

# 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.

## Institute for Diversity in the Arts and Black Performing Arts Division

The Institute for Diversity in the Arts (IDA) is an interdisciplinary program in the humanities that involves students in the study of culture, identity and diversity through artistic expression. The Committee on Black Performing Arts (CBPA) and the Institute for Diversity in the Arts (IDA) merged in Autumn 2005. The mission of IDA/CBPA is to engage artists, students, and the local community collaboratively to create performance and visual art that examines the intersections among race, diversity, and social action through programming that includes artist residencies, classes, workshops, public performances, a lecture series, and symposia.

The division produces annual student productions and is a resource for student organizations promoting artistic expression through the exploration of the impact of ethnic representation in the arts, literature, media, and pop culture. The programs prepare students for work in areas including the arts and community development. Students have gone on to graduate-level critical studies, M.F.A. programs, public service, government and politics, arts administration, and teaching. Students can pursue an IDA concentration through the Comparative Studies in Race and Ethnicity major; students can also emphasize Black performance through the African and African American Studies major.

## 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 Requirement Overview - 60 units total for the Major

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. Students who declared prior to September 2016 should refer to previous guidelines and requirements for the major.

	Units
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, Diana Looser; the coordinator of the Acting concentration, Amy Freed; and the coordinator of the Theater-Making concentration, Leslie Hill.

## I. 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 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 course TAPS 120A Acting I: Fundamentals of Acting early in the major as a gateway for their further technique classes.

<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 11N Dramatic Tensions: Theater and the Marketplace	
TAPS 19N Perform, Record, Create: American Theater in the Age of Video	
TAPS 20N Prisons and Performance	
TAPS 21N The Idea of Virtual Reality	
TAPS 108 Introduction to Feminist, Gender, and Sexuality Studies	
TAPS 119 Modern Theatre	
TAPS 150P Performance Art, Politics, and Culture: The Manifesto	
TAPS 150T Transnational Sexualities	
TAPS 151C Hamlet and the Critics	
TAPS 151T Great Books: Dramatic Traditions	
TAPS 151V Controversies in US Theater: From Casting to Funding	
TAPS 152G Cultural Fusions, Global Flows: Dance History and Practice	
TAPS 153 Revenge: From Aeschylus to ABC	
TAPS 153F Performing Feeling	
TAPS 153T Mechanics of the Stage: The Technology of Tricks and Traps in the History of Stagecraft	
TAPS 154M The Broadway Musical as History	
TAPS 154P Stage Physics and Chemical Theaters: Science & Contemporary Performance	
TAPS 156A Warhol: Painting, Photography, Performance	
TAPS 159G The Theater of War: Art, Violence, and the Technologies of Death	
TAPS 160 Performance and History: Rethinking the Ballerina	
TAPS 161 Dance & Conflict	
TAPS 163 Introduction to Dance and History: From Postwar to the Present	
TAPS 165 Introduction to Comparative Studies in Race and Ethnicity	
TAPS 167 Introduction to Greek Tragedy: Gods, Heroes, Fate, and Justice	
TAPS 167H Revolutions in Theater	
TAPS 168H Poor Theater	
TAPS 179 Chicano & Chicana Theater: Politics In Performance	
TAPS 179G Indigenous Identity in Diaspora: Women of Color Art Practice in América	
TAPS 189 Literature of Adoption	
TAPS 197 Dance in Prison: The Arts, Juvenile Justice, and Rehabilitation in America	
TAPS 201 Theater History	

DANCE 160M	Introduction to Representations of the Middle East in Dance, Performance, & Popular Culture	
DANCE 162Z	Dance on the Move: Migration, Border Zones, and Citizenship	
DANCE 166	History of Social Dance in Western Culture	
<b>3. Practicum</b>		<b>18</b>
TAPS 120A	Acting I: Fundamentals of Acting (Gateway, Required)	
TAPS 103	Beginning Improvising	
TAPS 104	Intermediate Improvisation	
TAPS 115	Musical Theater	
TAPS 120B	Acting II: Period and Style	
TAPS 121C	Physical Characterization	
TAPS 122P	Undergrad Performance Project: The Tempest	
TAPS 124D	Acting for Non-Majors	
TAPS 125	Acting Shakespeare	
TAPS 127	Movement for the Actor	
TAPS 127S	Acting Through Song	
<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:* TAPS 120B, 121C, 153, 159G, 161, 163, and 167H are not offered in 2016-17.

<sup>1</sup> One of the courses completed for this requirement must be a Writing in the Major course. In 2016-17 the Writing in the Major courses are:

- TAPS 151T Great Books: Dramatic Traditions
- TAPS 168H Poor Theater

<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 and can consist of any of the following: devising a performance, choreographing a dance, stage managing a production, designing a large theater work, performing a major role, writing a play, directing a show, or researching and writing a senior essay. Work for this project normally begins in Spring Quarter of the junior year and must be completed by the end of the senior year. Students receive credit for senior projects through TAPS 200. A minimum of 4 units is required, but additional units are available for larger projects. Students pursuing senior projects must submit a two-page proposal to a faculty adviser of their choice, which must be approved by the Director of Undergraduate Studies Diana Looser and the department faculty no later than the end of Spring Quarter of the junior year.

## II. 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 course TAPS 101P

Intro to Directing and Devising Theatre 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 11N		Dramatic Tensions: Theater and the Marketplace
TAPS 19N		Perform, Record, Create: American Theater in the Age of Video
TAPS 20N		Prisons and Performance
TAPS 21N		The Idea of Virtual Reality
TAPS 108		Introduction to Feminist, Gender, and Sexuality Studies
TAPS 119		Modern Theatre
TAPS 150P		Performance Art, Politics, and Culture: The Manifesto
TAPS 150T		Transnational Sexualities
TAPS 151C		Hamlet and the Critics
TAPS 151T		Great Books: Dramatic Traditions
TAPS 151V		Controversies in US Theater: From Casting to Funding
TAPS 152G		Cultural Fusions, Global Flows: Dance History and Practice
TAPS 153		Revenge: From Aeschylus to ABC
TAPS 153F		Performing Feeling
TAPS 153T		Mechanics of the Stage: The Technology of Tricks and Traps in the History of Stagecraft
TAPS 154M		The Broadway Musical as History
TAPS 154P		Stage Physics and Chemical Theaters: Science & Contemporary Performance
TAPS 156A		Warhol: Painting, Photography, Performance
TAPS 159G		The Theater of War: Art, Violence, and the Technologies of Death
TAPS 160		Performance and History: Rethinking the Ballerina
TAPS 161		Dance & Conflict
TAPS 163		Introduction to Dance and History: From Postwar to the Present
TAPS 165		Introduction to Comparative Studies in Race and Ethnicity
TAPS 167		Introduction to Greek Tragedy: Gods, Heroes, Fate, and Justice
TAPS 167H		Revolutions in Theater
TAPS 168H		Poor Theater
TAPS 179		Chicano & Chicana Theater: Politics In Performance
TAPS 179G		Indigenous Identity in Diaspora: Women of Color Art Practice in América
TAPS 189		Literature of Adoption
TAPS 197		Dance in Prison: The Arts, Juvenile Justice, and Rehabilitation in America
TAPS 201		Theater History
DANCE 160M		Introduction to Representations of the Middle East in Dance, Performance, & Popular Culture
DANCE 162Z		Dance on the Move: Migration, Border Zones, and Citizenship
DANCE 166		History of Social Dance in Western Culture
<b>3. Practicum</b>	<b>18</b>	
TAPS 101P		Intro to Directing and Devising Theatre (Gateway, Required)
TAPS 17N		Acting for Activists
TAPS 21		StoryCraft
TAPS 28		Makeup for the Stage
TAPS 30		Introduction to Theatrical Design
TAPS 31		Introduction to Lighting and Production
TAPS 32F		Godiva to Gaga: A Survey of Western Fashion and Societal Implications
TAPS 33		Introduction to Technical Theater and Production
TAPS 126		Sound Stories
TAPS 132		Costume Design
TAPS 133		Stage Scenery Design
TAPS 133D		Set Design Practicum
TAPS 136S		Hidden Gems: Bay Area Theater Architecture post 1906
TAPS 170A		The Director's Craft
TAPS 170B		Directing Workshop: The Actor-Director Dialogue
TAPS 171		Performance Making
TAPS 173D		Theater Production Lab: Dramaturgy and Development
TAPS 176A		Narrative Design
TAPS 177		Dramatic Writing: The Fundamentals
TAPS 178B		Intensive Playwriting
TAPS 179F		Flor y Canto: Poetry 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 39D		Small Project Stage Management
TAPS 134		Stage Management Project
TAPS 140		Introduction to Projects in Theatrical Production
TAPS 190		Special Research
TAPS 191		Independent Study
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) <sup>2</sup>
<b>5. Electives</b> <sup>3</sup>	<b>10</b>	
<b>6. Capstone Project</b> <sup>4</sup>	<b>4</b>	
TAPS 200		Senior Project
<b>Total Units</b>	<b>60</b>	

\* Note: TAPS 153, 159G, 161, 163, 167H, and 178B are not offered in 2016-17.

<sup>1</sup> One of the courses completed for this requirement must be a Writing in the Major course. In 2016-17 the Writing in the Major courses are:  
 • TAPS 151T Great Books: Dramatic Traditions  
 • TAPS 168H Poor Theater

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

- <sup>3</sup> An alternative to TAPS 134 Stage Management Project is completing a mentored project or assistantship in an advanced production role. Students who participate in this option must enroll in an independent study.
- <sup>4</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 and can consist of any of the following: devising a performance, choreographing a dance, stage managing a production, designing a large theater work, performing a major role, writing a play, directing a show, or researching and writing a senior essay. Work for this project normally begins in Spring Quarter of the junior year and must be completed by the end of the senior year. Students receive credit for senior projects through TAPS 200. A minimum of 4 units is required, but additional units are available for larger projects. Students pursuing senior projects must submit a two-page proposal to a faculty adviser of their choice, which must be approved by the undergraduate adviser and the department faculty no later than the end of Spring Quarter of the junior year.

## 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 be considered for departmental honors, students must meet the following requirements in addition to the other requirements of the TAPS major:

1. Application involves a written submission (including transcript) establishing the student's work to date in the department and outlining the area of research that the student wishes to pursue. Students must have at least an overall University GPA of 3.3 and a 3.5 GPA in courses counting towards the major.
2. Students must have completed half of the courses in their specialization by the end of their junior year.
3. Students complete 4 units in the honors colloquia (TAPS 201A, TAPS 201B, TAPS 201C, TAPS 201D), beginning Spring Quarter of their junior year and continuing the following three regular quarters. Each quarter's colloquium is offered for 1 unit, S/NC. In extenuating circumstances (overseas study, for example), an honors program student may substitute other equivalent work for one quarter of the colloquium, with the approval of the honors adviser.
4. By the end of the sixth week of the quarter in which they plan to graduate, students in the honors program must submit an honors thesis (described below), to be read and evaluated by their thesis committee.
5. On the basis of a student's work in the TAPS core, in the area of specialization, on the senior project, in the honors colloquia, and on the honors thesis, three faculty readers determine and confer honors on graduating students who have successfully completed the honors program.
6. Entry into the honors program does not guarantee an honors degree. The final decision to confer an honors degree is made by the student's thesis committee, upon evaluating the quality of the senior project and the thesis.

## Honors Colloquium

The honors colloquia aim to engage honors program students in important issues in the field focusing on the students' areas of specialization and research. The honors program adviser convenes the colloquia three times per quarter and sets the agenda for meetings and discussion. Students discuss their work in the department and present and discuss their research for their honors thesis.

## Honors Thesis

The honors thesis typically consists of a long essay (40-60 pages) presenting the student's research on an important issue or subject,

determined by the student. The honors program adviser, the senior project adviser, and another faculty member constitute the student's honors thesis committee. They read and evaluate the thesis, and make recommendations to the faculty at large regarding its strengths and weaknesses. Additionally, students have the option of using their own senior project as a case study. In these situations, the honors thesis will critically analyze the strengths and weaknesses of the creative work. Generally, these essays tend to be shorter (about 20-25 pages) because the creative work constitutes one-half of the honors project.

## Minor in Theater and Performance Studies

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

### Minor Requirements – 30 units total for the minor

All minors must choose a concentration in Theater and Performance Studies or Dance. Specific requirements for these concentrations can be found in subsequent sections. Students who declared prior to September 2016 should refer to previous guidelines and requirements for the major. Each course can only satisfy one minor requirement. A student may petition to the department undergraduate adviser to have additional courses offered by the department count towards the requirements. The minor is declared in Axxess.

### I. Degree Requirements for the Minor (Theater and Performance Studies Concentration):

		Units
TAPS 1	Introduction to Theater and Performance Studies (Must be taken for a letter grade. )	4
TAPS 39 or TAPS 39D	Theater Crew Small Project Stage Management	1
	4 units in Theater and Dance Studies <sup>1</sup>	4
	7 units in Performance Practice <sup>2</sup>	7
	14 units of Electives <sup>3</sup>	14
<b>Total Units</b>		<b>30</b>



<sup>1</sup> In 2016-17 the following courses satisfy the Theater and Dance Studies requirement:

- TAPS 11N Dramatic Tensions: Theater and the Marketplace
- TAPS 17N Acting for Activists
- TAPS 19N Perform, Record, Create: American Theater in the Age of Video
- TAPS 20N Prisons and Performance
- TAPS 21N The Idea of Virtual Reality
- TAPS 108 Introduction to Feminist, Gender, and Sexuality Studies
- TAPS 119 Modern Theatre
- TAPS 150P Performance Art, Politics, and Culture: The Manifesto
- TAPS 151C Hamlet and the Critics
- TAPS 150T Transnational Sexualities
- TAPS 151T Great Books: Dramatic Traditions
- TAPS 151V Controversies in US Theater: From Casting to Funding
- TAPS 152G Cultural Fusions, Global Flows: Dance History and Practice
- TAPS 153F Performing Feeling
- TAPS 153T Mechanics of the Stage: The Technology of Tricks and Traps in the History of Stagecraft
- TAPS 154M The Broadway Musical as History
- TAPS 154P Stage Physics and Chemical Theaters: Science & Contemporary Performance
- TAPS 156A Warhol: Painting, Photography, Performance
- TAPS 168H Poor Theater
- TAPS 160 Performance and History: Rethinking the Ballerina
- TAPS 165 Introduction to Comparative Studies in Race and Ethnicity
- TAPS 167 Introduction to Greek Tragedy: Gods, Heroes, Fate, and Justice
- TAPS 179G Indigenous Identity in Diaspora: Women of Color Art Practice in América
- TAPS 189 Literature of Adoption
- TAPS 197 Dance in Prison: The Arts, Juvenile Justice, and Rehabilitation in America
- TAPS 201 Theater History
- DANCE 160M Introduction to Representations of the Middle East in Dance, Performance, & Popular Culture
- DANCE 162Z Dance on the Move: Migration, Border Zones, and Citizenship
- DANCE 166 History of Social Dance in Western Culture

<sup>2</sup> All theater and dance practice classes (such as those in acting, design, playwriting, directing, and dance practice) may count towards this requirement.

<sup>3</sup> All courses in TAPS and DANCE qualify as electives.

## II. Degree Requirements for the Minor (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, Diana Looser and/or from the coordinator of the Dance concentration, Alex Ketley. Students in this concentration are encouraged to take the required course TAPS 160 Performance and History: Rethinking the Ballerina 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>	<b>8</b>
TAPS 11N Dramatic Tensions: Theater and the Marketplace	
TAPS 19N Perform, Record, Create: American Theater in the Age of Video	
TAPS 20N Prisons and Performance	

TAPS 21N	The Idea of Virtual Reality
TAPS 108	Introduction to Feminist, Gender, and Sexuality Studies
TAPS 119	Modern Theatre
TAPS 150P	Performance Art, Politics, and Culture: The Manifesto
TAPS 150T	Transnational Sexualities
TAPS 151C	Hamlet and the Critics
TAPS 151T	Great Books: Dramatic Traditions
TAPS 151V	Controversies in US Theater: From Casting to Funding
TAPS 152G	Cultural Fusions, Global Flows: Dance History and Practice
TAPS 153	Revenge: From Aeschylus to ABC
TAPS 153F	Performing Feeling
TAPS 153T	Mechanics of the Stage: The Technology of Tricks and Traps in the History of Stagecraft
TAPS 154M	The Broadway Musical as History
TAPS 156A	Warhol: Painting, Photography, Performance
TAPS 159G	The Theater of War: Art, Violence, and the Technologies of Death
TAPS 160	Performance and History: Rethinking the Ballerina (Gateway, Required)
TAPS 161	Dance & Conflict
TAPS 163	Introduction to Dance and History: From Postwar to the Present
TAPS 165	Introduction to Comparative Studies in Race and Ethnicity
TAPS 167	Introduction to Greek Tragedy: Gods, Heroes, Fate, and Justice
TAPS 167H	Revolutions in Theater
TAPS 168H	Poor Theater
TAPS 179	Chicano & Chicana Theater: Politics In Performance
TAPS 179G	Indigenous Identity in Diaspora: Women of Color Art Practice in América
TAPS 189	Literature of Adoption
TAPS 197	Dance in Prison: The Arts, Juvenile Justice, and Rehabilitation in America
TAPS 201	Theater History
DANCE 160M	Introduction to Representations of the Middle East in Dance, Performance, & Popular Culture
DANCE 162Z	Dance on the Move: Migration, Border Zones, and Citizenship
DANCE 166	History of Social Dance in Western Culture
<b>3. Production</b>	<b>1</b>
TAPS 39	Theater Crew
<b>4. Technique</b>	<b>8</b>
Minimum of Six Studio Classes <sup>1</sup>	
<b>5. Choreography, Repertory, Performance</b>	<b>9</b>
DANCE 27	Faculty Choreography
DANCE 30	Chocolate Heads Movement Band: Creative Methods in Intercultural Dance Technique and Performance
DANCE 45	Dance Improv StratLab: Visual Performance in Art Spaces and Museums
DANCE 50	Contemporary Choreography
DANCE 63	Beginning Dance and Dance Making
DANCE 102	Musical Theater Dance Styles
DANCE 106	Choreography Project: Dancing, Recollected

DANCE 108	Hip Hop Meets Broadway	
Total Units		30

Note: TAPS 153, 159G, 161, 163, and 167H are not offered in 2016-17.

- <sup>1</sup> Students pursuing the Dance Concentration must complete six studio dance classes for the Technique requirement:
- 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.

## 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 complete a program with a rigorous study of critical theory, textual history, elements of production (directing, acting, choreography, writing, and design) and embodied research.

### Admission

Applicants for the Ph.D. program can visit our Theater and Performance Studies (<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 Two samples of written critical work, not exceeding 25 pages total. 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:

#### REQUIRED COURSES

Core Seminars		16
TAPS 311	Performance and Historiography	
TAPS 313	Performance and Performativity	
TAPS 314	Performing Identities	
TAPS 315	Dramaturgy	
TAPS Workshops		16
TAPS 371	Performance Making <sup>1</sup>	
TAPS 372	Directing Workshop: The Actor-Director Dialogue <sup>2</sup>	
	or TAPS 370A The Director's Craft	
TAPS 373	Theater Production Lab: Dramaturgy and Development <sup>3</sup>	
TAPS 376	Projects in Performance <sup>4</sup>	
Production Requirement		1
TAPS 335	Introduction to Graduate Production	

#### Elective Seminars 16-20

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

#### Total Units 49-53

- <sup>1</sup> In the first year students take TAPS 371 Performance Making, which focuses on generating original creative work through a range of techniques.
- <sup>2</sup> In the first year, students usually take TAPS 372 Directing Workshop: The Actor-Director Dialogue. In the second year, students usually take TAPS 370A The Director's Craft. These classes explore the relationship between acting and directing and actors and directors.
- <sup>3</sup> In the second year students take TAPS 373 Theater Production Lab: Dramaturgy and Development which focuses on honing aesthetic and production skills for mounting a piece of work.
- <sup>4</sup> TAPS 376 Projects in Performance is the production and performance of creative work during the Winter quarter of the 2nd year, a project that is approved by the Graduate Studies Committee (GSC) and supervised by a faculty member.

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 research assistantship 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 complete three examinations (comprehensive, qualifying, and department oral) by the end of the first three years of study at Stanford.

*First-Year Comprehensive Exam:* The first year exam is based on a reading list of dramatic works, choreography, and theoretical texts in theater and dance which is sent to students in the summer before the first quarter of study begins. The exam is an open book, take-home exam made up of several essay questions. Students sign up for the 2 unit course TAPS 336 Comprehensive 1st Year Exam to prepare.

**Second-Year Qualifying Exam:** The qualifying examination consists of two 20-25 page essays. Each of these essays should demonstrate knowledge of a historical pre-20th century period. Essay topics are chosen in consultation with a faculty adviser. The reading list for each essay must be approved by the end of the first year. These essays should not duplicate any written work from seminars. The Graduate Studies Committee reads and evaluates these essays. The first essay is due in the autumn quarter. Candidates must choose from the following historical periods: Ancient/Classical, Medieval and Renaissance, and 17th-, 18th-, or early 19th-century. The performance project is completed in the winter quarter of the second year, and supervised by one or more faculty members. Faculty work with the student throughout autumn and winter quarters on the production, and attend 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 2<sup>nd</sup>-year 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 3 faculty members with whom they will 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 advisor. 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.

**Emeriti: (Professors)** Jean-Marie Apostolides (TAPS; French and Italian), Michael Ramsaur, Alice Rayner, Carl Weber; (*Associate Professor*) William S. Eddelman; (*Senior Lecturer*) Patricia Ryan

**Chair:** Branislav Jakovljevic

**Director of Graduate Studies:** Janice Ross

**Director of Undergraduate Studies:** Diana Looser

**Professors:** Jennifer DeVere Brody (TAPS, Center for Comparative Studies in Race and Ethnicity), Harry J. Elam, Jr. (Vice Provost for Undergraduate Education), Peggy Phelan (TAPS, English, Stanford Arts Institute), Rush Rehm (On leave) (TAPS, Classics), Matthew Smith (TAPS, German Studies)

**Associate Professors:** Jisha Menon, Branislav Jakovljevic

**Assistant Professor:** Diana Looser

**Professor (Teaching):** Janice Ross

**Associate Professors (Teaching):** Helen Paris, Leslie Hill

**Senior Lecturer:** Connie Strayer

**Lecturers:** Kathryn Amarotico-Kostopoulos, Michelle Darby, Diane Frank, Erik Flatmo Gambatese, Aleta Hayes, Tracy Hazas, Larry Hecht, Alex Ketley, Daniel Klein, Laxmi Kumaran, Lindsey Mantoan, Anton Pankevich, Richard Powers, Ronnie Reddick, Lisa Rowland, Erik Sunderman, Jake Warga, Jonah Willihnganz

**Artists in Residence:** Amy Freed, Cherrie Moraga

**Humanities Center Fellow:** Aileen Robinson

**Mellon Post-Doctoral Fellow:** Heather Rastovac Akbarzadeh

**Department Administrator:** Patrice O'Dwyer

**Student Services Officer:** Katie Dooling

**Administrative Associate:** Janet Pineda

### Institute for Diversity in the Arts and Committee on Black Performing Arts

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

Executive Director: Jeff Chang

Associate Director: A-lan Holt

Program Coordinator: Kareem Alston

## Overseas Studies Courses in Theater and Performance Studies

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

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

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

### Courses

#### **DANCE 1. Liquid Flow: Introduction to Contemporary Dance and Dancemaking. 1 Unit.**

This introductory contemporary dance class focuses on the fundamental techniques of dance to develop form, posture, flexibility, rhythm and ultimately, ease and flow. Drawing from various movement practices, including ballet, modern, lyrical, Tai chi and yoga, students will gain freedom dancing with others and obtain the essential tools to continue in any dance style. Presence and expressiveness is emphasized throughout the class. Designed for beginners, we welcome athletes, dancers from diverse dance styles, advanced dancers who want to have more grace, and the student mover who desires more beauty and fluidity in their everyday life. Live accompaniment in every class. For further information, contact the instructor at [ahayes1@stanford.edu](mailto:ahayes1@stanford.edu).

#### **DANCE 2SI. Lindy Hop 101. 1 Unit.**

Interested in social dance? Like jazz, rock & roll, or retro music? Come learn to swing dance! We are in the midst of an exciting lindy hop revival, with communities popping up all over the world, including right here on campus! Over the course of 10 weeks, we will introduce you to social swing dancing, emphasizing the various forms in lindy hop. No dance partner required. Just sign up and join the fun!

#### **DANCE 22. The Intersection of Performance, Architecture & Design. 2 Units.**

In this class we will create a performance installation utilizing our expressive talents, but also accessing the ways that we are dancing and singing through life. Drawing from the everyday and extra daily movements, we will create a "sneaker ballet" to integrate our everyday experiences into our wild imaginings. Students will participate in a Chocolate Heads collaborative making process which will include observing peripatetic crowds, sharing our individual and collective expressive expertise in movement, music and art while also integrating and learning art forms and ways of thinking from other members of the class. Working in art spaces and galleries, students will gain awareness of spatial relationships and site navigation from the vantage point of architecture, theater, and dance. Through field trips, guest artists and lecturers, and collaborative sharing, teaching and learning, students will create a performance event for an art gallery space that will foster community, unique expressivity, cultural understanding and fun. Designed for all levels. Admission by application. See [dschool.stanford.edu/classes](http://dschool.stanford.edu/classes) for more information. Same as: CEE 32Z

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

Creation, rehearsal, performance of faculty choreography. Casting by audition/invitation. Repeatable for credit. For detailed project descriptions and full rehearsal/performance schedules, contact instructors directly. 2016-17 projects: AUTUMN: New Work by Diane Frank. International collaborators: composer Jarek Kapuscinski, sculptor Will Clift, Japanese master musician Ko Ishikawa. Large-scale sculptures provide a shifting landscape for sound and movement investigation of "ma," a Japanese aesthetic concept. Early February performances, Bing Concert Hall Atrium. Contact: [dfrank1@stanford.edu](mailto:dfrank1@stanford.edu). WINTER/SPRING: TAPS Main Stage production of "No Hero," a nationally-recognized multimedia work by choreographer Alex Ketley exploring what dance means to people throughout rural communities in the West. Rehearsals both Winter & Spring quarters, Tues/Thurs, 6:30-8:30 pm. Main Stage performances end of Spring Quarter. Participation by invitation or audition. Please contact Alex Ketley at [aketley@stanford.edu](mailto:aketley@stanford.edu) for more details and questions.

#### **DANCE 29. Beginning Roots Modern Experience Dance Technique. 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. Chocolate Heads Movement Band: Creative Methods in Intercultural Dance Technique and Performance. 2 Units.**

Students from diverse dance styles (ballet to hip-hop to contemporary) participate in the dance-making/remix process and collaborate with musicians, visual artists, designers and spoken word artists, to co-create a multidisciplinary finished production and installation. Students of all dance or athletic backgrounds are welcome to audition on Wednesday, September 28th and Monday, October 4th during class time. Visual artists, musicians and dancers may also contact the instructor for further information at [ahayes1@stanford.edu](mailto:ahayes1@stanford.edu). Same as: AFRICAAM 37

#### **DANCE 35. Choreography and Textures. 1 Unit.**

An introductory class in exploring the different ways of approaching choreography. Bobbi will create an original work on the students through out the term that will focus on the cognitive and emotional experience of movement. Guest instructor Bobbi Jene Smith is a former dancer with the internationally acclaimed Batsheva Dance Company, and a principal collaborator in the works of choreographer Ohad Naharin, as well as one of the world's most recognized teachers of GaGa and Naharin repertory.



**DANCE 45. Dance Improv StratLab: Visual Performance in Art Spaces and Museums. 1-2 Unit.**

This class will explore art/artists on the fringe of the visual arts, projecting their work through performance. Class will consist of visiting artists, short readings, field trips, and a culminating performance to take place in the Anderson Collection. Through the exploration of these cross-disciplinary projects, students will gain a better understanding of the history of performance art, specifically in visual arts spaces; meet practicing artists; visit galleries, museums, and alternative art spaces in the Bay Area; and explore the artistic strategies used in performance or body based disciplines in order to create new, innovative or transformative ways of being and doing. Embodied thinking and improvisation is the primary methodology through which creative strategies, processes and practices are applied in both art and non-art contexts.

Same as: AFRICAAM 45

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

Introduction to non-competitive social ballroom dance. The partner dances found in today's popular culture include 3 kinds of swing, 3 forms of waltz, tango, salsa, 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 enables students to dance with partners whose experience comes from any dance tradition.

**DANCE 48. Beginning 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.

**DANCE 57. Dance Repertory: Hope Mohr/Denae Hannah. 1 Unit.**

Choreographer Hope Mohr/Denae Hannah will set contemporary work from her company repertory as part of an alumni commission initiative . Rehearsal Autumn Quarter. Culminate in performance on Winter Quarter concert. Participation by audition and/or invitation (Rehearsal Director: Diane Frank).

**DANCE 58. Beginning Hip Hop. 1 Unit.**

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

**DANCE 59. Intermediate-Advanced Hip-Hop. 1 Unit.**

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

**DANCE 60. The Evolution of Hip Hop and the Dance Stage: From Broadway to Hollywood and MTV. 1 Unit.**

The repertory of Hip Hop history through steps and choreography. May be repeated for credit.

**DANCE 63. Beginning Dance and Dance Making. 1 Unit.**

This Choreography course is designed to expose students to fundamental techniques and approaches used in the creation of dance. All of the basic elements of dance composition will be creatively touched upon including: style, form, theme and variation, narrative versus abstract methods of expression, elements of time, quality and use of space, motif and repetition. These different tools will be illustrated and the options and restrictions of each will be explored. Practical assignments will culminate in a performance of work generated and arranged by the instructor and students. The course is recommended for all students interested in the artistic process in a creative situation.

**DANCE 65. Construction Site. 2 Units.**

This movement-based introductory course to site-specific dance/performance art investigates one of humanity's basic drives: to build and express relationship to the external environment. Using their bodies as sensory information-gathering tools, student will examine the qualitative aspects of various sites, indoor and outdoor. Using skills/knowledge acquired through studio work supplemented by readings/concerts/videos & films of site specific works, students will create short culminating projects/works in physical conversation with campus sites, building upon both the concrete and imaginative dimensions of place.

**DANCE 67. Being S(c)ene: Dance, Fashion and Art as Exhibition. 2 Units.**

In everyday life we are constantly moving from the subjects of the public, to its objects—from seeing to being seen. This performance-creation, interactive seminar explores everyday/pedestrian movement as articulated through the language of dance. Looking through the interpretive lenses of fashion, dance and visual representation, we critically consider how we observe others and ourselves in the world, and how we respond performatively or unconsciously. In addition to seminars and rehearsals, we will host guest lectures by curators, artists and professors: incorporate fieldwork research in museums as sites of display, and discuss scholarly texts and films. A performance installation with dance, fashion and visual display will ensue in the galleries at the Cantor Arts Center at Stanford, in conjunction with the Fall 2013 exhibition, Carrie Mae Weems: Three Decades of Photography and Video.

**DANCE 69. The Athletic Body in Dance: Conditioning to Aesthetics. 1 Unit.**

This course provides instruction in the fundamentals of the goal-oriented body in the artistic practice. Emphasis will be placed on using sports movement as a base for training in dance.

**DANCE 73. Introduction to Afro-Caribbean Folkloric & Popular Dances. 1 Unit.**

This in-studio course provides a general introduction to some of the sacred and popular dances of the Caribbean, such as Afro-Trinidadian dances, Yanvalou, Jamaican Dancehall, Cuban rumba, and Puerto Rican salsa. From the folkloric dance forms to popular and secular dance practices, this course journeys through various islands of the Caribbean to learn about the various histories and cultures associated with each particular dance form.

Same as: AFRICAAM 73A, CSRE 73

**DANCE 74. Beginning Contemporary Caribbean Dance Techniques. 1 Unit.**

This course will investigate how Caribbean Dance techniques can be used to create contemporary concert dance. Students will learn the varied and alternative movement practices that inform current Caribbean concert dance aesthetics— such as techniques used in sacred Afro-Caribbean dances— in conjunction with US contemporary techniques— such as release technique and movement improvisation. The emphasis of this course is to explore the ways Caribbean bodies use movement and dance to create contemporary narratives for the concert stage. DANCE 74 complements and can be taken in conjunction with DANCE 73.

Same as: AFRICAAM 74A, CSRE 74A

**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 101. Acting Free: Assertive Performance in African American History and Cultural Expression. 3-5 Units.**

This course will explore the imaginative ways black Americans have expressed their desire for freedom through dance, movement, visual art, and musical performance. Each week, historian Clayborne Carson will discuss the theme of assertive performance during various periods of African American history, and dance Lecturer Aleta Hayes will guide students as they perform their own interpretations through distinctive historical periods and styles. Course will culminate in informal performance by participating students.

Same as: AFRICAAM 64E, AFRICAAM 164E, HISTORY 64E, HISTORY 164E

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

Fundamental techniques and approaches used in the creation of dance. Basic elements of composition including: style, form, theme and variation, and phrasing, development of movement vocabulary, symmetry and asymmetry, explicit versus abstract methods of expression, elements of time, quality and use of space, motif, and repetition. May be repeated for credit.

**DANCE 103. Dance, Text, Gesture: Performance and Composition. 1 Unit.**

Students practice, compose and combine the languages of dance, gestural movement, music and text, to render complete expression in performance. Suitable for dancers, actors, spoken word artists and triple threat performers to devise original performance, dance and theater, culminating in an end of quarter showing.

Same as: AFRICAAM 103

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

Rehearsal experiences and techniques embedded in the reconstruction of repertory by three artists whose collective works represent differing approaches to the choreographic process. May be repeated for credit.

**DANCE 106. Choreography Project: Dancing, Recollected. 1 Unit.**

Collaboratively directed by Ketley and Frank, students will create dance material prompted by weekly interactions with residents of Lytton Gardens Assisted Living Residence. Students will meet twice weekly: once in studio on-campus, and once on-site with Lytton residents. Drawing from interviews and interactions with Lytton residents, students will engage in an evolving rehearsal process including movement score creation, aesthetic discussion, revision with active involvement of the residents, and performance. The course culminates in performance(s) of the dance work for Lytton residents, staff, and families on-site at the end of the quarter.

**DANCE 106A. Embodied Resistance, Embodied Liberation: Performances of Blackness and the Black Experience. 2 Units.**

In this course we will examine dance and performing art practices that are rooted in the African American experience for social justice. Utilizing movement, writing and theater based practices we will explore the current issues that black Americans face in the struggles for joy, and racial, gender, and economic justice in the U.S.A. We will look at the work of black dance and performance artists from the period of the black power and black arts movements of the 1960s up to the present Black Lives Matters movement and examine how their performance work has served to catalyze and/or reinforce movements for justice.

**DANCE 107. Disruptive Choreography: Student Choreographers Creating Innovative Work. 1 Unit.**

Collaboratively taught by choreographers and Stanford dance faculty Alex Ketley and Diane Frank, this is a body-based investigation and studio class. As a class we will take a conspiratorial approach toward choreographic processes that insure breakthrough moments of innovation as students investigate, create, and eventually perform their own dance works. Both instructors have a wide range of choreographic experience which they will use to guide students through a myriad of approaches they can deploy when devising new dance and physical performance. Pre-requisite: A curiosity about making your own work and diversifying your understanding of movement generation and the infinite possible forms dances can take. Dancers of all genres, training backgrounds, and levels of experience are strongly encouraged to enroll. The quarter of studio exploration work will culminate in a public performance of the created works during the last week of class.

**DANCE 108. 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 118. Developing Creativity In Dance. 2 Units.**

Developing Creativity In Dance Robert Moses Course description: This introductory course explores the creative process in dance. There are many effective ways to approach creative expression, and this course will utilize multiple approaches, both in series and in parallel. Parallel processing and multitasking will become the dominant mode as rational, intuitive and physical skills merge. Processes will include changing perception, design by analogy, quick adaptation to changing situations, musicality, overcoming creative blocks, and stress reduction to relax into a more creative state of mind. Class sessions will be primarily practice, with two-thirds of the class time spent in the dance studio, creating ways of moving, to embody the concepts that will be detailed in the discussion sessions. Previous dance experience will not be required to take this course. Rationale: Dance in the University plays a vital role in the experience of self-definition. The opportunity to create dance offers students the means to experience the body in new ways through diverse forms of movement. Students come to understand dance as a conduit for impression and expression in society. It becomes a means of giving physical voice to the most private and powerful aspects of an individual's understanding of himself in relation to the world.

**DANCE 129. Roots Modern Experience II. 1 Unit.**

In this course we will deepen our focus on many African and African diaspora movement traditions and their influences on Western contemporary dance with an emphasis on dance traditions of Cuba, Brazil, and Haiti. 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, house dance, salsa, Cuban Haitian, Palo, Samba and Samba-Reggae. Through our warm ups and class choreography, we will deepen our analysis of how African diaspora movement traditions are inherently embedded in many expressions of the broadly termed form known as contemporary dance.

Same as: AFRICAAM 29

**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 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. Intermediate Contemporary Modern Technique. 1 Unit.**

This intermediate studio dance practice class is primarily grounded in training practices of Merce Cunningham, with additional technical work drawn from other major modern dance training techniques. Participation in this class will increase strength, speed, line, amplitude and rhythmic acuity/musicality. Dance technique will be supplemented by other studio experiences that will increase awareness of dance as an art form. Studio work will be supplemented by readings, video viewings, concert attendance, and lively participation in classes with guest artists. Students must be ready to work at an intermediate level.

**DANCE 141. Advanced Contemporary Modern Technique. 2 Units.**

This advanced dance technique class is grounded in the technical training, aesthetics, and choreographic processes of Merce Cunningham, American dancer and master choreographer. Practice will increase strength, speed, articulation, amplitude and clarity of dancing. Class will provide a solid technical base applicable to other forms of dancing. Dancers must be ready to work at a high intermediate/advanced level to enroll. Short readings and concert attendance will supplement studio work. Cunningham-based technique is particularly well-suited to dancers with prior training in ballet; dancers with prior training in any form are welcome. nMay 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 provides 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 145. ADVANCED JAZZ DANCE. 2 Units.**

Practical skills of intermediate technique will focus on elements of contemporary jazz dance. Los Angeles, Broadway, and video dance styles will be covered. Studio work will focus on phrasing, endurance, technical proficiency, and musicality. Course includes viewing of a professional live performance. 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.

**DANCE 147. Living Traditions of Swing. 1 Unit.**

Swing dancing: the 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. Partnering and improvisation. Swing's crosscultural influences and personal creativity. May be repeated for credit.

**DANCE 149. Advanced Ballet. 2 Units.**

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 151H. ID21 STRATLAB: Interdisciplinary Approaches to Improvising Identities. 4-5 Units.**

A quarter-long exploration of improvisation in relationship to identity and race in the 21st century in which students investigate new dynamics of doing and thinking identities through the arts. Panel discussions, performances, and talks that engage critically with the theme, concept, and practice of improvising identity across a variety of contexts and genres such as jazz music, modern dance, contemporary art, race comedy, food, and hip-hop poetry/freestyle. Strategies that artists/scholars have used to overturn essentializing notions of identity in theory and practice.

Same as: AMSTUD 151H, CSRE 151H, DANCE 251H, TAPS 351H

**DANCE 154. Shall We Dance? Social Dancing as Political Practice. 3-4 Units.**

This seminar investigates social dancing as a political practice, and the dance floor as a place where race, ethnicity, class status, and sexuality are formed and contested. While many students may be familiar with salsa, and can imagine how it produces particular kinds of Latin/a feminities, this course asks students to expand the notion of social dancing beyond partner-dancing spheres. Course materials will focus on dance practices from the late-nineteenth century to present-day, ranging from rural Louisiana dancehalls to NYC nightclubs to Iranian backyards. We will examine how dances become racially coded (e.g., what makes a dance black or Latin@?), and understand how categories such as gender, class, and regionality intersect with such racializations. Students will engage in a range of activities, including reading, viewing films, and participating in occasional movement workshops (no previous dance experience required). Each student's final project will require independent, sustained, ethnographic research in a social dance setting of choice (e.g., student dance club, yoga studio, aerobics class, or YouTube).

Same as: CSRE 154C, FEMGEN 154C, TAPS 154C



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

Intermediate non-competitive social ballroom dance: intermediate/advanced waltz, redowa, Bohemian National Polka, intermediate/advanced tango, cha-cha, and salsa. 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.

**DANCE 156T. Movement and Digital Culture. 4 Units.**

What is physical intelligence? How could we cultivate it? What technologies can extend sensory awareness, and which can suppress it? How can better understanding of human movement impact a creative/design process? The term 'hybrid action' introduces the notion of movement, expressed in both the physical and virtual worlds. Through interactive technologies, such as the Kinect and camera tracking, and literature from multiple fields, this class takes human movement as a practice-based, creative, theoretical, historical, and philosophical realm of study. The course introduces basic principles and practices of body awareness as a way to extend one's 'physical intelligence' and asks how studying movement can inform creative practices from computer programming to engineering to choreography, as well as applications in health and rehabilitation, cognitive and neuroscience, philosophy and literature. The class emphasizes hands-on, individual and collaborative projects through research and prototyping.

**DANCE 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: FEMGEN 160, TAPS 160, TAPS 260

**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 162Z. Dance on the Move: Migration, Border Zones, and Citizenship. 3-4 Units.**

Dance on the Move is an introductory-level course that considers dance performance and practice as sites for examining the mobilities/immobilities that shape transnational migration and citizenship. We examine how (im)migrant bodies as subjects constructed through political-economic relations of race, gender, sexuality, class, nationality, and religion negotiate, contest, and affirm experiences of belonging/unbelonging in daily life and artistic practice across diverse geographical sites. Students will conduct a small ethnographic project with a dance community that relates to the theme, such as social dance events or student dance groups. Students will produce either a written- or a hybrid written/performance- ethnography as their final project.

Same as: CSRE 162Z, TAPS 162Z

**DANCE 163. Introduction to Dance and History: From Postwar to the Present. 4 Units.**

This course explores the cultural and historical unfolding of the genre of contemporary performance known as postmodern dance over the past six decades. It begins with the formative influence of the émigré Bauhaus artists of the 1930s, then the postwar experiments of the Beat artists in the 1950s, to Merce Cunningham, the Judson Dance Theatre, postmodern formalism, neo-expressionism, dance theatre and through to the global, spectacle-rich, cross-genre dance work of the early 21st century as the most recent extended legacy of this history. This course uses dance history to trace with special emphasis the effects of these visual art and movement experimentalists on gender representation and nationalist identity construction in the negotiation of boundaries between dance and life.

Same as: FEMGEN 163D, TAPS 163, TAPS 263

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

A survey of movement and historic dance from the past five centuries, including technique and general department, that is distinctive to each era. Historic dances that are traditionally included in dramatic repertoire include the Galliard, Pavan, Branle, Minuet, Waltz, Mazurka, Polonaise, Tango and Charleston.

**DANCE 167. Performing Indigeneity on Global Stage. 4 Units.**

Explores how indigeneity is expressed and embodied through performance on the global stage.

Same as: NATIVEAM 167

**DANCE 177. Introduction to Dance on the Global Stage. 4 Units.**

The course will examine and engage with dance cultures from around the world. Through historical and theoretical readings, film screenings, and viewing performances, this course aims to introduce students to a number of theoretical issues central to the study of dance across various disciplines. As a class we set out to explore how dance is more than a set of organized bodily movements, pleasurable to both do and watch. We will consider what cultural work dance performance accomplishes in the world.

Same as: CSRE 177B

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

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

**DANCE 191. Independent Research. 1-18 Unit.**

Individual supervision of off-campus internship. Prerequisite: consent of instructor.



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

This class works collaboratively with a local juvenile hall to use civic engagement and performance to explore the aesthetic, cultural and legal issues in the lives of incarcerated youth. In the process students gain an understanding of incarceration on an immediate and personal scale. Taught jointly by a Dance Studies scholar and a lawyer specializing in Juvenile Justice, we will consider what unique understandings are possible if we position the arts as central to an exploration of punishment, rehabilitation and recidivism in America. The course will examine case studies, historical and contemporary narratives about the social, imaginative and behavioral change possible through arts programs in prison. Half of the class meetings will be in Hillcrest Juvenile Hall in San Mateo, where our class will join with a group of 13-18 year old youths currently detained there. Dance will be used to help shape their individual expressive voices, and ours, through collaborative hip hop dance classes. Books to be read are *Just Mercy: A Story of Justice and Redemption* by Bryan Stevenson, and *Last Chance in Texas* by John Hubner.

Same as: AMSTUD 197, TAPS 197

**DANCE 251H. ID21 STRATLAB: Interdisciplinary Approaches to Improvising Identities. 4-5 Units.**

A quarter-long exploration of improvisation in relationship to identity and race in the 21st century in which students investigate new dynamics of doing and thinking identities through the arts. Panel discussions, performances, and talks that engage critically with the theme, concept, and practice of improvising identity across a variety of contexts and genres such as jazz music, modern dance, contemporary art, race comedy, food, and hip-hop poetry/freestyle. Strategies that artists/scholars have used to overturn essentializing notions of identity in theory and practice.

Same as: AMSTUD 151H, CSRE 151H, DANCE 151H, TAPS 351H

**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.