DRAMA

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

Chair: Peggy Phelan

Drama Division

Professors: Jean-Marie Apostolidès (French and Italian, Drama),
 Harry J. Elam, Jr., Peggy Phelan (Drama, English), Alice Rayner (Graduate Faculty Advisor, Graduate Studies Committee-Chairperson), Rush Rehm (Drama, Classics)

Assistant Professors: Branislav Jakovljevic (Undergraduate Faculty Advisor), Jisha Menon

Professor (Teaching): Michael F. Ramsaur

Associate Professor (Teaching): Janice Ross

Senior Lecturer: Connie Strayer

Lecturers: Jeffrey Bihr, Erik Flatmo Gambatese, Daniel Klein,

Kathryn Kostopoulos, Leticia Samonte Visiting Artists: Matthew Gouhlish, Lin Hixson Guest Lecturer: Linda Apperson

Artists in Residence: Amy Freed, Cherríe Moraga

Institute for Diversity in the Arts and Black Performing Arts Division

Division Director: Harry J. Elam, Jr.

Associate Director (IDA): Georgina Hernandez

Director (CBPA): Robert Moses

Joint IDA/BPA Steering Committee: Suzanne Abel (Haas Center for Public Service), Jan Barker Alexander (Black Community Services Center), Elena Becks (Staff), Enrique Chagoya (Associate Professor, Studio Art), Regina Covington (King Papers), Alice Endamne (Black Arts Quarterly), Diane Frank (Lecturer, Dance), Vera Grant (African and African American Studies), Tony Kramer (Senior Lecturer, Dance), Barbaro Martinez-Ruiz (Associate Professor, Art History), Julia Melancon (Staff), Cindy Ng (Asian American Activities Center), Janice Ross (Professor, Teaching, Drama), Stephen Sano (Associate Professor, Teaching, Music), Laura Selznick (VPUE), Yvonne Yarbro-Bejarano (Professor, Chicana/o Studies), Patience Young (Cantor Arts Center)

Dance Division

Director: Janice Ross

Lecturers: Kristine Elliott, Diane Frank, Aleta Hayes, Tony Kramer, Augusta Moore, Richard Powers, Ronnie Reddick

Artist in Residence: Robert Moses

Mail Code: Drama, 94305-5010; Dance, 94305-8125 Phone: Drama (650) 723-2576; Dance (650) 723-1234 Student Services Email: sdbaker@stanford.edu

Web Site: Drama, http://drama.stanford.edu Web Site: Dance, http://dance.stanford.edu

Courses offered by the Department of Drama have the subject codes DRAMA and DANCE. Courses in Drama are listed in the "Drama (DRAMA) Courses" section of this bulletin. Courses in Dance are listed in the "Dance (DANCE) Courses" sections of this bulletin.

MISSION OF THE DEPARTMENT OF DRAMA

The Drama Department integrates theory, criticism and performance. Convinced that scholarship is strengthened by direct engagement in performance, and that performance is enhanced by practitioners whose analytic skills had been honed in scholarship, the department produces more than a dozen productions each academic school year, including canonical plays, commissioned dance works, experimental projects, and the work of visiting artists.

UNDERGRADUATE PROGRAMS IN DRAMA

The mission of the Undergraduate program in Drama is to provide the strongest non-conservatory program for students studying Drama and Dance in a liberal arts context. Joining academic research with performance and technical practice, our majors pursue areas of interest in acting, directing, playwriting, dance, design, stage management, performance theory and cultural

studies. Students explore these fields in a collaborative environment with close faculty contact. One of the requirements of the major is to fulfill a stage management course (generally done in the Junior year), which allows students practical exposure to managing and/or crewing a production. It is essential that students understand the concrete workings of theater in order to fully appreciate its history and literature. With faculty collaboration, students of Drama and Dance integrate research, theory, intellectual engagement and performance. During the Senior year, students have the option of completing a Senior Project in addition to completing the 60 units required for the major.

BACHELOR OF ARTS IN DRAMA

The requirements for the B.A. degree in Drama are designed to integrate the critical and historical study of drama with the study and experience of performance. A total of 60 units are required to obtain a B.A. degree in Drama. The major provides aesthetic and critical opportunities for students to develop special aptitudes. Students are encouraged to declare a major in their sophomore year.

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 or independent undergraduate performing arts groups.

Recommended Preparatory Courses—Two years of a college-level foreign language.

DEGREE REQUIREMENTS

Required Courses—60 units total for the major

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

Introductory Core Courses—16 units chosen from the following:

DRAMA 30. Introduction to Theatrical Design DRAMA 34. Stage Management Techniques

DRAMA 101H. How Theater Thinks

DRAMA 101R. How Practice Practices (begins 2009-10)

 Literature/History—16 units chosen from the following: DRAMA 35. Introduction to Sound for the Theater DRAMA 110. Identity, Diversity, and Aesthetics: The Institute for Diversity in the Arts

DRAMA 120A. Acting Fundamentals

DRAMA 120B. Fundamentals of Acting

DRAMA 121P. Acting: Period and Style

DRAMA 152. Beckett

DRAMA 160. Performance, Dance, and History

DRAMA 161R. Texts in History: Classics from Greece to Rome

DRAMA 162. Performance in the Text

DRAMA 170A. Concepts of Directing

DRAMA 170B. Advanced Directing

DRAMA 170P. Composing Performance

DRAMA 175. Bay Area Performance Platform: SFMOMA Project

DRAMA 176H. Dramaturgy Project: The Wasteland

DRAMA 177. Playwriting

DRAMA 178. Page to the Stage: Playwriting and Solo Performance

DRAMA 179F. Flor y Canto: Poetry Workshop

DRAMA 179G. Indigenous Identity in Diaspora: People of Color Art Practice in North America

DRAMA 201A,B,C,D. Honors Colloquium

DRAMA 219. Contemporary African American Drama: August Wilson, Suzan-Lori Parks, and Beyond

Practical Courses—16 units chosen from the following: DANCE: Any course with the subject code DANCE

DRAMA 20. Acting for Non-Majors

DRAMA 29. Theater Performance: Acting

DRAMA 32. Costume Construction

DRAMA 28. Makeup for the Stage

DRAMA 103. Beginning Improvising

DRAMA 104. Introduction to Sketch Comedy

DRAMA 120A. Acting Fundamentals

DRAMA 120B. Fundamentals of Acting

DRAMA 120D. Studio Performance

DRAMA 120V. Vocal Production and Audition

DRAMA 121C. Physical Characterization

DRAMA 121M. Movement and Character

DRAMA 121P. Acting: Period and Style

DRAMA 121S. Acting Shakespeare Project

DRAMA 131. Lighting Design

DRAMA 132. Costume Design

DRAMA 133. Stage Scenery Design

DRAMA 135. Sound Design

DRAMA 139. Stage Management Production Crew

DRAMA 170A. Concepts of Directing

DRAMA 170B. Advanced Directing

DRAMA 170P. Composing Performance

DRAMA 171. Undergraduate Theater Workshop

DRAMA 176P. Wasteland Practical

DRAMA 177. Playwriting

DRAMA 213. Stanford Improv Ensemble

DRAMA 231. Advanced Stage Lighting Design

DRAMA 232, Advanced Costume Design

DRAMA 233. Advanced Scene Design

DRAMA 234. Advanced Stage Management Project

3. Production—12 units chosen from the following: DRAMA 134. Stage Management Project (required)

Choose 2 courses (required):

DRAMA 39A. Theater Performance: Scenery and/or **Property**

DRAMA 39B. Theater Performance: Lighting/Sound

DRAMA 39C. Theater Performance: Costumes/Makeup

DRAMA 39D. Theater Performance: Prosser Stage Management

Choose any course(s) for remaining units:

DRAMA 9. Undergraduate Production Colloquium

DRAMA 22. Scene Work

DRAMA 29. Theater Performance: Acting

DRAMA 31. Introduction to Lighting and Production

DRAMA 32. Costume Construction

DRAMA 35. Introduction to Sound for the Theater

DRAMA 131. Lighting Design

DRAMA 132. Costume Design

DRAMA 133. Stage Scenery Design

DRAMA 133C. Autocad for Designer

DRAMA 139. Stage Management Production Crew

DRAMA 231. Advanced Stage Lighting Design

DRAMA 232. Advanced Costume Design

DRAMA 233. Advanced Scene Design

DRAMA 234. Advanced Stage Management Project

DRAMA 235. Advanced Sound Design

Optional Senior Project-2 units

DRAMA 200. Senior Project

DRAMA 205. Senior Project: Acting

Work for this project normally begins in Spring Quarter of the junior year and is completed by the end of the senior year. The student has the option of writing an essay associated with the project. Students receive credit for senior projects through DRAMA 200 or DRAMA 205. Students pursuing senior projects should consult with both the undergraduate adviser and a faculty adviser in the project's specialty area early in the junior year. Students must petition for approval of senior projects through the department's undergraduate adviser. Projects are typically approved by department faculty at the end of Spring Quarter of the junior year or the end of Autumn Quarter of

the senior year. The proposal should include an outline of the courses the student has taken and grades received in the area requirements, and should describe the courses in which the student plans to enroll as part of the project. It should describe in detail the purpose and methods involved in the project; a bibliography, if appropriate; and a 1-2 page abstract of the associated essay if an essay is part of the project.

HONORS PROGRAM

For a limited number of students, the department confers the degree of Bachelor of Arts with Departmental Honors in Drama. To be considered for departmental honors, students must meet the following requirements in addition to the other requirements of the Drama major:

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. No students are admitted to the honors program with a grade below 'B-' in any course that constitutes part of their Drama major.

- 5. Students must complete the Drama core requirements by the end of their junior year, earlier if possible. Only in exceptional circumstances can this requirement be waived. Transfer from another university, extended overseas study, or temporary withdrawal from the major due to illness might constitute extenuating circumstances.
- Students must have completed half of the courses in their specialization by the end of their junior year.
- Students must complete 4 units in the Honors Colloquia (described below), 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.
- 8. GPA in courses counting towards the major must be 3.5 by the time of graduation.
- By the end of the seventh 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.
- 10. On the basis of a student's work in the Drama core, in the area of specialization, on the senior project, in the honors colloquia, and on the honors thesis, the faculty determines and confers honors on graduating students who have successfully completed the honors program.
- 11. Failure to meet any of these requirements, or to make satisfactory progress on the honors thesis, leads to dismissal from the honors program.

Honors Colloquia and Thesis—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. Student must enroll in DRAMA 202. 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.

Honors in Humanities—An honors program in Humanities is available for Drama majors who wish to supplement their major with related and carefully guided studies. See the "Interdisciplinary

Studies in Humanities" section of this bulletin for a description of the honors program. Students who enroll in this program may take HUMNTIES 160 and two seminars from 190-198 in fulfillment of the departmental elective requirement.

MINOR IN DRAMA WITH DANCE CONCENTRATION

Requirements—30 total units

Technique Classes: Studio Classes: Minimum of six studio dance classes (12 units)

- a. a concentration of at least three classes chosen from a specific dance form (e.g., world, modern, jazz, hip-hop, ballet, social), and the attainment of intermediate or advanced level. (6 Units)
- b. at least two classes in a style other than the concentration (4 units)
- one additional classes (2 units)
- 12. Dance Studies Classes: Minimum of three of the following (10-12 units)
 - d. DANCE 160. Performance: Dance, and History (4 units)
 - DANCE 170. Postmodern Road Trips (4 units)
 - DANCE 197. Dance in Prisons (4 units)
 - DANCE 191 or 290. Special Project (3-5 units)
- 13. Choreography/Repertory/Performance Classes (8 units)
 - h. DANCE 57. Dance Repertory Projects (2 units)
 - DANCE 100. Student Choreography (2 units)
 - DANCE 101. Choreography: Solos & Duets (2 units)
 - DANCE 102. Choreography: Small Groups (2 units)
 - 1. DANCE 104. Duets Project (2 units)
 - m. DANCE 105. Contemporary Afro Styles (2 units)
 - n. DRAMA 154P. The California Project (2 units)

GRADUATE PROGRAMS IN DRAMA

The mission of the graduate program in Drama is to produce students who work in the leading edge of both scholarly and performance practice. The Ph.D. program in Drama emphasizes the combination of theory and practice. Graduate students complete a program with a rigorous study of critical theory and textual history and an understanding that such theory is informed by practical elements in directing, acting, writing, and design.

DOCTOR OF PHILOSOPHY IN DRAMA

University requirements for the Ph.D. are described in the "Graduate Degrees" section of this bulletin. All graduate study in the Department of Drama leads to the Ph.D. degree. The doctoral program in Drama aims to integrate practical theater work with the critical and historical study of dramatic literature and theory. Candidates are expected to function both as scholars and as theater directors. The curriculum offers a two-year practical concentration in directing along with the study of critical and performance theory, aesthetics, history, and literature. The goal of the program is to give students a thorough knowledge of the field that leads to original and significant scholarly work grounded in practice as well as an inventive directorial practice that is based on solid scholarly

Admission—Applicants for the Ph.D. program can visit our web site at http://drama.stanford.edu or write directly to the Department of Drama, Attention: Graduate Admissions, for information. Online graduate applications are available at http://gradadmissions.stanford. edu. In addition to the required statement of purpose, applicants must submit a statement detailing their practical theater experience, a sample of their written critical work, and a statement on directing. An invitation to interview may be extended by the end of January. Graduate students in the Department of Drama begin study in Autumn Quarter of each academic year; there are no mid-year admissions. Graduate students must be degree candidates.

The Department of Drama awards a number of fellowships to students in the Ph.D. program.

DEGREE REQUIREMENTS

Units and Course Requirements—

- o. A minimum of 135 units of graduate courses and seminars in support of the degree. These units are in addition to units for the doctoral dissertation.
- p. Core seminars: 300A, 300B, 301, 302, 303, 304

- Three additional graduate seminars within the Department of Drama to be worked out with the adviser.
- Four workshops in directing: DRAMA 370, 372, 373, 374. In the first two years, students take: 370, Concepts of Directing; 372, Projects in Directing; and 373, Directing and Dramaturgy. In the second year, students take 374, Graduate Directors' Performance Project, to stage a more fully developed production chosen in consultation with the faculty.

The following department requirements are in addition to the University's basic requirements for the doctorate.

- 14. Language Requirement—The candidate 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:
 - 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.
 - a reading examination given each quarter by the various language departments, except for Latin and Greek.
 - pass with a grade of 'B' or higher courses in Literature/History numbered 100 or higher in a foreign language department at Stanford.
- 15. Teaching Requirement—Four quarters of supervised teaching at half time are a required part of the Ph.D. program. The requirement is normally met by teaching three courses during the fourth year and one course during the fifth year. During non-teaching quarters in years four and five, students serve as research assistants.
- 16. Examinations—Candidates complete must examinations (comprehensive, qualifying, department oral) by the end of the first three years of study at Stanford.
 - The comprehensive examination is taken over the first weekend in December of the first year. The exam is based on texts given to the student by the department before the start of the first year. Students study these texts independently. For the exam, they should be able to identify and compare plays and playwrights from the list of texts in terms of dramatic genres, styles, and periods, and to address comparatively and analytically critical issues of texts and performance.
 - w. The qualifying examination, which must be completed before advancement to candidacy at the end of the second year, consists of two 25-35-page essays written in consultation with a faculty adviser. These essays should demonstrate mastery of the field such that a student would be able to teach an introductory class in the area. Reading lists for each period should be approved by the end of the first year. Each essay should cover a different period of dramatic literature and theater history. These essays should not duplicate any written work from seminars. After approval by the adviser, the graduate studies committee reads and evaluates these essays, one in each of Autumn, Winter, and Spring quarters. For the first qualifying examination, choose from the following periods of Western drama:

Classical

Medieval and Renaissance

17th, 18th, and early 19th century

Modern: 1870-1980

Contemporary: 1980 to the present

- The department oral examination requires three faculty members, at least two from the Department of Drama. This oral is based on a 40-page review of the literature for the dissertation that the student creates in conjunction with the dissertation reading committee. This exam is ideally taken before the end of the third year.
- 17. Satisfactory Progress, Annual Review-The program and progress of each student must be evaluated by the Graduate Studies Committee (GSC) at the end of each academic year. At the end of the first year, the departmental 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 advancement to candidacy. At the end of the third year, students are expected to have developed an approved dissertation prospectus. Funding is contingent upon satisfactory progress. Any student not making satisfactory progress is subject to having funding suspended.

- 18. Application for Candidacy—By the end of the second year of residence, the following requirements or appropriate equivalents must be completed:
 - y. the core seminars: 300Å, 300B, 301, 302, 303, 304
 - the directing workshop series (DRAMA 370-374), including the successful production of at least one work in public performance
 - aa. a foreign language
 - bb. at least two examinations.

Based on its evaluation of the student's progress, the Graduate Studies Committee (GSC) certifies the student's qualifications for candidacy. 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.

- 19. Research Assistantship—Generally, the third year is devoted to graduate study and research assistantships with faculty members.
- 20. Dissertation Prospectus-The dissertation prospectus must be approved by the candidate's adviser and by the departmental graduate studies committee by the end of Spring Quarter of the third year. Within 30 days of approval, a student should schedule a prospectus colloquium with the proposed reading committee.
- Oral Examination—The examination is a defense of the dissertation based on a full draft submitted at least 75 days before the proposed degree conferral. The examining committee consists of four faculty members, at least two of whom must be from the Department of Drama, as well as one faculty chair from outside the department who does not share an appointment with the department of any of the examiners.
- 22. Dissertation-Normally, the Ph.D. program is completed in five years. The first two years should be devoted to full-time graduate study, and the third, fourth, and fifth years to research, teaching, and writing the dissertation. Following formal admission to candidacy (typically at the end of the second year), the dissertation must be completed and approved within five years from the quarter in which candidacy is granted. A candidate taking more than five years is required to reinstate candidacy by repassing the written examinations on dramatic literature.

PH.D. IN DRAMA AND HUMANITIES

The Department of Drama participates in the Graduate Program in Humanities (GPH) leading to a Ph.D. degree in Drama and Humanities. For a description of that program, see the "Interdisciplinary Studies in Humanities" section of this bulletin.

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, symposia, and a literary journal, the Black Arts Quarterly. 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, arts administration, and teaching. Students can pursue an IDA concentration through the Comparative Studies in Race and Ethnicity major. Students can emphasize Black performance through the African and African American Studies major.

DANCE DIVISION

The Dance Division offers approaches to dance as a performing art, cultural practice, political act, and embodiment of ideology and beliefs. All dimensions through which a student might experience dance, including studying dance techniques, choreographing, performing, viewing, and critically and historically assessing dance, are represented in the course offerings of the Dance Division.

For students wishing to minor in Drama with a concentration in Dance, see the "Minor in Drama with Dance Concentration" section under "Undergraduate Programs in Drama."

DANCE (DANCE) COURSES

For information on the Dance program, see the "Drama" section of this bulletin.

UNDERGRADUATE COURSES IN DANCE

DANCE 23. Public Performance

For students participating in Dance Division performances. May be repeated for credit.

1 unit, Aut (Staff), Win (Staff), Spr (Staff)

DANCE 27. Faculty Choreography

Rehearsal and performance of faculty choreography. Selection by audition. May be repeated for credit.

2 units, Aut (Moses, R), Win (Moses, R), Spr (Moses, R)

DANCE 35. Feldenkrais for Performers

An educational system centered on movement, aiming to expand and refine the use of the self through awareness. Goal is to improve movement repertoire for dancers, musicians, artists, and those wishing to reduce pain or limitations in movement. May be repeated for credit.

1 unit, Aut (Staff), Win (Staff)

DANCE 40. Introduction to Dance and Movement

Body expression, articulation, and anatomical basics through contemporary art dance. Emphasis is on development of awareness of the body in space. Exploration of improvisation and creativity. May be repeated for credit.

2 units, Spr (Moses, R)

DANCE 43. Liquid Flow: Introduction to Dance and Movement

Body expression, articulation, and anatomical basics through contemporary art dance. Emphasis is on development of awareness of the body in space. Exploration of improvisation and creativity. May be repeated for credit.

2 units, Win (Hayes, A)

DANCE 44. Beginning Modern Jazz

Basic techniques emphasizing current jazz style. Historical jazz steps enhance understanding of contemporary jazz forms. May be repeated for credit.

2 units, Aut (Moses, R)

DANCE 45. Improvisation Plus Contact

The development of improvisation skills as a creative performance practice and as a basis for choreography; techniques of contact improvisation. May be repeated for credit.

2 units, Aut (Kramer, A)

DANCE 46. Social Dances of North America I

Introduction to the partner dances found in American popular culture: waltz, swing, tango, club two step, cha cha, merengue, and salsa. Fee. May be repeated for credit. (AU)

1 unit, Aut (Powers, R), Win (Powers, R), Spr (Powers, R)

DANCE 48. Beginning Ballet

Fundamentals of ballet technique including posture, placement, and the foundation steps of classical ballet. Emphasis is on the development of coordination, strength, and flexibility. May be repeated for credit.

2 units, Aut (Staff), Win (Staff)

DANCE 51. Congolese Dance

Open to all levels of dancers. Movements and choreography from Congo and W. African countries. Elements unique to African dance movement: body isolation, polyrhythmic movement, and body posture. Live drumming. May be repeated for credit.

2 units, not given this year

DANCE 56. Ballet Repertory: The Life and Work of Antony Tudor

The work of the 20th-century ballet choreographer Antony Tudor and his innovations in the dramatic and narrative possibilities of ballet. Studio work include class reenactment and phrase material from the Tudor repertoire. Lectures and video viewing. May be repeated for credit.

2 units, Spr (Elliott, K)

DANCE 57. Dance Repertory Projects

Students perform the work of faculty or visiting artist. Audition required. May be repeated for credit.

2 units, Win (Hayes, A), Spr (Moses, R)

DANCE 58. Beginning Hip Hop

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

1 unit, Aut (Reddick, R)

DANCE 59. Intermediate-Advanced Hip-Hop

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

I unit, Aut (Reddick, R)

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

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

2 units, Spr (Reddick, R)

DANCE 100. Student Choreography: Studio to Stage

Student choreography is mentored to develop composition and performance skills, particularly for presentation in The American College Dance Festival. May be repeated for credit.

2 units, Win (Frank, D)

DANCE 101. Choreography: Solos and Duets

Skills to analyze and choreograph solo works. 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.

2 units, Aut (Moses, R)

DANCE 102. Choreography: Small Groups

Skills needed to choreograph duets and small group works. Students choreograph works. May be repeated for credit.

2 units, Win (Moses, R)

DANCE 104. Duets Project

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.

2 units, Spr (Frank, D)

DANCE 105. Contemporary Afro Styles and Dancemaking: Technique, Rhythm, Architecture

Current and traditional African diaspora styles. African polyrhythms, body percussion, and geometric forms, fused with postmodern concepts of composition and space. May be repeated for credit.

2 units, Win (Hayes, A)

DANCE 116. Figure and Ground: Site-Specific Performance in **Outdoor Environments**

Theory and practice, emphasizing historic and aesthetic context, critical analysis, and exploration of creative processes. May be repeated for credit.

2-3 units, not given this year

DANCE 133. History of the Waltz

From Vienna in 1800. Redowa and mazurka, waltz variations, the 20th-century hesitation waltz, Parisian valse musette, and 30s Boston and waltz swing. Studio technique with performance practice for stage. May be repeated for credit two times.

2 units, not given this year

DANCE 139. Liquid Flow: Intermediate Modern Dance

Contemporary dance technique incorporating internal energy forms drawn from martial arts, improvisation, composition, pedestrian and everyday movement, and critical thought in the contemporary dance art. May be repeated for credit.

2 units, Aut (Hayes, A)

DANCE 140. Intermediate Modern Dance

Intermediate technique. Improvisation and composition in directed studies. May be repeated for credit.

2 units, Spr (Frank, D)

DANCE 141. Advanced Modern Dance

Intermediate/advanced technique. Complex movement combinations emphasizing performance demands. May be repeated for credit.

2 units, Aut (Frank, D), Win (Frank, D), Spr (Frank, D)

DANCE 144. Intermediate Modern Jazz Dance

Emphasis is on alignment, control, rhythmic coordination, and contemporary mixture of styles. May be repeated for credit. 2 units, Win (Moses, R)

DANCE 146. Social Dances of North America II

Intermediate survey of dances in American popular culture: Lindy hop, Viennese waltz, cross-step waltz, foxtrot, and hustle. May be repeated for credit.

2 units, Aut (Powers, R), Spr (Powers, R)

DANCE 147. Living Traditions of Swing

Swing dancing: the early Lindy of the 20s; 6- and 8-count Lindy hop, shag, Big Apple. Partnering and improvisation. Swing's crosscultural influences and personal creativity. May be repeated for credit.

2 units, Win (Powers, R)

DANCE 148. Intermediate Ballet

Continuation of 48, repeating the fundamentals with increased complexity and introducing additional movement vocabulary. May be repeated for credit.

2 units, Win (Staff)

DANCE 149. Advanced Ballet

Professional-level class in a supportive environment. Comprehensive classical ballet technique including pointe work if the student desires. May be repeated for credit.

2 units, Aut (Elliott, K), Win (Elliott, K), Spr (Elliott, K)

DANCE 156. Social Dances of North America III

Advanced survey of the partner dances found in American popular culture: hustle, waltz, redowa, tango, cha cha, salsa, samba. May be repeated for credit. Prerequisite: 146 or equivalent experience.

2 units, Win (Powers, R)

DANCE 160. Performance, Dance, and History

(Same as DRAMA 160, DRAMA 260.) Transitional periods in the history of theatrical and popular dance from the 19th through the 21st centuries; how the dancing body and choreography have been constructed in relation to social, aesthetic, and cultural agendas. This year, focus is on ballet migrations and the ballerina. GER:DB-Hum, EC-Gender

4 units, Win (Ross, J)

DANCE 161H. Dance and Live Art in the 20th and 21st

(Same as DRAMA 161H, DRAMA 261H.) History and development of postmodern dance and performance art. Topics include the body as art medium, performance art, experimental dance, and redefinitions of gender in live art

4 units, not given this year

DANCE 165. Geographies of Movement: Dance and the **Politics of Space**

(Same as DANCE 365.) Physical, philosophical and conceptual space of dance studies, considering traditional concert and ethnographic dance performances alongside and in relation to cultural movement practices. Viewings of movement events such as political gatherings, parades, pilgrimage, religious meetings, sports, protests, and festivals. How these performances challenge and produce new spatial imaginaries.

4 units, Spr (Staff)

DANCE 166. History of Social Dance in Western Culture

Movement and historic social dance from the past five centuries, including studio technique and history. Performance practices for stage, including deportment, body language, and demeanor distinctive to each era.

2 units, alternate years, not given this year

DANCE 169. Choreography: Creation, Staging, and Reconstruction

Skills and criteria for the choreographic process. Invention, staging, and reconstruction. The creative process and practical considerations in making a dance work.

2 units, not given this year

DANCE 170. Postmodern Road Trips: Viewing and Reviewing **Contemporary Live Performances**

Postmodern and post-postmodern histories in dance, performance, and contemporary artmaking practices at the intersection between performance and social practice. History and theory. Students attend performances and events on and off campus. GER:DB-Hum

4 units, Aut (Ross, J; Hayes, A)

DANCE 190. Special Research

Topics related to the discipline of dance. May be repeated for credit. 1-5 units, Aut (Staff), Win (Staff), Spr (Staff), Sum (Staff)

DANCE 191. Independent Research

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

1-18 units, Aut (Staff), Win (Staff), Spr (Staff), Sum (Staff)

DANCE 197. Dance in Prisons: The Arts, Juvenile Justice, and Rehabilitation in America

Participatory seminar. The nexus of art, community, and social action, using dance to study how the performing arts affect selfconstruction, perception and experiences of embodiment, and social control for incarcerated teenagers in Santa Clara Juvenile Hall. GER:DB-Hum, EC-AmerCul

4 units, Spr (Ross, J)

DANCE 197B. Dance in Prisons: The Arts, Juvenile Justice, and Rehabilitation in America

Participatory seminar. The nexus of art, community, and social action, using dance to study how the performing arts affect selfconstruction, perception and experiences of embodiment, and social control for incarcerated teenagers in Santa Clara Juvenile Hall. GER:EC-AmerCul

4 units, not given this year

GRADUATE COURSES IN DANCE

Primarily for graduate students; undergraduates may enroll with consent of instructor.

DANCE 290. Special Research

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

1-18 units, Aut (Staff), Win (Staff), Spr (Staff), Sum (Staff)

DANCE 365. Geographies of Movement: Dance and the **Politics of Space**

(Same as DANCE 165.) Physical, philosophical and conceptual space of dance studies, considering traditional concert and ethnographic dance performances alongside and in relation to cultural movement practices. Viewings of movement events such as political gatherings, parades, pilgrimage, religious meetings, sports, protests, and festivals. How these performances challenge and produce new spatial imaginaries.

4 units, Spr (Staff)

DRAMA (DRAMA) **COURSES**

For information on undergraduate and graduate programs in the Department of Drama, see the "Drama" section of this bulletin.

UNDERGRADUATE COURSES IN DRAMA

DRAMA 9. Undergraduate Production Colloquium

For students researching, directing, and producing pieces for the Drama department or other student theater groups on campus. Issues related to theater venues, costs, design, construction, stage management, directing, and producing. Student and faculty presentations on production issues and the progress of their work. May be repeated for credit.

1-3 units, Aut, Win, Spr (Ramsaur, M)

DRAMA 11N. Dramatic Tensions: Theater and the Marketplace

Stanford Introductory Seminar. Preference to freshmen. Tension between artistic and commercial forces in modern theater; the conflicted state of the art form. Sources include major and emerging contemporary figures in commercial, fringe, and nonprofit theater in the U.S. and UK. Visits with writers, directors, and dramaturges. GER:DB-Hum

4 units, Aut (Freed, A)

DRAMA 12N. Antigone: From Ancient Democracy to **Contemporary Dissent**

(F.Sem Same as CLASSGEN 6N.) Stanford Introductory Seminar. Preference to freshmen. Tensions inherent in the democracy of ancient Athens; how the character of Antigone emerges in later drama, film, and political thought as a figure of resistance against illegitimate authority; and her relevance to contemporary struggles for women's and workers' rights and national liberation. Readings and screenings include versions of Antigone by Sophocles, Anouilh, Brecht, Fugard/Kani/Ntshona, Paulin, Glowacki, Gurney, and von Trotta. GER:DB-Hum, EC-Gender

4 units, Win (Rehm, R)

DRAMA 14N. Shakespeare from Stage to Screen

Stanford Introductory Seminar. Preference to freshmen. The texts, stage practices, and filmic transformations for Shakespearean plays, including Henry V, Hamlet, Midsummer Night's Dream, and Macbeth. Close readings of texts and films; the relationship of film technologies to the texts in the production of political and social space; and the cultural assumptions carried by images and characters. GER:DB-Hum

4 units, Win (Rayner, A)

DRAMA 16N. Beauty or the Beast? Kitsch and Contemporary

Stanford Introductory Seminar. Preference to freshmen. What kind of esthetic experience does kitsch describe? Is it a matter of taste? Kitsch through disciplines such as visual arts, theater, literature, music, advertising, fashion, celebrity culture, and food. GER:DB-

4 units, Spr (Jakovljevic, B)

DRAMA 17N. Salt of the Earth: The Docudrama in América

Stanford Introductory Seminar. Preference to freshmen. Docudrama as a form of dramatic writing which provides a social critique of current or historical events through creative documentation and dramatization. Sources include Chicana/o and Latina/o texts, Brecht, Teatro Campesino, and Culture Clash. Students produce a short docudrama. GER:DB-Hum, EC-AmerCul

3 units, Win (Moraga, C)

DRAMA 18N. Performing Religion and Secularity in the Modern World

Preference to freshmen. Why the increasingly globalized world is confronted with the concurrent rise in religious violence and extremism. The production of religion and secularity in the performative public sphere through a consideration of theater, films, religious processions, and festivals. How the axes of gender, class,

and nation complicate religious identities in the modern world. 3-5 units, Win (Menon, J)

DRAMA 20. Acting for Non-Majors

Creative play and ensemble work. Skills including group improvisation to partner work. Freeing the natural voice and physical relaxation. Emphasis is on imaginative and creative impulses. Movement improvisation, listening exercises, and theater games. How to take risks that are the essence of free and powerful performance.

2 units, Aut (Bihr, J), Win (Bihr, J), Spr (Kostopoulos, K), Sum (Diaz-Sanchez, M)

DRAMA 22. Scene Work

For actors who complete substantial scene work with graduate directors in the graduate workshop.

1-2 units, Aut (Staff), Win (Staff), Spr (Staff)

DRAMA 26. Rock, Pop, Hip Hop

Performance genres in relationship to youth culture expressed in dance, songwriting, singing, fashion, acting, and rap. Workshop culminates in a collaborative performance.

1-2 units, not given this year

DRAMA 28. Makeup for the Stage

Techniques of makeup application for the artist and actor: aging, prosthetics, stylization, characterization, animals, and fantasy make-

2 units, Win (Strayer, C)

DRAMA 29. Theater Performance: Acting

Students cast in department productions receive credit for their participation as actors; 1-2 units for graduate directing workshop projects and 1-3 units for major productions (units determined by instructor). May be repeated for credit. Prerequisite: consent of instructor.

1-3 units, Aut (Staff), Win (Staff), Spr (Staff)

DRAMA 30. Introduction to Theatrical Design

Team-taught. The theatrical set, costume, and lighting design. Emphasis is on balancing practical skill with conceptual ideas and critical thought. Hands-on projects.

4 units, Aut (Gambatese, E; Ramsaur, M)

DRAMA 31. Introduction to Lighting and Production

How light contributes to the creation of mood and atmosphere and different kinds of visibility in theatrical storytelling. The use of controllable qualities of light including color, brightness, angle, and movemen in the theatrical process of creative scenography. Handson laboratory time.

4 units, Win (Ramsaur, M)

DRAMA 32. Costume Construction

Fabric techniques and processes for stage costumes.

2-3 units, Win (Strayer, C)

DRAMA 34. Stage Management Techniques

The production process, duties, and responsibilities of a stage manager. Skills needed to stage manage a production.

2-3 units, Aut (Apperson, L), Spr (Staff)

DRAMA 35. Introduction to Sound for the Theater

Lecture/lab. The practical handling of sound equipment, acoustics, and editing. Analysis, creation, and implementation of theatrical sound effects, live and recorded.

3-4 units, Win (Staff)

DRAMA 39A. Theater Performance: Scenery and/or Property 1-3 units, Aut (Staff), Win (Staff), Spr (Staff)

DRAMA 39B. Theater Performance: Lighting/Sound

1-3 units, Aut (Staff), Win (Staff), Spr (Staff)

DRAMA 39C. Theater Performance: Costumes/Makeup 1-3 units, Aut (Staff), Win (Staff), Spr (Staff)

DRAMA 39D. Theater Performance: Prosser Stage Management

1-3 units, Aut (Staff), Win (Staff), Spr (Staff)

DRAMA 42. Costume Construction

Lecture/lab.

2-3 units, alternate years, not given this year

DRAMA 77. Playwriting Workshop

Individual or small group work in play development extending from earlier classes. May be repeated for credit.

2-4 units, not given this year

DRAMA 101H. How Theater Thinks: Introduction to Theater and Performance

Gateway course for majors and students considering the Drama major. Theater practices and techniques such as space, actor, language, props, and composition: what is unique about them and how they address the spectator. Sources include plays and theoretical texts.

3-4 units, Aut (Jakovljevic, B)

DRAMA 103. Beginning Improvising

The improvisational theater techniques that teach spontaneity, cooperation, team building, and rapid problem solving, emphasizing common sense, attention to reality, and helping your partner. Based on TheatreSports by Keith Johnstone. Readings, papers, and attendance at performances of improvisational theater. Limited enrollment.

3 units, Win (Klein, D), Spr (Klein, D)

DRAMA 104. Introduction to Sketch Comedy

Writing, directing, and performing original comic scenes, live and on video. Emphasis is on collaborative ensemble process and product. Topics include character, premise, satire, parody, joke writing, and comic timing. Prerequisite: 103 or 121C, or consent of instructor.

3 units, Spr (Klein, D)

DRAMA 110. Identity, Diversity, and Aesthetics: The Institute for Diversity in the Arts

Students work with a visiting artist on art projects concerning diversity, culture, and race. Workshop. Service learning within a community population to probe diversity and social change through the arts. May be repeated for credit. GER:DB-Hum

5 units, Aut (Staff), Win (Elam, H), Spr (Staff)

DRAMA 120A. Fundamentals of Acting

For students who intend to begin serious actor training; 120A,B must be taken in sequence. The basic vocabulary of objective and action. Theater games and improvisation develop the ability to act with focus, intention, and energy. Basics of characterization and transformation. Outside rehearsal time required.

3 units, Aut (Kostopoulos, K), Win (Kostopoulos, K)

DRAMA 120B. Fundamentals of Acting

For students who intend to begin serious actor training. 120A,B must be taken in sequence. The actor's spontaneity and imagination are used to reveal the life of a play, working with dramatic texts. Approaches to the actor's craft include character biography and moment-to-moment truthful playing. Exercises including from Strasberg, Meisner, Chaikin, and Linklater. Scene and monologue work from primarily naturalistic plays. Outside rehearsal time required. Prerequisite: 120A or consent of instructor.

3 units, Spr (Freed, A)

DRAMA 120D. Studio Performance

Rehearsal and development of a studio performance project for an end of quarter presentation. Emphasis is on development of acting skills with minimal technical support. Material chosen from classic plays, American realism, world theater, or created group ensemble pieces.

1-5 units, Spr (Staff)

DRAMA 120V. Vocal Production and Audition

(Same as DRAMA 210V.) The vocal mechanism with development of voice and articulation for the stage. The actor's tools of phonetics, verbal action, and text analysis. Voice in preparation for audition. Emphasis is on relaxation, selection of appropriate material, and versatility to show contrast and range.

3 units, Aut (Kostopoulos, K)

DRAMA 121C. Acting: The Craft of Comedy

The basics of comedy playing, from its origins in the utterly truthful to its destination in the over-the-top. Characterization, mask, and exaggeration; class work on non-verbal scenes. The mechanics of comedy, timing, and clowning developed through improvisation and in-class exercises designed to free the imagination. Texts may include scenes from Feydeau, Woody Allen, Moss Hart, and Alan Ayckbourn.

3 units, alternate years, not given this year

DRAMA 121C. Physical Characterization

Workshop incorporating styles of movement and characterization for the stage. Tools to aid in theatrical transformation. Triggers include psychological gesture, shifting centers, full face photographs, collected live studies, vocal shifts, and rhythmic and metabolic

3 units, Aut (Bihr, J)

DRAMA 121M. Movement and Character

Kinesthetic awareness and physical presence of the performer in relationship to others through techniques of focus, spatial intent, task, and choreographic improvisation.

3 units, Win (Bihr, J)

DRAMA 121P. Acting: Period and Style

Expanding the acting range through heightened language. Scenes from non-contemporary dramatic literature including texts from Shakespeare, Shaw, Turgenev, Ibsen, and Strindberg.

3 units, Spr (Kostopoulos, K)

DRAMA 121S. Acting Shakespeare Project

Intensive work on a shortened Shakespeare play leading to a studio performance project. Develops skills in understanding and performing Shakespeare, conducted as series of rehearsals, and culminating in group performance. The development of the voice, movement, and speaking skills necessary for demanding classical theater work. Prerequisites: 120A,B, or consent of instructor. Freed) alternate years, given 2002-03

3 units, Win (Bihr, J)

DRAMA 121W. Actors Who Write, Writers Who Act

The development of dramatic scripts for solo performance and multicharacter plays. Work happens on its feet, with writing deadlines and an informal workshop environment in which students present scripts, with support and feedback in dramaturgy, and help with performance and staging issues.

3 units, not given this year

DRAMA 131. Lighting Design

Hands-on laboratory projects in lighting and designing stage productions and other live performances. The content and format of lighting plots. Prerequisite DRAMA 31.

4 units, Spr (Staff)

DRAMA 132. Costume Design

A visual analysis of the historical styles of costume design, interpreted for the modern theater and developed by the student in various presentational media. Prerequisite: 30 or consent of instructor.

4 units, Spr (Strayer, C)

DRAMA 133. Stage Scenery Design

Creations of increasing complexity involve text analysis, historical and artistic style, visual research, spatial organization, drafting, sketching, model building, and director-designer collaboration. Prerequisite: 30, or consent of instructor.

4 units, Win (Gambatese, E)

DRAMA 133C. Autocad for Designers

Fundamentals of computer-aided-design software. 2- and 3dimensional drawing conventions; the use of line weight, color, composition, and graphic style. Creation of construction documents for real-world applications. Students create their own symbol library. May be repeated for credit.

3 units, Spr (Gambatese, E)

DRAMA 133P. Scenic Painting

Techniques of painting for the stage. May be repeated for credit.

2-3 units, not given this year

DRAMA 134. Stage Management Project

For students stage managing a Department of Drama production. 2-9 units, Aut (Apperson, L), Win (Staff), Spr (Staff)

DRAMA 135. Sound Design

All aspects of sound for the theater from equipment, acoustics, and editing to the creation of theatrical sound effects, live and recorded. 4 units, Win (Staff)

DRAMA 137. Drafting and Construction

Creation of working scenery drawings for departmental productions in preparation for construction in departmental scene shop.

2-3 units, not given this year

DRAMA 139. Stage Management Production Crew

May be repeated for credit.

1-9 units, Aut (Staff), Win (Staff), Spr (Staff), Sum (Staff)

DRAMA 140. Projects in Theatrical Production

(Same as DRAMA 240.) Assistant directing; stage, costume, lighting, and sound design; technical production, stage managing, or other work in connection with Department of Drama productions. Prerequisite: consent of instructor.

1-5 units, Aut (Ramsaur, M), Win (Staff), Spr (Staff), Sum (Staff)

DRAMA 152. Beckett

(Same as DRAMA 358C, ENGLISH 389B.) Beckett's plays and late writing, which have been described as proto-performance art. Recent Beckett scholarship, including new work about his analysis with Bion.

3-5 units, Spr (Phelan, M)

DRAMA 154P. The California Performance Project-Multimedia and Research Workshop

Choreography and performance combined with interactive music and image making, haptic technology, and virtual worlds, Students creating a performance work to be staged virtually and in real time about California cultural and expressive history and social encounters.

3 units, Aut (Hayes, A), Win (Hayes, A), Spr (Staff)

DRAMA 155T. Drama of the Holocaust

(Same as DRAMA 255T.) The Holocaust as a recurrent theme in American, Israeli, and German drama; issues at the heart of the theatrical experience such as the role of theater as witness, representation of memories, and performance of real-life events on stage. Possible texts: Ghetto, The Investigation, Arbeit macht Frei, The Kastner Trial, and Bent. GER:DB-Hum

5 units, not given this year

DRAMA 156H. History of Performance Art and Live Art

(Same as DRAMA 256H.) From 1950 to the present, emphasizing the U.S. Precedents in visual arts, modern dance, and experimental theater. Modes include happenings, fluxus, body art, everyday performance, solo monologue, and bio art. Sources include surveys, essays, and artists' writings, and visual documentation.

3 units, not given this year

DRAMA 157T. Performance and Ethnography

(Same as DRAMA 257T.) Performance as a mode of engagement in fieldwork, as conceptual framework, and as a mode of representing cultural data. Readings from Clifford Geertz, Smadar Lavie, Dwight Conquergood, Victor Turner, Richard Schechner, Barbara Meyerhoff, Diana Taylor, Ruth Wilson Gilmore, Antonin Artaud, Soyini Madison, E. Patrick Johnson, Renato Rosaldo, Jon van Maanan, and Diane Wolfe.

5 units, not given this year

DRAMA 160. Performance, Dance, and History

(Same as DANCE 160, DRAMA 260.) Transitional periods in the history of theatrical and popular dance from the 19th through the 21st centuries; how the dancing body and choreography have been constructed in relation to social, aesthetic, and cultural agendas. This year, focus is on ballet migrations and the ballerina. GER:DB-Hum, EC-Gender

4 units, Win (Ross, J)

DRAMA 161H. Dance and Live Art in the 20th and 21st Centuries

(Same as DANCE 161H, DRAMA 261H.) History and development of postmodern dance and performance art. Topics include the body as art medium, performance art, experimental dance, and redefinitions of gender in live art

4 units, not given this year

DRAMA 162. Performance and the Text

(Same as DRAMA 262.) Formal elements in Greek, Elizabethan, Noh, Restoration, romantic, realistic, and contemporary world drama; how they intersect with the history of performance styles, character, and notions of action. Emphasis is on how performance and media intervene to reproduce, historicize, or criticize the history of drama. GER:DB-Hum

5 units, not given this year

DRAMA 163. Performance and America

(Same as DRAMA 263.) Dramas by women, men, Asian Americans, Latino Americans, and African Americans are examined with regard to the role of dramatic performance within contemporary American society, and as an affective and effective arena for inducing social change. GER:DB-Hum, EC-AmerCul

5 units, not given this year

DRAMA 165. Theater History: Classical to 1900

(Same as DRAMA 265.) A dramaturgical, historical, and design approach to the study of drama, theater, and performance. GER:DB-Hum

4 units, not given this year

DRAMA 166. Twentieth-Century Theater History: Production Research and Design

(Same as DRAMA 266.) A dramaturgical, historical, and design approach to the study of drama, theater, and performance. GER:DB-Hum

4 units, not given this year

DRAMA 166H. Historiography of Theater

(Same as DRAMA 304.) Goal is to design an undergraduate theater history class. Standard theater history textbooks, alternative models of theater history scholarship, and critical literature engaging historiography in general.

3-5 units, not given this year

DRAMA 168H. Art and Life: The Second Avant Garde

(Same as DRAMA 268H.) Experiments in the second half of the 20th century that produced new genres such as happenings and performance art, and theoretical debates that attempted to reformulate relations between art forms and their changed role in society. How these fundamentals of performance were challenged and reshaped. GER:DB-Hum

5 units, not given this year

DRAMA 169. Contemporary European Performance

Postdramatic works of the 90s to the present by Societas Raffaello Sanzio, Forced Entertainment, William Forsythe, Jérôme Bel, Xavier LeRoy, Sasha Waltz, and Meg Stuart. Writings by artists, curators, dramaturgs and critical theorists.

3 units, Aut (Groves, R), offered occasionally

DRAMA 170A. Concepts of Directing

(Same as DRAMA 370.) Directorial definitions of time, space, movement, and the performer/spectator relationship. Experimentation with texts from literary and other sources, including works from the realistic tradition in drama, using a multi-form performance space.

5 units, Aut (Staff)

DRAMA 170B. Advanced Directing

Deconstructing and constructing. Tools for analyzing text and developing directorial concepts, and putting them into practice. Class exercises culminate in a short theater piece written and directed by the student. Prerequisite: 170A or consent of instructor.

4 units, Win (Staff)

DRAMA 170P. Composing Performance

(Same as DRAMA 323.) Workshop.Generating performance materials for solo and ensemble creative work.

3-5 units, Aut (Staff)

DRAMA 171. Undergraduate Theater Workshop

Undergraduate directors present one act plays in workshop performances. Credit available for actors and directors. Prerequisite: 170A/170B or consent of instructor.

1-4 units, Spr (Staff)

DRAMA 175. Bay Area Performance Platform: SFMOMA Project

In collaboration with Brian Conley from the California College of Art and SFMOMA, a seminar devoted to the issues raised by Rudolf Freiling's SFMOMA's fall exhibition, The Art of Participation: 1950 to Now. Students create projects focused on the museum as a site of education. May be repeated for credit.

3-5 units, Aut (Phelan, M)

DRAMA 176H. Dramaturgy Project: The Wasteland

(Same as DRAMA 276.) Piecing together a lost world, from which The Wasteland is a kind of surviving text, from other texts including the referenced literary works, art, music, and films of the early 20s, and the political and social history. The poem's cultural background that gave rise to it and was reflected in it.

1-3 units, Aut (Freed, A)

DRAMA 176P. Wasteland Practical

Creation and development of The Wasteland Project in collaboration with writers, actors, and directors.

1-2 units, Win (Kostopoulos, K)

DRAMA 177. Playwriting

(Same as DRAMA 277.) The autobiographical monologic and poetic possibilities in performance art explored to learn the elements of playwriting. GER:DB-Hum

5 units, Win (Moraga, C)

DRAMA 178. Page to Stage: Playwriting and Solo Performance

(Same as DRAMA 278.) Dramatic writing: scripted and solo, and as performed by actors or by the playwright. Physical and psychological theatrical action. Development of skills in dialogue, story structure, style, and personal voice. Script readings and directed staging sessions.

5 units, Spr (Freed, A)

DRAMA 179D. Imagine Freedom: Dramatizing the Undocumented

(Same as DRAMA 279D.) The docudrama (plays and films) as an art practice of political transgression. Focus is on texts in which a socially marginalized community serves as the main character of the drama. Texts include *Salt of the Earth; Chavez Ravine* by Culture Clash; Canadian First Nation playwright Marie Clements' *The Unnatural and Accidental Women;* and Doris Pilkington *Garimara's Rabbit Proof Fence.* Script analysis and scriptwriting. GER:DB-Hum

5 units, alternate years, not given this year

DRAMA 179F. Flor y Canto: Poetry Workshop

(Same as DRAMA 279F.) Poetry reading and writing. The poet as philosopher and the poet as revolutionary. Texts: the philosophical meditations of pre-Columbian Aztec poetry known as flor y canto, and reflections on the poetry of resistance born out of the nationalist and feminist struggles of Latin America and Aztlán. Required 20-page poetry manuscript. GER:DB-Hum

3-5 units, Spr (Moraga, C)

DRAMA 179G. Indigenous Identity in Diaspora: People of Color Art Practice in North America

(Same as CSRE 179G, DRAMA 279G.) Gateway course for Institute for Diversity in Arts concentration. People of color aesthetics from contemporary art works in conversation with native (American, African, Asian) origins, gender, and sexuality; the formation of cultural identity. Final project.

5 units, Spr (Moraga, C)

DRAMA 180Q. Noam Chomsky: The Drama of ResistanceStanford Introductory Seminar. Preference to sophomores. Chomsky's ideas and work which challenge the political and economic paradigms governing the U.S. Topics include his model for linguistics; cold war U.S. involvements in S.E. Asia, the Middle East, Central and S. America, the Caribbean, and Indonesia and E. Timor; the media, terrorism, ideology, and culture; student and popular movements; and the role of resistance. GER:DB-Hum

3 units, Win (Rehm, R)

DRAMA 184Q. Devised Theater Project

Stanford Introductory Seminar. Preference to sophomores. Students create material through writing and performance exercises. Research; storyline and dramatic structure; preparation of the performance space, props, and costume pieces; and rehearse and performance. Guest professionals.

3 units, Win (Weber, C)

DRAMA 187Q. The Stage in Dialogue with History

Stanford Introductory Seminar. Preference to sophomores. The practice and ideological positions of European and American theater from the end of WW II to the implosion of the Soviet empire as seen in major playwrights and practitioners who shaped the European theater. Focus is on how plays and their staging responded to and tried to influence history. GER:DB-Hum

3 units, Aut (Weber, C)

DRAMA 189Q. Mapping and Wrapping the Body

Stanford Introductory Seminar. Preference to sophomores. The concepts behind gender boundaries and clothing systems. GER:DB-Hum

3 units, Aut (Eddelman, W)

DRAMA 190. Special Research

Individual project on the work of a playwright, period, or genre. Prerequisite: consent of instructor.

1-5 units, Aut (Staff), Win (Staff), Spr (Staff), Sum (Staff)

DRAMA 191. Independent Study

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

1-18 units, Aut (Staff), Win (Staff), Spr (Staff), Sum (Staff)

DRAMA 200. Senior Project

See "Undergraduate Programs" for description.

2-9 units, Aut (Staff), Win (Staff), Spr (Staff), Sum (Staff)

DRAMA 201A. Honors Colloquium

See "Undergraduate Programs" for description. 1 unit, Aut (Jakovljevic, B), Win (Jakovljevic, B), Spr (Jakovljevic, B), Sum (Staff)

DRAMA 201B. Honors Colloquium

See "Undergraduate Programs" for description. 1 unit, Aut (Jakovljevic, B), Win (Jakovljevic, B), Spr (Jakovljevic, B), Sum (Staff)

DRAMA 201C. Honors Colloquium

See "Undergraduate Programs" for description.

1 unit, Aut (Jakovlievic, B), Win (Jakovljevic, B), Spr (Jakovljevic, B), Sum (Staff)

DRAMA 201D. Honors Colloquium

See "Undergraduate Programs" for description. 1 unit, Aut (Jakovljevic, B), Win (Jakovljevic, B), Spr (Jakovljevic, B), Sum (Staff)

DRAMA 202. Honors Thesis

See "Undergraduate Programs" for description. May be repeated for credit.

2-9 units, Aut (Staff), Win (Staff), Spr (Staff), Sum (Staff)

DRAMA 203. Advanced Improvisation

Further development of improvisational skills. 3 units, not given this year

DRAMA 205. Senior Project: Acting

Collaborative work on a project culminating in a production. 2-5 units, not given this year

DRAMA 210A. Actor in Performance

Preference to Drama majors and minors and to students interested in further training in the performing arts. Taught in the professional conservatory tradition, with the creation of an acting ensemble. Skill building in acting, movement, voice, and speech. How to analyze and play the dramatic action of the text. Guest teachers from professional theater complement and expand the work of the ensemble. Limited enrollment. Prerequisite: interview with instructor.

4-5 units, alternate years, not given this year

DRAMA 210B. Actor in Performance

Preference to Drama majors and minors and to students interested in further training in the performing arts. Taught in the professional conservatory tradition, with the creation of an acting ensemble. Skill building in acting, movement, voice, and speech. How to analyze and play the dramatic action of the text. Guest teachers from professional theater complement and expand the work of the ensemble. Limited enrollment. Prerequisite: interview with instructor.

4-5 units, alternate years, not given this year

DRAMA 210C. Actor in Performance: Ensemble Workshop in Today's Theater

Actors apply themselves to performance challenges of plays from the U.S. and UK theater today: Stephen Adly Guirgis, Richard Greenberg, Philip Ridley, Kia Cothron, Diana Son, Winsome Pinnock, and emerging student playwrights. Final presentation of an adapted contemporary script chosen to suit the casting needs of the ensemble.

4-5 units, alternate years, not given this year

DRAMA 210V. Vocal Production and Audition

(Same as DRAMA 120V.) The vocal mechanism with development of voice and articulation for the stage. The actor's tools of phonetics, verbal action, and text analysis. Voice in preparation for audition. Emphasis is on relaxation, selection of appropriate material, and versatility to show contrast and range.

3 units, Aut (Kostopoulos, K)

DRAMA 213. Stanford Improv Ensemble

By audition only, for members of the improvisation troupe. Special project work. Prerequisite: 103.

1-2 units, Aut (Klein, D), Win (Klein, D), Spr (Klein, D)

DRAMA 219. Contemporary African American Drama: August Wilson, Suzan-Lori Parks, and Beyond

(Same as DRAMA 335.) From 1984 to the present. What constitutes African American drama; how contemporary playwrights confront intersections of race, gender; and sexuality; Blackness and historical constructions. How does the political and social climate affect the form and content of contemporary African American drama? How does the urgency of rap music translate into Hip Hop theater? Sources include critical and theoretical works on drama and contemporary African American cultural expression.

3-500 units, Spr (Elam, H)

DRAMA 224. Introduction to the Profession

Audition technique, material selection, and graduate school and MFA program guidance. Guest theater professionals. Selection and delivery of classical and contemporary audition material. Techniques for a confident approach to the audition situation.

3-5 units, given next year

DRAMA 231. Advanced Stage Lighting Design

Individually structured class in lighting mechanics and design through experimentation, discussions, and written reports. Prerequisite: 131 or consent of instructor.

1-5 units, Aut (Ramsaur, M), Win (Ramsaur, M), Spr (Staff), Sum (Staff)

DRAMA 232. Advanced Costume Design

Individually structured tutorial for costume designers. May be repeated for credit. Prerequisite: 132 or consent of instructor.

1-5 units, Aut (Staff), Win (Staff), Spr (Staff), Sum (Staff)

DRAMA 233. Advanced Scene Design

Individually structured workshop. May be repeated for credit. Prerequisite: 133 or consent of instructor.

1-5 units, Aut (Staff), Win (Staff), Spr (Staff), Sum (Staff)

DRAMA 234. Advanced Stage Management Project

For students stage managing a Department of Drama production. Prerequisite: 134.

2-9 units, Aut (Staff), Win (Staff), Spr (Staff), Sum (Staff)

DRAMA 235. Advanced Sound Design

Individually structured tutorial for sound designers. May be repeated for credit. Prerequisite: 135 or consent of instructor.

1-5 units, Aut (Staff), Win (Staff), Spr (Staff), Sum (Staff)

GRADUATE COURSES IN DRAMA

Primarily for graduate students; undergraduates may enroll with consent of instructor.

DRAMA 240. Projects in Theatrical Production

(Same as DRAMA 140.) Assistant directing; stage, costume, lighting, and sound design; technical production, stage managing, or other work in connection with Department of Drama productions. Prerequisite: consent of instructor.

1-5 units, Aut (Ramsaur, M), Win (Staff), Spr (Staff), Sum (Staff)

DRAMA 255T. Drama of the Holocaust

(Same as DRAMA 155T.) The Holocaust as a recurrent theme in American, Israeli, and German drama; issues at the heart of the theatrical experience such as the role of theater as witness, representation of memories, and performance of real-life events on stage. Possible texts: Ghetto, The Investigation, Arbeit macht Frei, The Kastner Trial, and Bent.

5 units, not given this year

DRAMA 256H. History of Performance Art and Live Art

(Same as DRAMA 156H.) From 1950 to the present, emphasizing the U.S. Precedents in visual arts, modern dance, and experimental theater. Modes include happenings, fluxus, body art, everyday performance, solo monologue, and bio art. Sources include surveys, essays, and artists' writings, and visual documentation.

3 units, not given this year

DRAMA 257T. Performance and Ethnography

(Same as DRAMA 157T.) Performance as a mode of engagement in fieldwork, as conceptual framework, and as a mode of representing cultural data. Readings from Clifford Geertz, Smadar Lavie, Dwight Conquergood, Victor Turner, Richard Schechner, Barbara Meyerhoff, Diana Taylor, Ruth Wilson Gilmore, Antonin Artaud, Soyini Madison, E. Patrick Johnson, Renato Rosaldo, Jon van Maanan, and Diane Wolfe.

5 units, not given this year

DRAMA 260. Performance, Dance, and History

(Same as DANCE 160, DRAMA 160.) Transitional periods in the history of theatrical and popular dance from the 19th through the 21st centuries; how the dancing body and choreography have been constructed in relation to social, aesthetic, and cultural agendas. This year, focus is on ballet migrations and the ballerina.

4 units, Win (Ross, J)

DRAMA 261H. Dance and Live Art in the 20th and 21st Centuries

(Same as DANCE 161H, DRAMA 161H.) History and development of postmodern dance and performance art. Topics include the body as art medium, performance art, experimental dance, and redefinitions of gender in live art

4 units, not given this year

DRAMA 262. Performance and the Text

(Same as DRAMA 162.) Formal elements in Greek, Elizabethan, Noh, Restoration, romantic, realistic, and contemporary world drama; how they intersect with the history of performance styles, character, and notions of action. Emphasis is on how performance and media intervene to reproduce, historicize, or criticize the history of drama.

5 units, not given this year

DRAMA 263. Performance and America

(Same as DRAMA 163.) Dramas by women, men, Asian Americans, Latino Americans, and African Americans are examined with regard to the role of dramatic performance within contemporary American society, and as an affective and effective arena for inducing social change.

5 units, not given this year

DRAMA 265. Theater History: Classical to 1900

(Same as DRAMA 165.) A dramaturgical, historical, and design approach to the study of drama, theater, and performance.

4 units, not given this year

DRAMA 266. Twentieth-Century Theater History: Production Research and Design

(Same as DRAMA 166.) A dramaturgical, historical, and design approach to the study of drama, theater, and performance.

4 units, not given this year

DRAMA 268H. Art and Life: The Second Avant Garde

(Same as DRAMA 168H.) Experiments in the second half of the 20th century that produced new genres such as happenings and performance art, and theoretical debates that attempted to reformulate relations between art forms and their changed role in society. How these fundamentals of performance were challenged and reshaped.

5 units, not given this year

DRAMA 276. Dramaturgy Project: The Wasteland

(Same as DRAMA 176H.) Piecing together a lost world, from which The Wasteland is a kind of surviving text, from other texts including the referenced literary works, art, music, and films of the early 20s, and the political and social history. The poem's cultural background that gave rise to it and was reflected in it.

1-3 units, Aut (Freed, A)

DRAMA 277. Playwriting

(Same as DRAMA 177.) The autobiographical monologic and poetic possibilities in performance art explored to learn the elements of playwriting.

5 units, Win (Moraga, C)

DRAMA 278. Page to Stage: Playwriting and Solo Performance

(Same as DRAMA 178.) Dramatic writing: scripted and solo, and as performed by actors or by the playwright. Physical and psychological theatrical action. Development of skills in dialogue, story structure, style, and personal voice. Script readings and directed staging sessions.

5 units, Spr (Freed, A)

DRAMA 279D. Imagine Freedom: Dramatizing the Undocumented

(Same as DRAMA 179D.) The docudrama (plays and films) as an art practice of political transgression. Focus is on texts in which a socially marginalized community serves as the main character of the drama. Texts include Salt of the Earth; Chavez Ravine by Culture Clash; Canadian First Nation playwright Marie Clements' The Unnatural and Accidental Women; and Doris Pilkington Garimara's Rabbit Proof Fence. Script analysis and scriptwriting.

5 units, alternate years, not given this year

DRAMA 279F. Flor y Canto: Poetry Workshop

(Same as DRAMA 179F.) Poetry reading and writing. The poet as philosopher and the poet as revolutionary. Texts: the philosophical meditations of pre-Columbian Aztec poetry known as flor y canto, and reflections on the poetry of resistance born out of the nationalist and feminist struggles of Latin America and Aztlán. Required 20page poetry manuscript.

3-5 units, Spr (Moraga, C)

DRAMA 279G. Indigenous Identity in Diaspora: People of **Color Art Practice in North America**

(Same as CSRE 179G, DRAMA 179G.) Gateway course for Institute for Diversity in Arts concentration. People of color aesthetics from contemporary art works in conversation with native (American, African, Asian) origins, gender, and sexuality; the formation of cultural identity. Final project.

5 units, Spr (Moraga, C)

DRAMA 290. Special Research

Individual project on the work of a playwright, period, or genre. 1-5 units, Aut (Staff), Win (Staff), Spr (Staff), Sum (Staff)

DRAMA 300A. Critical Styles I

Literary criticism and theory, emphasizing style as evidence of historical, cultural, and ideological concerns. Assumptions about written texts by authors such as Coleridge, Bradley, and Burke. How style reveals context. Students write in the style of authors discussed. 3-5 units, Aut (Rayner, A)

DRAMA 300B. Critical Styles II

Notions of performance as they relate to gender, race, and globalization in critics such as Derrida, Butler, and Phelan. How style reveals context. Students write in the style of authors discussed. 3-5 units, Win (Rayner, A)

DRAMA 301. Performance and Performativity

Performance theory through topics including: affect/trauma, theatricality/performativity, embodiment, empathy, specularity/visibility, liveness/disappearance, belonging/abjection, and utopias and dystopias. Readings from Schechner, Phelan, Austin, Butler, Conquergood, Roach, Schneider, Silverman, Caruth, Fanon, Moten, Anzaldúa, Agamben, Freud, and Lacan. May be repeated for credit.

5 units, Win (Jakovljevic, B)

DRAMA 302. Racial Erotics

Issues in postcolonial studies; the shifting erotics of race and nation; and the management of sexuality within geopolitical contexts in colonialism, nationalism, and globalization. The historicity of these categories; how race, gender, and nation continue to shape the world. 3-5 units, Spr (Menon, J)

DRAMA 303. Race and Performance

How and if race is performed. Readings from W.E.B. DuBois, Michael Rogin, Paul Gilrov, Lisa Lowe, and Richard Dyer.

3-5 units, not given this year

DRAMA 303A. Theory/Theater

How theater has provided the ground for epistemological concerns with questions of being, events, human action, and ethics, from classical Greek thought to postcolonialism. Theoretical work including Aristotle, Artaud, Anzaldúa, Brecht, Bhabha, DuBois, and Derrida. Theater practices including perspectival staging and postmodern performance.

3 units, not given this year

DRAMA 304. Historiography of Theater

(Same as DRAMA 166H.) Goal is to design an undergraduate theater history class. Standard theater history textbooks, alternative models of theater history scholarship, and critical literature engaging historiography in general.

3-5 units, not given this year

DRAMA 316V. Metaphysics and the Mise-en-scène

Theoretical paradigms of avant garde practices past and present. 3-5 units, Aut (Jakovljevic, B)

DRAMA 320. Basic Approaches to Teaching Acting

Workshop. The pedagogy of acting to prepare graduate student teachers for introductory classes in acting.

1-3 units, alternate years, not given this year

DRAMA 321. Proseminar

Workshop. Skills needed to participate in the academic profession including abstract, conference presentation, and dissertation or book chapter.

1-3 units, Aut (Phelan, M)

DRAMA 323. Composing Performance

(Same as DRAMA 170P.) Workshop.Generating performance materials for solo and ensemble creative work.

3-5 units, Aut (Staff)

DRAMA 335. Contemporary African American Drama: August Wilson, Suzan-Lori Parks, and Beyond

(Same as DRAMA 219.) From 1984 to the present. What constitutes African American drama; how contemporary playwrights confront intersections of race, gender; and sexuality; Blackness and historical constructions. How does the political and social climate affect the form and content of contemporary African American drama? How does the urgency of rap music translate into Hip Hop theater? Sources include critical and theoretical works on drama and contemporary African American cultural expression.

3-500 units, Spr (Elam, H)

DRAMA 358C. Beckett

(Same as DRAMA 152, ENGLISH 389B.) Beckett's plays and late writing, which have been described as proto-performance art. Recent Beckett scholarship, including new work about his analysis with

3-5 units, Spr (Phelan, M)

DRAMA 370. Concepts of Directing

(Same as DRAMA 170A.) Directorial definitions of time, space, movement. and the performer/spectator relationship. Experimentation with texts from literary and other sources, including works from the realistic tradition in drama, using a multi-form performance space.

5 units, Aut (Staff)

DRAMA 372. Projects in Directing

Theatrical text and its transformation into performance. Textual analysis, research, evolution of a directorial concept, and its investigation in scene-work with actors. Students design and stage the production of a short play in a multi-form space. Public performance. May be repeated once for credit.

3-5 units, Aut (Staff), Win (Staff), Spr (Staff)

DRAMA 372B. Projects in Directing

Theatrical text and its transformation into performance. Textual analysis, research, evolution of a directorial concept, and its investigation in scene-work with actors. Students design and stage the production of a short play in a multi-form space. Public performance. May be repeated once for credit.

3-5 units, not given this year

DRAMA 373. Directing and Dramaturgy

Dramaturgy, directorial methods, and visual concepts in the production of plays from the Elizabethan tradition to postmodernist texts. Work on the text is tested in the staging of scenes.

3-5 units, not given this year

DRAMA 374. Graduate Directors' Performance Project

Production of a full-length play, selected in consultation with faculty. Project is designed by graduate students, sometimes in collaboration with undergraduate design students, under the supervision of design faculty. Four to five weeks rehearsal. Public performance.

3-5 units, Aut (Ramsaur, M), Win (Ramsaur, M), Spr (Ramsaur, M), Sum (Staff)

DRAMA 375. Main Stage Production

Production of a full-length play as part of the Department of Drama season. Public performance.

3-5 units, Win (Staff)

DRAMA 376. Graduate Directors' Dramaturgy Project

Serve as a dramaturg on any department production. Work includes research on the production's text source, the writing of program notes, and the compilation and editing of the play bill. Possible adapting/editing of the performance text, and translating text from a foreign language.

2 units, Aut (Staff), Win (Staff), Spr (Staff), Sum (Staff)

DRAMA 377. Graduate Directors' Staged Reading Project

Presentation of a new or newly adapted work for the stage, in a mode employed in professional theater for the development of new plays. Two to four rehearsals. Public performance.

2 units, Aut (Staff), Win (Staff), Spr (Staff), Sum (Staff)

DRAMA 390. Tutorial

1-9 units, Aut (Staff), Win (Staff), Spr (Moraga, C), Sum (Staff)

DRAMA 399. Dissertation Research

1-9 units, Aut (Staff), Win (Staff), Spr (Staff), Sum (Staff)

OVERSEAS STUDIES COURSES IN DRAMA

For course descriptions and additional offerings, see the respective "Overseas Studies" courses section of this bulletin or http://bosp.stanford.edu. Students should consult their program's student services office for applicability of Overseas Studies courses to a major or minor program.

BERLIN DRAMA COURSES OSPBER 101A. Contemporary Theater 5 units, Spr (Kramer, K)