* Samer Al-Saber

*Professors:* Jennifer DeVere Brody (TAPS, Center for Comparative Studies in Race and Ethnicity), Branislav Jakovljevic, Peggy Phelan (TAPS, English), Rush Rehm (TAPS, Classics), Matthew W. Smith (TAPS, German Studies)

*Associate Professor:* Young Jean Lee, Jisha Menon (Center for South Asia, Stanford Arts Institute)

*Assistant Professors:* Samer Al-Saber, Diana Looser, Michael Rau, Aileen Robinson

*Professor (Teaching):* Janice Ross (On Leave)

*Senior Lecturer:* Becky Bodurtha

*Lecturers:* Kathryn Amarotico-Kostopoulos, David Bresenham, Jane Casamajor, Matt Chapman, Katie Faulkner, Diane Frank, Aleta Hayes, Stephanie Hunt, Alex Ketley, Daniel Klein, Laxmi Kumaran, Haruna Lee (Mohr Visiting Artist), Anton Pankevich, Richard Powers, Ronnie Reddick, Amanda Reid (Mellon Fellow), Lisa Rowland, Tony Shayne

*Artists-in-Residence:* Amy Freed, Amara Smith

*Director of Finance and Operations:* Beth McKeown

*Student Services Officer:* Katie Dooling

*Administrative Associate:* Janet Pineda

*Production Staff:* Daniel Cadigan, Jane Casamajor, Tony Kramer, Brendon Martin, Kenny McMullen, Heather Patterson Miller, Stefanie M. Okuda, Paul Strayer, Emma Vossbrink

## Overseas Studies Courses in Theater and Performance Studies

The Bing Overseas Studies Program (<http://bosp.stanford.edu>) (BOSP) manages Stanford international and domestic study away programs for Stanford undergraduates. Students should consult their department or program's student services office for applicability of Overseas Studies courses to a major or minor program.

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

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

*Due to COVID-19, all BOSP programs have been suspended for Autumn Quarter 2020-21. All courses and quarters of operation are subject to change.*

		<b>Units</b>
OSPBER 101A	Contemporary Theater	5
OSPOXFRD 52	Shakespeare and Performance	4-5

## Courses

### **DANCE 1. Contemporary Modern I: Liquid Flow. 1 Unit.**

Students in Liquid Flow will participate in a dance and movement class that 1) teaches the fundamentals of dance technique, and 2) addresses the way that you already dance in the world. Through discovering your own DIY movement signature and being aware of one another's dance, motion, and energy in space, we will transform the way that we move and connect to one another to inhabit flow states from the dance studio, into everyday life, and ultimately onto the stage. Accompanied by contemporary and live music, Students will develop articulation, flexibility and "grace", learn contemporary and classic dance vocabulary, gain freedom dancing with others and mine dance's potential for social transformation and connection. Designed for beginners, we welcome student movers from diverse dance traditions, non-dancers, athletes, and more advanced dancers, who desire fluidity in their daily life, from thought to action.

### **DANCE 2. Introduction to Dance & Movement: Afro Flows. 1 Unit.**

Students in Afro Flows will focus on fundamentals of contemporary dance, gain fluid movement in everyday life and develop a rhythmic sensibility. This class invites participants to be more expressive and spontaneous in their movement choices. In addition to set movement warm ups, students will also learn footwork from different traditions, including tap and current social dance styles to expand their dance vocabulary. Through this approach and live percussion, students will discover their own natural rhythmic capability, as well as learn to attune with the environment and with others. No previous experience required. Questions? Contact: Aleta Hayes (ahayes1@stanford.edu).

### **DANCE 3SI. Bollywood Balle Balle. 1 Unit.**

This is a survey course of Bollywood dance styles throughout history, with particular focus on the modern filmi dance. Throughout the course, students will learn the history and context of particular dance styles through discussions of integration with popular Indian cinema.

### **DANCE 11. Introduction to Dance Studies. 4 Units.**

This class is an introduction to dance studies and the complex meanings bodily performances carry both onstage and off. Using critical frames drawn from dance criticism, history and ethnography and performance studies, and readings from cultural studies, dance, theater and critical theory, the class explores how performing bodies make meanings. We will read theoretical and historical texts and recorded dance as a means of developing tools for viewing and analyzing dance and understanding its place in larger social, cultural, and political structures. Special attention will be given to new turns in queer and feminist dance studies. TAPS 11 has been certified to fulfill the Writing in the Major (WIM) requirement. Same as: TAPS 11

### **DANCE 16AX. ReVIVAL: A Site-Specific, Multi media Dance Theater Production. 2 Units.**

ReVIVAL: November 14-16, 2019 at Roble Studio Theater. Stanford Artist in Residence Amara Tabor-Smith leads the creation of a site-specific, multi media, dance theater work titled, ReVIVAL. ReVIVAL is a survival research performance work that is launched from the history of the student activism that took place on the Stanford Campus in the late 1960s, and has a particular focus on the student actions that led to the founding of the Committee on Black Performing Arts (CBPA). During the three week intensive, students will engage in a researched creative process which includes daily movement classes rooted in Afro-contemporary dance and improvisation techniques, theater training practices, and mining the Stanford archives: this will be the foundation for the creation of text and choreography. The question that each student will begin the process with is What parts of history do you/we choose to recall, remember, recreate and re-invent in order to carry us forward repaired, restored and revived? Students enrolled in this Arts Intensive course are expected to continue into the fall quarter culminating in the premiere of ReVIVAL the weekend of November 14-16.

### **DANCE 25. Studio to Stage: Student Choreography Projects. 1 Unit.**

Make your own dance! In Studio-to-Stage, student choreographers propose, develop, rehearse, and perform their own dances under the close guidance of a faculty mentor. Together, mentor and dance maker discover rehearsal processes that will support and realize the proposed work, including movement investigation, music/sound choices, costuming, and lighting. The course culminates in a group concert showing. Dance is broadly defined as any intentional movement, including fusion forms and innovation. Dance makers of all levels, styles, and training backgrounds are strongly encouraged to enroll. Concert format, logistics, and level of theatrical production will be determined by the collective ambition and imagination of the participants. TAPS will provide some technical support towards the culminating showing of works.

### **DANCE 27. Faculty Choreography. 1-2 Unit.**

Creation, rehearsal, performance of faculty choreography. For detailed project descriptions and full rehearsal/performance schedules, contact instructors directly. Students enrolled in Aut 2019-20 will participate in Revival with Amara Smith. For students enrolled in Spring 19-20, the course description is below: In online Zoom work sessions, project participants will create together a Phrase Bank for the Future, contributing to, and drawing from, a growing Google account of shared phrase material. Our focus will be on shared movement invention and development. That large growing bank of fragments and phrases will provide source material to create solos. By the end of the term, we will have created a Phrase Bank together, as well as a video-recorded solo line for and by each dancer. All this material will be available for a future site-specific live dance performance at the Anderson Collection Museum, exact date tbd/tba, but likely Autumn 2020.

### **DANCE 29. Roots Modern I. 1 Unit.**

In this course students will be introduced to a series of contemporary dance warm ups and dance combinations that are drawn from a broad range of modern dance techniques, somatic practices and dance traditions of the African diaspora with a particular focus on Afro Brazilian, Afro Cuban and Haitian dance forms. No prior dance experience is required. Each class will be comprised of a series of warm up exercises and fun dance combinations that express the connection between western contemporary technique with dance traditions of the African diaspora. Dance combinations will consist of dynamic movement patterns that condition the body for strength, flexibility, endurance, musicality and coordination. Through these exercises students learn how to become expressive and dynamic movers and gain a deeper appreciation of the multiple expressions of what is known as contemporary or modern dance.

### **DANCE 30. Contemporary Choreography: Chocolate Heads Performance Project. 2 Units.**

The Chocolate Heads Movement Band attracts dancers and beginner movers from diverse dance styles and cultures (Hip-Hop to Contemporary, Skateboarding to Wushu). Students participate in the dance-making/remix process, alongside storytellers, musicians, visual artists, and filmmakers, to co-design a multimedia production. Autumn 2020, we will pioneer the visceral in the virtual to create a gestural portrait of a brilliant artistic community. Where are you in the world? Imagine moving through a sensorial landscape while traveling in place. What personal passion will drive your exploration? Audition: Tuesday (9/15) during class. Callbacks and Alternate Audition: Thursday (9/17), with instructor permission. Dancers, interdisciplinarians, and artists of all stripes are encouraged to contact the instructor, ahayes1@stanford.edu. Same as: AFRICAAM 37

**DANCE 30S. Contemporary Choreography: Chocolate Heads On-Screen: Dance and Video Project. 2 Units.**

Cinematography plus choreography equals Screendance. Now, all dance is screendance. Think of your favorite youtube videos, tik toks, and all your favorite movie musicals. This is your chance to star in a Chocolate Heads film production. During Fall quarter, the Chocolate Heads Movement Band conducted a series of dance and film experiments at home, that culminated in a fantastic Zoom Dance called 'Traveling in Place'. We started in our own homespaces, came together virtually, and made magic. If you'd link to see what we did in the fall, visit the Chocolate Heads Youtube channel: <https://www.youtube.com/watch?v=ykDVLai-c2s> Our goal is to cultivate the talents of all dancers through teamwork to touch, move, and inspire the audience. We will be partnering with the Stanford Doc Film Program, featuring guest workshops on storytelling through motion and film. We'll ultimately come together as a dance & filmmaking posse to create a screendance with both live and virtual elements. Be one of the brilliant dancers and choreographers who are shaping dance, art and video, integrating different dance styles and cultures, to unite the world.

**DANCE 45. Dance Improvisation from Freestyle to Hip Hop. 1-2 Unit.**

This class is an arena for physical and artistic exploration to fire the imagination of dance improvisers, cultivate sensation and perception within and without studio practice and to promote interactive intelligence. Students will learn to harness and transform habitual movement patterns and dance trainings as resources for new ways of moving: expand their awareness of being a part of a bigger picture, while being attentive to everything all at once: and to use visual, aural and kinesthetic responses to convert those impulses into artistic material. Class will be accompanied by live and recorded music and include weekly jam sessions. Open to students from all dance, movement, athletic backgrounds and skill levels. Beginners welcome.

Same as: AFRICAAM 45

**DANCE 46. Social Dance I. 1 Unit.**

Introduction to non-competitive social ballroom dance. Adapted to online Zoom format so that individuals can take the course without a partner. The social dances found in today's popular culture include 3 kinds of swing, 3 forms of waltz, tango, salsa, bachata, cha-cha and nightclub two-step. The course also includes tips for great partnering, enhancing creativity, developing personal style, stress reduction, musicality, and the ability to adapt to changing situations. The emphasis on comfort, partnering and flexibility will enable students to dance with partners whose experience comes from any dance tradition. Many students are taken from the waiting list. If the class is filled, register to get on the waitlist.

**DANCE 48. Ballet I: Introduction to Ballet. 1 Unit.**

Fundamentals of ballet technique including posture, placement, the foundation steps, and ballet terms; emphasis on the development of coordination, balance, flexibility, sense of lines, and sensitivity to rhythm and music. May be repeated for credit.

**DANCE 50. Contemporary Choreography. 1 Unit.**

Each day Ketley will develop a new phrase of choreography with the students and use this as the platform for investigation. Consistent lines of inquiry include; sculpting with the body as an emotional, instinctual, and graphic landscape, how the fracturing and the complication of strands of information can feel generative of new ways of moving, discussions around how our use of time is directly correlated to our sense of presence, and the multitude of physical colors available to each of us as artists as we expand our curiosity about movement. Classes will be very physical, trusting that much of our knowledge is contained in the body. For questions please e-mail [aketley@stanford.edu](mailto:aketley@stanford.edu).

**DANCE 58. Hip Hop I: Introduction to Hip Hop. 1 Unit.**

Steps and styling in one of America's 21st-century vernacular dance forms. May be repeated for credit.

**DANCE 59. Hip-Hop II. 1 Unit.**

Steps and styling in one of America's 21st-century vernacular dance forms. May be repeated for credit.

**DANCE 71. Introduction to Capoeira: An African Brazilian Art Form. 1 Unit.**

Capoeira is an African Brazilian art form that incorporates, dance, music, self-defense and acrobatics. Created by enslaved Africans in Brazil who used this form as a tool for liberation and survival, it has since become a popular art form practiced around the world. In this course students will learn basic movements for both Capoeira Angola and Capoeira Regional, and the history of this rich and physically rigorous art form. Students will learn basic acrobatic skills, be introduced to Capoeira songs, and learn to play rhythms on the drum, pandeiro (tambourine), and the Berimbau – a single stringed bow instrument. This course will be physically rigorous and fun! No previous experience necessary.

Same as: AFRICAAM 71

**DANCE 100. Dance, Movement and Medicine: Immersion in Dance for PD. 1-2 Unit.**

Combining actual dancing with medical research, this Cardinal Course investigates the dynamic complementary relationship between two practices, medicine and dance, through the lens of Parkinson's disease (PD), a progressive neurological disease that manifests a range of movement disorders. "Dance for PD" is an innovative approach to dancing –and to teaching dance –for those challenged by PD. Course format consists of: 1. Weekly Lecture/Seminar Presentation: Partial list of instructors include Ms. Frank, Dr. Bronte-Stewart and other Stanford medical experts & research scientists, David Leventhal (Director, "Dance for PD") and Bay Area "Dance for PD" certified master teachers, filmmaker Dave Iverson, Damara Ganley, and acclaimed choreographers Joe Goode, Alex Ketley, Judith Smith (AXIS Dance). 2. Weekly Dance Class: Stanford students will fully participate as dancers, and creative partners, in the Stanford Neuroscience Health Center's ongoing "Dance for Parkinson's" community dance class for people with PD. This Community Engaged Learning component provides opportunity to engage meaningfully with people in the PD community. Dancing together weekly, students will experience firsthand the embodied signature values of "Dance for PD" classes: full inclusion, embodied presence, aesthetic and expressive opportunity for creative engagement, and community-building in action. A weekly debriefing session within Friday's class time will allow students to integrate seminar material with their movement experiences. **NO PRE-REQUISITES:** No prior dance experience required. Beginners are welcome.

Same as: NENS 222

**DANCE 102. Musical Theater Dance Styles. 1 Unit.**

Students will be able to demonstrate period specificity, character of style through learning different musical theater dances from the early 20th C. to the present. ALL students will participate in an end of quarter showing of the choreography developed and composed in class. Class will be supplemented with the occasional guest, DJ accompaniment and video viewing.

Same as: MUSIC 184E

**DANCE 104. Duets Project. 1 Unit.**

Deepen partnering & rehearsal skills by learning contemporary duets from the repertory of acclaimed choreographers, some set by the choreographers themselves. Rehearsals culminate in an informal open performance. Expect different partners throughout the quarter; roles not gender-specific. Dances will vary highly in movement content, tone, form, ranging from uninflected to dramatic to humorous; from sparse to dense; from relatively simple to technically difficult. Each work requires a different approach and skill set. Exploring and cultivating these skills i.e., physical intention and agreement, weight-sharing and -bearing, breath phrasing, spatial awareness, kinetic problem-solving – will help you dance eloquently and make you into a strong and versatile performer. Intermediate level, or permission of the instructor.

**DANCE 105R. Contemporary Choreography: Choreographic Realization Project. 1 Unit.**

Choreographic Realization Project will focus on the creation of a choreographic work created collaboratively between participating students and the instructor. Student dancers with all levels of choreographic experience will be invited to work in tandem with the instructor on the creation of rigorous and detailed movement statements as material for the larger group work. The course will function both as an introduction to choreographic methods and tools as well as an experiential investigation of collaborative processes. The course will culminate in an informal public showing on the final class day. Dancers of all levels and movement backgrounds are welcome.

**DANCE 106I. Stanford Dance Community: Inter-Style Choreography Workshop. 1-2 Unit.**

Designed for adventurous dancers, choreographers and student dance team leaders across Stanford campus. Students will explore a multiplicity of dance styles presented both by peer choreographers, as well as professionals in the field, to create a community of dancers who want to experiment and innovate within their form. The emphasis of the class is on individual growth as a dancer and dance maker through exposure to new and unfamiliar styles. Student dance team leaders and dancers with a strong interest in both choreography and learning different forms are highly encouraged to attend. Interested participants encouraged but not required to contact instructor, Aleta Hayes: ahayes1@stanford.edu. Course will consist of weekly choreography master classes taught by peers, composition intensives facilitated by the instructor, and guest professional master classes, not represented by the class participants. Same as: AFRICAAM 106I

**DANCE 108. Hip Hop Choreography: Hip Hop Meets Broadway. 1 Unit.**

What happens when Hip Hop meets "Fosse", "Aida", "Dream Girls" and "In the Heights"? The most amazing collaboration of Hip Hop styles adapted to some of the most memorable Broadway Productions. This class will explore the realm between Hip Hop Dance and the Broadway Stage. Infusing Acting thru dance movement and exploring the Art of Lip Sync thru Hip Hop Dance styles.

**DANCE 109. Choreography: Strategies to Building Movement, Dance, and Time Based Art. 2 Units.**

A class for students interested in contemporary methods of devising movement for performance. At the forefront of current dance culture hybridity has become the new normal, with movement blended from everyday actions, classical forms, hip-hop, and beyond. The body as a vehicle for expression is an ever expanding landscape and the class will focus on the plethora of ways movement can be derived including; the many ways improvisation can engender movement, how systemic approaches to performance can enhance a creators understanding of the body in space, the ways chaos and ugliness can redefine our notions of beauty, and how environment, sound, music, and context can inform our physical sensibilities. The class is open to all students from any movement background or those new to dance with a curiosity about how the body can be a vibrant and multifaceted artistic tool. For more information please contact choreographer and lecturer Alex Ketley at aketley@stanford.edu.

**DANCE 114. Movement for Actors/Acting for Dancers: Techniques for the Contemporary Performer. 1 Unit.**

Designed for the performing artist in the contemporary theatrical environment, this class will expose students to various training modalities from contemporary dance, popular dance styles, physical theater, musical theater, Greek theater and other somatic techniques. Students will undertake various practices such as, but not limited to: Viewpoints, Laban, Gaga, Butoh and Grotowski in a workshop format. Other activities include creating studies from widely sourced prompts as given by the instructor and developing a personal performance preparation playbook. The course will include special guests from the TAPS faculty in Dance, Theater and Performance. In an age where the triple threat performer is in high demand, and movement, text, narrative, production and space are not necessarily treated hierarchically, the well-rounded performer will be better equipped to handle current multi-genre stages. While all levels are welcomed, the committed dance and/or theater student is especially encouraged to apply. Questions? Contact: Aleta Hayes (ahayes1@stanford.edu).

**DANCE 118. Developing Creativity In Dance. 1 Unit.**

This introductory course explores the creative process in dance. Two fields will constantly overlap and feed into each other. One is the Creative Process, with dozens of tips and suggestions which will be useful in your other work beyond dance, and the other is the Art of Choreography. Processes will include design by analogy, musicality, effective use of contrast, intuitive leaps, creation by accident, lateral thinking, overcoming creative blocks, and stress reduction to relax into a more creative state of mind. This will be an online course; students must have this time slot available for Zoom participatory sessions. Class sessions will alternate between theory and practice, with student choreographies submitted and discussed within an encouraging, supportive group of new creators. Previous dance experience is not required to take this course.

**DANCE 119. Special Topics: Dance, Architecture, Technology. 1 Unit.**

DANCE 119 Special Topics courses feature the annual Mohr Visiting Artist. The Mohr Visiting Artist program brings acclaimed and emerging artists to campus for a one-term period to teach a credited course and provide a presentation, exhibition or performance for the Stanford community and the public. In Winter 2018-19, Mohr Visiting Artist Jonah Bokaer, a celebrated international choreographer, will address his work which expands on the movement lineage of both Merce Cunningham, and Robert Wilson. Bokaer is a Co-Founder of CPR - Center for Performance Research in New York City.

**DANCE 123. Choreography: Hot Mess & Deliberate Failure as Practice. 2 Units.**

A dance class in how we become the worst dancer possible. The foundation of this class has many parts. One is that, in almost every respect the way we gain insight into anything is to understand more clearly its polarity. As a class we purposely explore chaos, failure, and "bad" dancing, with the hope that then we will have a greater chance to understand and refine our personal notions around beauty. The class also acknowledges that creativity is at times born from the loss of control. Instead of looking at this idea obliquely, Hot Mess looks at this directly by having dancers confront a number of movement and vocal prompts that are literally impossible to execute in any good way. This class embraces and celebrates destabilization, with all the exuberance, fear, and learning that can happen when we accept and practice being lost.

**DANCE 128. Roots Modern Experience - Mixed Level. 1 Unit.**

In this course students will be introduced to a series of Afro-contemporary dance warm ups and dance combinations that are drawn from a broad range of modern dance techniques, somatic practices and dance traditions of the African diaspora with a particular focus on Afro Brazilian, Afro Cuban and Haitian dance forms. Our study of these dance disciplines will inform the movement vocabulary, technical training, class discussions, and choreography we experience in this course. Students will learn more about the dances and rhythms for the Orishas of Brazil and Cuba, and the Loa of Haiti with an additional focus on other African diaspora dance forms such as, Cuban Haitian, Palo, Samba and Samba-Reggae. Dance combinations will consist of dynamic movement patterns that condition the body for strength, flexibility, endurance, musicality and coordination. Through this approach to our warm ups and class choreography, we will deepen our analysis and understanding of how African diaspora movement traditions are inherently embedded in many expressions of the broadly termed form known as contemporary dance. Same as: AFRICAAM 128

**DANCE 131. Beginning/Intermediate Ballet. 1 Unit.**

Structured studio practice reviewing the basics of ballet technique including posture, placement, the foundation steps and ballet terms, and progressing to more complex positions and combination of steps. Emphasis is placed on improving forms, developing coordination and connectivity, securing balance, increasing strength, flexibility, sense of lines, and sensitivity to rhythm and music.

**DANCE 132. Ballet Technique & Classical Variations. 1 Unit.**

For Intermediate/Advanced Students. Structured studio practice reviewing the basics of ballet technique including posture, placement, the foundation steps and ballet terms, and progressing to more complex positions and combination of steps. Emphasis is placed on improving forms, developing coordination and connectivity, securing balance, increasing strength, flexibility, sense of lines, and sensitivity to rhythm and music and as well as learning the variations from existing ballets: Sleeping Beauty, Swan Lake, Paquita (just to name a few).

**DANCE 133. History of the Waltz. 1 Unit.**

Two hundred years of waltzing: Regency era waltz (1816), Vienna in the 1830s, redowa and mazurka waltz variations, waltz in 5/4 time, the Russian Mazurka Quadrille, pivots, 20th-century hesitation waltz, tango waltz, Parisian valse musette, 1930s Boston, 1950s Bandstand-style waltz, swing waltz. Each form is explored for possible adaptation to today's non-competitive social dancing. May be repeated for credit two times.

**DANCE 140. Contemporary Modern II. 1 Unit.**

This intermediate level course will cover fundamental principles underlying the evolving style of modern/contemporary dance both technical and artistic in nature. Students will perform creative and technical exercises that develop strength, flexibility, musicality, increased range of motion, functional efficiency, and performance quality as a means towards developing more, efficient, expressive, and communicative bodies. The contemporary technique taught in this class prepares the student to perform with clarity and artistry, and with deeper anatomical knowledge and connectivity.

**DANCE 141. Contemporary Modern III. 2 Units.**

This advanced level technique course will cover the fundamental principles underlying modern/contemporary dance both technical and artistic in nature. Students will perform technical exercises that develop functional efficiency, strength, flexibility, musicality, range of motion and performance quality as a means towards honing their own artistic expression and physicality. More advanced concepts such as qualitative versatility, phrasing awareness, innovative physical decision-making, and attention to performance will be explored in greater depth. The contemporary technique taught in this class prepares the student to perform with clarity and artistry, and with deeper anatomical knowledge and connectivity. Short written reflections and concert attendance will supplement studio work. May be repeated for credit.

**DANCE 142. Intermediate/Advanced Contemporary Dance Technique. 1 Unit.**

This intermediate/advanced dance technique class is grounded in the technical training, aesthetic sensibilities, and choreographic processes of Merce Cunningham, American dancer/master choreographer. This studio work at an intermediate/advanced level will build technical strength, speed, line, and rhythmic acuity/musicality and amplitude in dancing. The class will provide solid technical training useful and applicable to other forms of dancing. Dancers must be ready to work at an intermediate/advanced level to enroll. Studio practice will be supplemented by readings, video viewing, concert attendance, and participation in special workshops with guest artists. Though Cunningham-based dance technique is particularly well-suited to dancers with prior training in ballet, dancers with prior training in all forms of dance are welcome and strongly encouraged to enroll. May be repeated for credit.

**DANCE 146. Social Dance II. 1 Unit.**

Intermediate non-competitive social ballroom dance. The partner dances found in today's popular culture include Lindy hop, Viennese waltz, hustle, traveling foxtrot, plus intermediate/advanced levels of cross-step waltz and nightclub two-step. The course continues further tips for great partnering, enhancing creativity, developing personal style, stress reduction, musicality, and the ability to adapt to changing situations. Prerequisite: Dance 46. Many students are taken from the waiting list. If the class is filled, register to get on the waitlist.

**DANCE 147. Social Dance History: Living Traditions of Swing. 1 Unit.**

A survey of 110 years of American swing dancing, as one form evolved into the next. Adapted to online Zoom format so that individuals can take the course without a partner. Swing dances will include the Texas Tommy, early Lindy of the 1920s; 6 and 8-count Lindy hop, Shag, Big Apple, 1950s Rock 'n' Roll swing, disco Hustle and West Coast Swing, with tips for partnering, improvisation and personal creativity. This will be an online Zoom course; students must have this time slot available for Zoom participatory sessions. Previous dance experience is not required to take this course.

**DANCE 148. Ballet II. 1 Unit.**

Intermediate Ballet at Stanford is designed for students who have done ballet in their past, but maybe have stepped away from the form for awhile. The class focuses on technique, musicality, vocabulary, coordination and artistic choice. The class looks at ballet as an enduring and vibrant movement system that can be used for classical purposes or as a way to strengthen and diversify the movement vocabulary inherent in other dance forms like modern, hip-hop, or social dancing.

**DANCE 149. Ballet III. 1 Unit.**

Advanced Ballet at Stanford is offered for students who are interested in rigorous, complex, and artistically compelling ballet training. The class focuses on technique, but in the broad sense of how ballet as a movement system can be used for a wide range of dance disciplines. The class honors the historical training legacy that defines classical ballet, but is in no way shackled to that history in an antiquated fashion. The students are encouraged to explore the form as artists, to question its foundations, and find their own sense of agency within classical dance. Students with a strong background in ballet are encouraged to come, but also students with less ballet training are welcome as long as they have an email dialog with the lecturer beforehand. Any questions can be directed to Lecturer Alex Ketley at [aketley@stanford.edu](mailto:aketley@stanford.edu).

**DANCE 153D. Creative Research for Artists. 1-2 Unit.**

This generative lab is dedicated to juniors and seniors in Comparative Studies in Race and Ethnicity, African and African American Studies, or related fields in the arts who are pursuing an advanced creative honors thesis or capstone project around questions of identity, diversity and aesthetics. Students sharpen methodologies, get feedback on works in progress, and make formidable connections between their academic and artistic pursuits.

Same as: CSRE 153D

**DANCE 156. Social Dance III. 1 Unit.**

Intermediate non-competitive social ballroom dance. Intermediate/advanced waltz variations, redowa and Bohemian National Polka are followed by intermediate/advanced tango, cha-cha, salsa and bachata. The course continues further tips for great partnering, enhancing creativity, developing personal style, stress reduction, musicality, and the ability to adapt to changing situations. Prerequisite: Dance 46. Dance 156 may immediately follow Dance 46. Many students are taken from the waiting list. If the class is filled, register to get on the waitlist.

**DANCE 160J. Conjure Art 101: Performances of Ritual, Spirituality and Decolonial Black Feminist Magic. 2 Units.**

Conjure Art is a movement and embodied practice course looking at the work and techniques of artists of color who utilize spirituality and ritual practices in their art making and performance work to evoke social change. In this course we will discuss the work of artists who bring spiritual ritual in their art making while addressing issues of spiritual accountability and cultural appropriation. Throughout the quarter we will welcome guest artists who make work along these lines, while exploring movement, writing, singing and visual art making. This class will culminate in a performance ritual co-created by students and instructor.

Same as: AFRICAAM 160J, CSRE 160J

**DANCE 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, FEMGEN 160M, TAPS 160M

**DANCE 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 intermedia/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, FEMGEN 161D, TAPS 161D

**DANCE 161P. Dance and the Politics of Movement. 4 Units.**

This course examines how the dancing body has been viewed, exhibited, analyzed, and interpreted from the late nineteenth century to the present. We will discuss how ideologies about race, gender, and sexual orientation are mapped onto the body, as well as investigate the body's place in discourses on religion, health, war, performance, and consumer culture. We will explore how people create meaning through dance and how dance, in turn, shapes social norms, political institutions, and cultural practices. The course's structure challenges the Western/non-Western binary by comparing dance forms across the globe.

Same as: LIFE 161P, TAPS 161P, TAPS 361P

**DANCE 162L. Latin/x America in Motion: An Introduction to Dance Studies. 3-4 Units.**

This course introduces students to the field of Dance Studies by examining the histories of Latin American and Caribbean dances and their relationship to developing notions of race and nation in the Americas. We will study the historical emergence and transformation of indigeneity, blackness, whiteness, and Latin/@/x and consider how dance practices interacted with these identifications. No prior experience with Dance or Latin America and the Caribbean necessary. Same as: CHILATST 162, CSRE 162D, TAPS 162L, TAPS 262L

**DANCE 162V. Advanced Research in Black Performing Arts. 1 Unit.**

What is the history of Committee for Black Performing Arts (CBPA)? How did it come into being and how do we carry/re-member the legacy forward and into the future? In this course students will engage in the research and archiving process as we dig into the history of CBPA on the eve of its 50th anniversary. Activities will include, digitizing and cataloguing film, video and documents, conducting interviews with former students and professors of CBPA, and guest lecturers with professional archivists. Same as: CSRE 162V

**DANCE 166. History of Social Dance in Western Culture. 1 Unit.**

A survey of movement and historical dance from the past five centuries to today, with the technique and general department that is distinctive to each era. Historic dances will include the Galliard, Pavan, Minuet, Waltz, Tango, Jazz Age and Swing Era dances, through today's social dance forms. The course will include techniques for historical dance reconstruction, with students creating their own dance reconstructions. This course will culminate by utilizing the understanding of five centuries of dance evolution to envision a better, more evolved, future of social dance forms. This will be an online Zoom course; students must have this time slot available for Zoom participatory sessions. Previous dance experience is not required to take this course.

**DANCE 190. Special Research. 1-5 Unit.**

Topics related to the discipline of dance. May be repeated for credit.

**DANCE 196. Dancing Black: Embodying the African Diaspora in the United States and the Caribbean. 4 Units.**

What does it mean to dance black? How can studying comparative dance practices across the United States and the Caribbean expose continuities and differences in African diaspora experience? How can we draw strategies from black performance to inform our current movements for social change? This class will explore how dance and writing about performance have shaped notions of what it means to identify or be marked as an African diaspora subject. From the ring shouts of captive Africans to the 20th-century concert dance stage, from New York queer ballroom culture to Tiktok fads, this class will expose students to both historical and ethnographic methods for using dance to study the formation of black community in the New World. Looking beyond the surface of skin, we'll explore how race is experienced in muscle and flesh, and how black performers have historically taken advantage of or disavowed racialized ideas of how they can/should move. We will read theories of diaspora, queer of color critique and black feminist theory, and performance theory. We will search for the common questions and conversations about embodiment, the spectator's gaze, and black belonging that run through all three disciplines. Students will be required to do some movement research (through accessible, at-home dance practice), write weekly journals, and complete short essay projects. Students develop will skills for writing, speaking, and making performance to explore the intersections between race, sexuality, and dance.

Same as: AFRICAAM 196, TAPS 196, TAPS 396

**DANCE 197. Dance in Prison: The Arts, Juvenile Justice, and Rehabilitation in America. 3 Units.**

This class uses the lens of performance, and particularly dance, to explore the aesthetic, cultural, historical, and legal issues in the lives of incarcerated youth. In the process students gain an understanding of incarceration and its cultural dimensions. Class readings and discussions foreground the legal and social contexts surrounding prisons in the U.S., Particular attention will be paid to the nexus of art, community, and social action, and how dance might be used to study the performing arts effects on self-construction, perception, experiences of embodiment, and social control for incarcerated teenagers. The class includes guest speakers who bring important perspectives on criminal justice including returned citizens, a juvenile justice attorney, a restorative conferencing facilitator and a dancer who teaches women in prison to be their own dance instructors.

Same as: AMSTUD 197, TAPS 197

**DANCE 290. Special Research. 1-18 Unit.**

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