

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.

		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
Total Units		60

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, Amy Freed; the coordinator of the Acting concentration, Amy Freed; and the coordinator of the Theater-Making concentration, Michael Rau.

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

1. Core		4
TAPS 1	Introduction to Theater and Performance Studies (Must be taken for a letter grade.)	
2. Theater and Dance Studies ¹		16
TAPS 11N	Dramatic Tensions: Theater and the Marketplace	
TAPS 12N	To Die For: Antigone and Political Dissent	
TAPS 20N	Prisons and Performance	
TAPS 21N	The Idea of Virtual Reality	
TAPS 40N	Family Drama: American Plays about Families	
TAPS 108	Introduction to Feminist, Gender, and Sexuality Studies	
TAPS 150G	Performing Race, Gender, and Sexuality	
TAPS 153H	History of Directing	
TAPS 153M	Mechanics of the Theater: The Technologies of Stagecraft	
TAPS 154G	Black Magic: Ethnicity, Race, and Identity in Performance Cultures	
TAPS 156	Performing History: Race, Politics, and Staging the Plays of August Wilson	
TAPS 157	World Drama and Performance	
TAPS 158B	Brecht in Practice and Theory	
TAPS 163D	Shakespeare: The Ethical Challenge	
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 180Q	Noam Chomsky: The Drama of Resistance	
TAPS 201	Theater History	
TAPS 248	Family Drama: American Plays about Families	
TAPS 253T	Virtual Realities: Art, Technology, Performance	
TAPS 258	Black Feminist Theater and Theory	
DANCE 162L	Latin/x America in Motion: An Introduction to Dance Studies	
3. Practicum		18
TAPS 120A	Acting I: Fundamentals of Acting (Gateway, Required)	
TAPS 60	Singing: How it's done, how to learn to do it, and how to work with people who do it.	
TAPS 103	Beginning Improvising	
TAPS 104	Intermediate Improvisation	
TAPS 115	Musical Theater	
TAPS 120B	Acting II: Advanced Acting	
TAPS 121C	Physical Characterization	
TAPS 121V	Voice for the Actor	

TAPS 122P	Undergrad Performance Project: Seagull	
TAPS 124D	Acting for Non-Majors	
TAPS 125	Acting Shakespeare	
TAPS 125C	Acting Chekhov	
TAPS 125S	Shakespeare Now: An Actor's Lab	
TAPS 127	Movement for the Actor	
TAPS 127W	Introduction to Clown	
TAPS 183C	Interpretation of Musical Theater Repertoire	
TAPS 183E	Singing for Musicals	
TAPS 184C	Dramatic Vocal Arts: Songs and Scenes Onstage	
4. Production		8
TAPS 34	Stage Management Techniques (Required)	
TAPS 39	Theater Crew (Required)	
TAPS 134	Stage Management Project (Required)	
5. Electives ²		10
6. Capstone Project ³		4
TAPS 200	Senior Project	
Total Units		60

Note: TAPS 21N, TAPS 115, TAPS 121C, TAPS 125, TAPS 150G, TAPS 153M, TAPS 154G, TAPS 156, TAPS 157, TAPS 167H, TAPS 248, TAPS 253T, and TAPS 258 will not be offered this year.

- One of the courses completed for this requirement must be a Writing in the Major course. In 2018-19 the Writing in the Major courses are:
 - TAPS 151T Global Great Books: Dramatic Dialogues
 - TAPS 153H History of Directing
- 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.

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 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.

		Units
1. Core		4
TAPS 1	Introduction to Theater and Performance Studies (Must be taken for a letter grade.)	

2. Theater and Dance Studies¹ 16

TAPS 11N	Dramatic Tensions: Theater and the Marketplace
TAPS 12N	To Die For: Antigone and Political Dissent
TAPS 20N	Prisons and Performance
TAPS 21N	The Idea of Virtual Reality
TAPS 40N	Family Drama: American Plays about Families
TAPS 108	Introduction to Feminist, Gender, and Sexuality Studies
TAPS 150G	Performing Race, Gender, and Sexuality
TAPS 153H	History of Directing
TAPS 153M	Mechanics of the Theater: The Technologies of Stagecraft
TAPS 154G	Black Magic: Ethnicity, Race, and Identity in Performance Cultures
TAPS 156	Performing History: Race, Politics, and Staging the Plays of August Wilson
TAPS 157	World Drama and Performance
TAPS 158B	Brecht in Practice and Theory
TAPS 163D	Shakespeare: The Ethical Challenge
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 180Q	Noam Chomsky: The Drama of Resistance
TAPS 201	Theater History
TAPS 248	Family Drama: American Plays about Families
TAPS 253T	Virtual Realities: Art, Technology, Performance
TAPS 258	Black Feminist Theater and Theory
DANCE 162L	Latin/x America in Motion: An Introduction to Dance Studies

3. Practicum 18

TAPS 30	Introduction to Theatrical Design (Gateway, Required)
TAPS 101P	Theater and Performance Making (Gateway, Required)
TAPS 17N	Acting for Activists
TAPS 21	StoryCraft
TAPS 28	Makeup for the Stage
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 42	Costume Construction
TAPS 131	Lighting Design
TAPS 132	Costume Design
TAPS 133	Stage Scenery Design
TAPS 133D	Set Design Practicum
TAPS 135C	Theory & Craft of the Scenographic Model
TAPS 135M	Introduction to Multimedia Production
TAPS 170A	The Director's Craft
TAPS 170B	Directing Workshop: The Actor-Director Dialogue
TAPS 175T	Collaborative Theater-Making

TAPS 177	Dramatic Writing: The Fundamentals
TAPS 177C	Creating a Musical
TAPS 177W	Workshop with Young Jean Lee
TAPS 178B	Intensive Playwriting
TAPS 178C	Writing a Full-Length Play
TAPS 178D	Editing a Full-Length Play

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

4. Production 8

TAPS 34	Stage Management Techniques (Required)
TAPS 39	Theater Crew (Required)
TAPS 134	Stage Management Project (Required)

5. Electives² 10**6. Capstone Project**³ 4

TAPS 200	Senior Project
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Total Units 60

Note: TAPS 21, TAPS 21N, TAPS 28, TAPS 32F, TAPS 42, TAPS 135C, TAPS 135M, TAPS 150G, TAPS 153M, TAPS 154G, TAPS 156, TAPS 157, TAPS 167H, TAPS 177C, TAPS 178B, TAPS 248, TAPS 253T, and TAPS 258 will not be offered this year.

¹ One of the courses completed for this requirement must be a Writing in the Major course. In 2018-19 the Writing in the Major courses are:

- TAPS 151T Global Great Books: Dramatic Dialogues
- TAPS 153H History of Directing

² All courses in TAPS and DANCE qualify as electives.

³ 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.

- 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.
- 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).
- 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.
- 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.

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. Each course can only satisfy one minor requirement. A student may petition to the Director of Undergraduate Studies Amy Freed to have additional courses offered by the department count towards the requirements. The minor is declared in Axess.

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

	Units
1. Core	4
TAPS 1 Introduction to Theater and Performance Studies (Must be taken for a letter grade.)	
2. Theater and Dance Studies	4
TAPS 12N To Die For: Antigone and Political Dissent	
TAPS 20N Prisons and Performance	
TAPS 21N The Idea of Virtual Reality	
TAPS 40N Family Drama: American Plays about Families	
TAPS 108 Introduction to Feminist, Gender, and Sexuality Studies	
TAPS 150G Performing Race, Gender, and Sexuality	
TAPS 153H History of Directing	

TAPS 153M	Mechanics of the Theater: The Technologies of Stagecraft	
TAPS 154G	Black Magic: Ethnicity, Race, and Identity in Performance Cultures	
TAPS 156	Performing History: Race, Politics, and Staging the Plays of August Wilson	
TAPS 157	World Drama and Performance	
TAPS 158B	Brecht in Practice and Theory	
TAPS 163D	Shakespeare: The Ethical Challenge	
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 180Q	Noam Chomsky: The Drama of Resistance	
TAPS 201	Theater History	
TAPS 248	Family Drama: American Plays about Families	
TAPS 253T	Virtual Realities: Art, Technology, Performance	
TAPS 258	Black Feminist Theater and Theory	
DANCE 162L	Latin/x America in Motion: An Introduction to Dance Studies	
3. Production		1
TAPS 39	Theater Crew	
4. Practicum ¹		7
5. Electives ²		14
Total Units		30

Note: TAPS 21N, TAPS 150G, TAPS 153M, TAPS 154G, TAPS 156, TAPS 157, TAPS 167H, TAPS 248, TAPS 253T, and TAPS 258 will not be offered this year.

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

² 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, Amy Freed 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.

	Units
1. Core	4
TAPS 1 Introduction to Theater and Performance Studies (Must be taken for a letter grade.)	
2. Theater and Dance Studies	8
DANCE 160 Performance and History: Rethinking the Ballerina (Gateway, Required) ¹	
TAPS 11N Dramatic Tensions: Theater and the Marketplace	

TAPS 12N	To Die For: Antigone and Political Dissent
TAPS 20N	Prisons and Performance
TAPS 21N	The Idea of Virtual Reality
TAPS 40N	Family Drama: American Plays about Families
TAPS 108	Introduction to Feminist, Gender, and Sexuality Studies
TAPS 150G	Performing Race, Gender, and Sexuality
TAPS 153H	History of Directing
TAPS 153M	Mechanics of the Theater: The Technologies of Stagecraft
TAPS 154G	Black Magic: Ethnicity, Race, and Identity in Performance Cultures
TAPS 156	Performing History: Race, Politics, and Staging the Plays of August Wilson
TAPS 157	World Drama and Performance
TAPS 158B	Brecht in Practice and Theory
TAPS 163D	Shakespeare: The Ethical Challenge
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 180Q	Noam Chomsky: The Drama of Resistance
TAPS 201	Theater History
TAPS 248	Family Drama: American Plays about Families
TAPS 253T	Virtual Realities: Art, Technology, Performance
TAPS 258	Black Feminist Theater and Theory
DANCE 162L	Latin/x America in Motion: An Introduction to Dance Studies
3. Production	1
TAPS 39	Theater Crew
4. Dance Practice ²	17
Total Units	30

Note: TAPS 21N, TAPS 150G, TAPS 153M, TAPS 154G, TAPS 156, TAPS 157, TAPS 167H, TAPS 248, TAPS 253T, and TAPS 258 will not be offered this year.

¹ DANCE 160 Performance and History: Rethinking the Ballerina will not be offered in 2018-19. Students looking to complete this requirement, may substitute DANCE 162L Latin/x America in Motion: An Introduction to Dance Studies this year only.

² 17 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.

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). 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
REQUIRED COURSES	
Core Seminars	
TAPS 311	Performance and Historiography
TAPS 313	Performance and Performativity
TAPS 314	Performing Identities
TAPS Workshops	16
TAPS 371P	Theater and Performance Making ¹
TAPS 372	Directing Workshop: The Actor-Director Dialogue ²
TAPS 370A	The Director's Craft ³
TAPS 376	Projects in Performance ⁴
Production Requirement	1
TAPS 335	Introduction to Graduate Production
Elective Seminars	20
Five additional graduate seminars within the Department of Theater and Performance Studies to be worked out with the adviser.	
Total Units	50

¹ In the first year students take TAPS 371P Theater and Performance Making, which focuses on generating original creative work through a range of techniques.

² In the first year, students usually take TAPS 372 Directing Workshop: The Actor-Director Dialogue.

³ 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.

⁴ 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 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 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 a 25-30 page essay on a pre-1900 historical topic, relevant to the field of Theater and Performance Studies. The student select sa 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 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 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:

	Units
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
Total Units	20

An Application for Ph.D. Minor (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.

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 advisor and the advisee. Advising expectations should be periodically discussed and reviewed to ensure mutual understanding. Both the advisee and the advisor are expected to maintain professionalism and integrity throughout this important relationship.

Faculty advisors 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 will be assigned a faculty advisor based upon common research interests. The advisor's role is to serve as an intellectual advisor 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.

Students are encouraged to communicate and meet frequently with their advisor. It is important to set expectations with your advisor 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 advisor 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), Michael Ramsaur, Alice Rayner; *(Associate Professor)* William S. Eddelman; *(Senior Lecturer)* Patricia Ryan

Chair: Branislav Jakovljevic

Director of Graduate Studies: Peggy Phelan

Director of Undergraduate Studies: Amy Freed

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

Associate Professor: Young Jean Lee, Jisha Menon (Center for South Asia)

Assistant Professors: Samer Al-Saber, Diana Looser (On Leave), Michael Rau

Professor (Teaching): Janice Ross

Senior Lecturer: Connie Strayer

Lecturers: Kathryn Amarotico-Kostopoulos, Cliff Caruthers, Jane Casamajor, Matt Chapman, Katie Faulkner, Diane Frank, Erik Flatmo Gambatese, Aleta Hayes, Stephanie Hunt, Alex Ketley, Daniel Klein, Laxmi Kumaran, Anton Pankevich, Richard Powers, Ronnie Reddick, Lisa Rowland, Tony Shayne, Erik Sunderman

Artists-in-Residence: Amy Freed, Amara Smith

Humanities Center Fellow: Aileen Robinson

Mellon Dance Studies Scholar: Elizabeth Schwall

Department Manager: Beth McKeown

Student Services Officer: Katie Dooling

Administrative Associate: Janet Pineda

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>).

		Units
OSPBER 101A	Contemporary Theater	5
OSPFLOR 66	The Engineering of Opera	3
OSPOXFRD 64	Arts in Prison in the U.K.	4-5