

DRAMA

Emeriti: (Professors) Wendell Cole, Helen W. Schrader, Carl Weber;
(Associate Professor) William S. Eddelman; (Senior Lecturer)
Patricia Ryan

Chair: Harry J. Elam, Jr.

Drama Division

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

Assistant Professors: Ehren Fordyce, Branislav Jakovljevic

Professor (Teaching): Michael F. Ramsaur

Associate Professor (Teaching): Janice Ross

Senior Lecturer: Connie Strayer

Lecturers: Maya Arad, Jeffrey Bihl, Soyica Diggs, Alison Duxbury, Erik Flatmo, Daniel Klein, Kathryn Kostopoulos, Ben Yalom

Visiting Professors: Stan Lai, Freddie Rokem

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

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 (Associate Professor, Teaching, Drama), Stephen Sano (Associate Professor, Teaching, Music), Laura Selznick (VPUE), Yvonne Yarbrow-Bejarano (Professor, Chicana/o Studies), Patience Young (Cantor Arts Center)

Dance Division

Director: Tony Kramer

Senior Lecturers: Susan Cashion, Tony Kramer

Lecturers: Kristine Elliott, Hala Fauzi, Diane Frank, Aleta Hayes, Rika Onizuka, Richard Powers, Ronnie Reddick

Artist in Residence: Robert Moses

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Courses given in Drama have the subject code DRAMA. Courses given in Dance have the subject code DANCE. For a complete list of subject codes, see Appendix B.

DRAMA DIVISION

The Department of Drama bases its undergraduate and graduate programs on the integration of theory and performance. The faculty commit themselves to the idea that artists must be able to analyze their creative work and that scholars must approach their own specializations creatively. The department prepares students for continued work at the graduate level, either in the academy or in conservatory programs that educate artists for careers in the theater within a comprehensive liberal arts education. The Ph.D. program, which demands that its candidates work as both scholars and theater artists, prepares the students to pursue a career in university teaching and research, and to undertake further work in professional and university theaters.

UNDERGRADUATE PROGRAMS BACHELOR OF ARTS

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. The major provides aesthetic and critical opportunities for students to develop special aptitudes. For example, a student may elect an emphasis in acting, directing, design, or critical theory, or may combine areas of emphasis. Examples of how students can structure course work to take advantage of such an emphasis are available from the major adviser. Students are encouraged to declare a major in their sophomore year.

The core program of Drama courses required of all majors is:

1. Performance/Literature/History: four of the following: 160, 161, 162, 163, 164, 165, 166, 167, 168, 169
2. Stage Management Project: 134 or 34 plus two of 39A,B,C, or D
3. Senior Project: Drama majors must complete an approved senior project in the area of their specialization: a minimum of 2 units in DRAMA 200 or 205.

Two years of a college-level foreign language are recommended.

All majors, in addition to completing the core described above, are required to complete one of the following seven specializations:

1. *Acting:*
 - a) DRAMA 120A,B, Fundamentals of Acting; DRAMA 121M, Movement; DRAMA 121V, Voice and Stage Speech
 - b) The student must have completed at least 4 units of DRAMA 29 and acted in at least two department productions.
 - c) DRAMA 28, Makeup for the Stage
 - d) 2 units of studio class in Dance
 - e) three additional acting classes
 - f) one course in dramatic literature
 - g) 5 units of approved electives in Drama or Dance
 - h) one of DRAMA 39A,B,C, or D
2. *Directing:*
 - a) DRAMA 170A, Introduction to Directing; 170B, Advanced Directing; and 171, Undergraduate Theater Workshop
 - b) one course in dramatic literature
 - c) DRAMA 30, Introduction to Theatrical Design
 - d) DRAMA 31, Introduction to Lighting and Production
 - e) one course in acting
 - f) one of 39A,B,C, or D
 - g) nine units of approved electives in Drama
3. *Playwriting/Dramaturgy:*
 - a) DRAMA 177, Playwriting
 - b) DRAMA 178, Intensive Playwriting
 - c) DRAMA 170A, Introduction to Directing; 170B, Advanced Directing; and 171, Undergraduate Theater Workshop
 - d) DRAMA 176, Undergraduate Dramaturgy Project
 - e) one course in dramatic literature
 - f) one course in acting
 - g) one of 39A,B,C, or D
 - h) four units of approved electives in Drama
4. *Design:*
 - a) DRAMA 30, Introduction to Theatrical Design
 - b) DRAMA 31, Introduction to Lighting and Production
 - c) two of 131, 132, 133, or 135
 - d) two units each: 39A,B, and C
 - e) two of 231, 232, 233, or 235
 - f) one course in acting
 - g) nine units of approved electives in Drama or Art
5. *Technical Production/Stage Management:*
 - a) DRAMA 30, Introduction to Theatrical Design
 - b) DRAMA 31, Introduction to Lighting and Production
 - c) one of 131, 132, 133
 - d) two units each: 39A,B, and C
 - e) DRAMA 34, Stage Management
 - f) one course in acting
 - g) DRAMA 136, Drafting or MUSIC 19

- h) DRAMA 135, Sound Design for Theater
 - i) nine units of approved electives in Drama
6. *Dance*:
- a) DANCE 158, The Body in Motion
 - b) one of: DANCE 102, Duets Project; DANCE 103, Marriage of Text and Movement; DANCE 105, Contemporary African Styles and Dancemaking; DANCE 106, Essence of Contemporary Dance Performance; DANCE 169, Choreography, Creation, Staging, and Reconstruction
 - c) one additional dance theory class from DANCE 166, 168, 197, or 242, or DRAMA 160
 - d) DRAMA 31, Introduction to Lighting and Production
 - e) one of DRAMA 39A,B,C, or D
 - f) ten classes of studio work: at least one dance class from modern, jazz, world, ballet, social dance and improvisation plus contact, and acting; and two classes of Dance Performance: 100, 102, 103, 105, 106, 169
 - g) three units of approved electives in Music and Art
7. *Performance Theory and Cultural Studies*:
- a) ENGLISH 163, Shakespeare
 - b) one course in acting
 - c) one of 39A,B,C, or D
 - d) three courses in dramatic literature
 - e) an ethnic drama class
 - f) six units of course work in dramatic literature, criticism, theater history, history, art history to be determined in consultation with the undergraduate adviser

SENIOR PROJECT

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 must do a senior project in his or her area of specialization: Acting, Directing, Playwriting/Dramaturgy, Design, Technical Production/Stage Management, Dance, or Performance Theory and Cultural Studies. The project can be a creative or research project, or a combination of both. The student has the option of writing an essay associated with the project. Students receive credit for senior projects through DRAMA 200, Senior Project, or DRAMA 205, Senior Project: Acting.

Students pursuing senior projects should consult with both the Department of Drama undergraduate adviser and a faculty adviser in the project's specialty area. These consultations should take place early in the junior year. Students must petition approval of senior projects through the Department of Drama undergraduate adviser. Projects are typically approved by the 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 one-to-two page abstract of the associated essay if an essay is part of the project.

MINORS

For students wishing to minor in Drama, the following core requirements must be met:

1. The three quarter sequence in Performance/Literature/History: three of the following: DRAMA 160, 161, 162, 163, 164, 165, 166, 167, 168, 169.
2. Stage Management Project: 134, or 34 plus two of 39A,B,C, or D.
3. A practical production class in technical theater or performance: one of 29, 39A,B,C, or D.
4. Elective courses totaling a minimum of 15 units from the specified courses in any one of the seven specializations listed above would constitute a minor concentration in: Acting, Directing, Playwriting/Dramaturgy, Design, Technical Production/Stage Management, Dance, or Performance Theory and Cultural Studies.

HONORS PROGRAMS

DRAMA

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:

1. Application involves a written submission (including transcript) establishing the student's work-to-date in the department and outlining the area of research that the student wishes to pursue. No students are admitted to the honors program with a grade below 'B-' in a course (departmental or otherwise) that constitutes part of their Drama major.
2. 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.
3. Students also must have completed half of the courses in their specialization by the end of their junior year.
4. 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.
5. GPA in courses counting towards the major must be 3.5 by the time of graduation.
6. By the end of the seventh week of the quarter in which they plan to graduate, all students in the honors program must submit an honors thesis (described below), to be read and evaluated by their thesis committee.
7. 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.
8. 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 an ongoing discussion of important issues in the field, with particular focus 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. The colloquia offer venues for honors students to discuss their work in the department (their senior projects, for example), and to present and discuss their research for their honors thesis. The honors thesis represents an extended engagement with an important issue or subject, determined by the student, the honors program adviser, and the student's senior project adviser. It typically consists of a long essay (7,500-10,000 words) presenting the student's research on the subject. As an honors thesis may deal with issues related to the student's senior project, or with issues related to the student's specialization, 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. In the case of an honors program student whose senior project does not involve production or performance but takes written form, the requirements for the honors thesis change. In discussions with the student's honors committee, the student develops a performance/production-based project that provides the equivalent of a written honors thesis.

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 offer HUMNTIES 160 and two seminars from 190-198 in fulfillment of the departmental elective requirement.

GRADUATE PROGRAMS DOCTOR OF PHILOSOPHY

University requirements for the Ph.D. are described in the “Graduate Degrees” section of the 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. All 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 analysis.

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

1. *Units and Course Requirements*—
 - a) 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.
 - b) a one quarter introductory seminar: DRAMA 302, Research Methods in Drama
 - c) a coherent program of eight additional graduate seminars within the Department of Drama to be worked out with the adviser. These must include at least one seminar in each of the following fields:
 1. intersections of theory and performance (designated by suffix A in course number)
 2. theater history (designated by suffix B in course number)
 3. dramatic literature (designated by suffix C in course number)
 - d) The six workshops in directing: DRAMA 370, 371, 372A, 372B, 373, 374. In the first two years, students take 370, Concepts of Directing; 371, Visual Aesthetics for the Director; 372A,B, Projects in Directing; and 373, Directing and Dramaturgy. 372A,B consists of the conceptual development, design, and production of a short play in a multi-form space. In the second year, students take 374, Graduate Directors’ Performance Project, to stage a more fully developed production chosen in consultation with the faculty.
2. *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:
 - a) 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.
 - b) a reading examination given each quarter by the various language departments, except for Latin and Greek
 - c) pass with a grade of ‘B’ or higher a course in literature numbered 100 or higher in a foreign language department at Stanford.
3. *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.
4. *Examinations*—Candidates must complete three examinations (one comprehensive and two qualifying) by the end of the first three years of study at Stanford.
 - a) *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 beginning 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.

- b) *The first qualifying exam*, which must be completed before advancement to candidacy at the end of the second year, consists of three 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
- c) *The second qualifying examination* is a departmental oral with 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.
5. *Satisfactory Progress, 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 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.
6. *Application for Candidacy*—By the end of the second year of residence, the following requirements or appropriate equivalents must be completed:
 - a) DRAMA 302, Research Methods in Drama; and five seminars
 - b) The directing workshop series (DRAMA 370-374), including the successful production of at least one work in public performance
 - c) A foreign language
 - d) At least two examinations
 Based on its evaluation of the student’s progress, the graduate studies committee 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.
7. *Research Assistantship*—Generally, the third year is devoted to graduate study and research assistantships with faculty members.
8. *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.
9. *University Oral Examination*—The University oral examination, to be taken during the fourth year, covers the area of the dissertation. 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.

10. *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 restate candidacy by repassing the written examinations on dramatic literature.

APPLICATION AND FELLOWSHIPS

Applicants for the Ph.D. program may write directly to the Department of Drama for information. Online graduate applications are available at <http://gradadmissions.stanford.edu/>. In addition to the required statement of purpose, all 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 the Autumn Quarter of each academic year; there are no mid-year admissions. All graduate students must be degree candidates. All admissions materials must be submitted to the Department of Drama, Memorial Auditorium 144, 551 Serra Mall, Stanford, CA 94305-5010 by December 12.

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

For more information, write to the address above, telephone (650) 723-2576, fax (650) 723-0843, email radavies@stanford.edu, or see <http://www.stanford.edu/dept/drama/> to download the latest information in .pdf format.

JOINT PH.D. IN DRAMA AND HUMANITIES

The Department of Drama participates in the Graduate Program in Humanities (GPH) leading to a joint 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 aims to develop trained bodies, inquiring minds, and aesthetic imaginations through movement as well as dance scholarship. The program emphasizes informed and active engagement in dance by stimulating a range of intelligences that honor somatic wisdom.

Since its inception in 1920, dance at Stanford University has positioned itself responsively to the changing needs of the University and society.

It offers a range of studio and lecture courses aimed at enhancing the understanding of dance as a way to create and communicate knowledge and meaning. The program encourages students to make connections between dance, other disciplines, culture, and society.

UNDERGRADUATE PROGRAMS

Students who wish to major in Drama with a specialization in Dance, or minor in Dance, should see the undergraduate adviser, Susan Cashion, in the Dance Division.

MINORS

For students wishing to minor in Dance, the following core requirements must be met and a program of study arranged in consultation with the minor adviser in Dance.

1. *Studio Classes*—A minimum of eight classes. There must be a concentration of at least three classes chosen from a particular dance form such as world, modern, jazz, ballet, or social, and the attainment of intermediate or advanced level; at least two classes in a style other than the concentration; and three additional classes. The studio dance classes are from series in: modern dance (DANCE 40, 45, 140, 141); world dance (DANCE 42, 43, 55); jazz (DANCE 44, 58, 59, 144, 145); social dance (DANCE 46, 146, 147, 156, 166); ballet (DANCE 48, 148, 149); and acting (any class).
2. *Theory Courses*—A minimum of three of the following: DANCE 158, *The Body in Motion*; DRAMA 160, *Performance and Movement*; DANCE 168, *Dance and Culture in Latin America*; DANCE 191, *Independent Research*; DANCE 197A,B, *Dance in Prisons*; DRAMA 184Q, *The Dancing Couple as a Lens on American Culture, 1890-1950*
3. *Performance Practice*—DRAMA 39D, *Stage Management Project*; and one of the following: DANCE 100, *Student Choreography: Studio to Stage*; DANCE 102, *Duets Project*; DANCE 103, *Marriage of Text and Movement*; DANCE 105, *Contemporary African Styles and Dance-making*; DANCE 106, *Essence of Contemporary Dance Performance*; DANCE 169, *Choreography: Creation, Staging, and Reconstruction*

COURSES

WIM indicates that the course satisfies the Writing in the Major requirements. (AU) indicates that the course is subject to the University Activity Unit limitations (8 units maximum).

INTRODUCTION TO THE HUMANITIES (IHUM)

The following Introduction to the Humanities courses are taught by Drama department faculty members. IHUM courses are typically available only to freshmen seeking to fulfill IHUM requirements; see the “Introduction to the Humanities” section of this bulletin for further information. Prospective majors in Drama are advised to consider satisfying their IHUM requirements by registering for the following courses.

IHUM 25A,B. Art and Ideas: Performance and Practice—Issues in aesthetics and performance through examples from the classical age to the present. Concepts of art and practice intersecting with topics such as imitation, instruction through pleasure, the creative process, perception, social analysis, and embodiment as a form of knowledge. Texts and performances from drama, dance, music, visual arts, and performance art practices that reflect aesthetic ideas. GER:IHUM-2,3

IHUM 25A: 5 units, *Win* (Ross, J)

IHUM 25B: 5 units, *Spr* (Rayner, A)

DRAMA DIVISION

Registration for most drama classes takes place at the first class meeting; further registration information is printed in the *Time Schedule* each quarter. Some class sizes are limited and require advanced registration in the Department of Drama, Room 144, Memorial Auditorium.

INTRODUCTORY

DRAMA 3. Production Processes—All aspects of production in conjunction with the shows of the Stanford Summer Theater.

1-5 units, Sum (Rehm, R)

DRAMA 12N. Antigone: From Ancient Democracy to Contemporary Dissent—(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, Aut (Rehm, R)

DRAMA 13N. Hamlet(s)—Stanford Introductory Seminar. Preference to freshmen. The many versions of Hamlet on stage, in film, and in criticism. Why this play seems so open to interpretation and reveals historical changes in ideas about the individual and society, as well as in performance and acting styles. The text and its critics, and comparison of film versions, including those starring John Gielgud, Laurence Olivier, Kenneth Branagh, Mel Gibson, and Ethan Hawke. GER:DB-Hum

4 units, Win (Rayner, A)

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

4 units, Aut (Jakovljevic, B)

DRAMA 17N. From Inside the First World: Women of Color Playwrights Re-mapping the U.S.—(Same as SPANLIT 178N.) Stanford Introductory Seminar. Preference to freshmen. From the 60s to the present. Playwrights who create an aesthetic and political space outside the geopolitics of white capitalist patriarchy through social issues including the legacy of slavery and forced immigration, dislocation and relocation, diasporic ties, indigenous inheritance, sexuality, self-censorship, and the war on terror. Students create and perform in public short dramatic pieces informed by the playwrights' style and subject matter. GER:DB-Hum, EC-AmerCul

3 units, Win (Moraga, C)

DRAMA 18N. American Performance Traditions—Stanford Introductory Seminar. Preference to freshmen. Hybrid traditions behind American performance. Materials drawn from the performing arts and sociocultural performances. Topics include blackface minstrelsy, melodrama, and vaudeville; the acting tradition known as the method; and multiethnic performances surrounding the 1992 L.A. riots. GER:DB-Hum

4 units, Spr (Fordyce, E)

DRAMA 20. Introduction to Acting—Theater games and physical exercises in concentration, attention, playing an objective, voice, movement, stage terminology, characterization, performing a monologue, and rehearsal techniques. Provides an experiential overview of actor training and prepares actors for advanced courses. Limited enrollment.

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

DRAMA 22. Scene Work—For actors who complete substantial scene work with graduate directors in the graduate workshop.

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

DRAMA 25. Shakespearean Skills—Scansion, stage combat, period movement, vocal production, and other skills for the Shakespearean actor. Limited enrollment. May be repeated for credit. Prerequisite: consent of instructor.

1 unit, Aut, Win, Spr (Kostopoulos, K)

DRAMA 28. Makeup for the Stage—Techniques of makeup application for the artist and actor: aging, prosthetics, stylization, characterization, animals, and fantasy make-up.

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

DRAMA 30. Introduction to Theatrical Design—Lecture/lab. Visual communication skills used in stage productions. Design and construction methods for stage scenery, costumes, and lighting.

4 units, Aut (Flatmo, E)

DRAMA 31. Introduction to Lighting and Production—The technical and aesthetic aspects of lighting and the production process.

4 units, Win (Ramsaur, M)

DRAMA 32. Textiles—Introduction to fabric techniques and processes for stage costumes.

2-3 units, alternate years, not given this year (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 (Duxbury, A)

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, Aut (Duxbury, A)

DRAMA 36. Scene Shop Tutorial—Lecture/lab. The practical handling of shop equipment used in theatrical production. Prerequisite: 36A or consent of instructor.

1-2 units, Aut, Win (Staff)

DRAMA 36A. Introduction to Woodworking—Techniques for building furniture and theatrical projects.

1-2 units, not given this year

DRAMA 36B. Scene Shop Techniques—Lecture/lab. Practical handling of shop equipment used in theatrical production.

1-2 units, Aut (Duxbury, A)

DRAMA 39A,B,C,D. Theater Performance: Crew—Participation in the design and technical areas of department productions. Students commit to a specific show and receive credit for preparation and construction as a member of a running crew in a specific area.

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

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

DRAMA 39B. Theater Performance: Lighting/Sound

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

DRAMA 39C. Theater Performance: Costumes/Makeup

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

DRAMA 39D. Theater Performance: Prosser Stage Management

1-3 units, Aut, Win, Spr (Duxbury, A)

DRAMA 42. Costume Construction—Lecture/lab.

2-3 units, Win (Strayer, C)

DRAMA 77. Playwriting Workshop—Individual or small group work in play development extending from earlier classes. May be repeated for credit.

2-4 units, Aut (Freud, A)

INTERMEDIATE

Primarily for the major, but open to all undergraduates who have the necessary prerequisites.

DRAMA 103. 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, Aut, Win (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. GER:DB-Hum

5 units, Win (Elam, H)

DRAMA 120A,B. Acting: The Fundamentals—For students who intend to begin serious actor training. First quarter: 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. Second quarter: 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. Must be taken in sequence. Prerequisite: 120A or consent of instructor.

A: 3 units, Aut (Kostopoulos, K), Win (Bihr, J)

B: 3 units, Spr (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 Georges Feydeau, Woody Allen, Moss Hart, and Alan Ayckbourn.

3 units, alternate years, not given this year (Freed, A)

DRAMA 121M. Movement for Actors—Kinesthetic awareness and physical presence of the performer in relationship to others through techniques of focus, spatial intent, task, and choreographic improvisation.

3 units, alternate years, not given this year

DRAMA 121V. Voice and Speech for the Stage—Goal is to strengthen, support, and vary the voice through breath, resonance, articulation, and projection. Speech work includes phonetics, text analysis, and verbal action as it relates to dramatic material.

2 units, alternate years, not given this year

DRAMA 121W. Actors Who Write, Writers Who Act—The development of dramatic scripts for solo performance and multi-character 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 (Freed, A)

DRAMA 121Y. Physical Approaches to Acting—Techniques in contemporary theater emphasizing physical acting styles to make performances more compelling. Techniques and styles including viewpoints, Suzuki, buffoonery, methods of physical improvisation, and focused writing exercises. Innovation and ensemble collaboration in the creation process.

3 units, Spr (Yalom, B)

DRAMA 125. Acting Shakespeare—Formal training in skills needed to perform Shakespeare.

3 units, Aut (Kostopoulos, K)

DRAMA 128. Being a Performer, Creating a Performance—For directors, dance makers, actors, and dancers. Process-oriented composition lab. The place of movement in the world; how it operates in the theater. How dance and movement translate into art forms such as music and visual arts. Short, individual-student, movement-based performance at end of quarter.

2 units, Aut (Hayes, A)

DRAMA 131. Lighting Design—Lecture/lab. Practical and aesthetic aspects of lighting: electricity, light sources, color instrumentation, control, drafting, plotting, and the aesthetic principles of lighting design, interpretation, and concept. Prerequisites: 30, 31, or consent of instructor.

4 units, not given this year (Ramsaur, M)

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 (Flatmo, E)

DRAMA 133C. CAD for Designers—Fundamentals of computer-aided-design software. 2- and 3-dimensional 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.

3 units, alternate years, not given this year

DRAMA 133F. Design, Space, and Documentation—Art installation, theater, dance, film, and music video projects through studio techniques including drafting and model making. Emphasis is on design projects in unconventional spaces.

2-3 units, not given this year

DRAMA 133P. Scenic Painting—Techniques of painting for the stage.

2-3 units, Spr (Flatmo, E)

DRAMA 134. Stage Management Project—For students stage managing a Department of Drama production.

2-9 units, Aut, Win, Spr, Sum (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 (Duxbury, A)

DRAMA 140. Projects in Theatrical Production—(Graduate students register for 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, Win, Spr, Sum (Staff)

DRAMA 150. Chekhov and Before—(Graduate students register for 250.) Chekhov's dramatic masterpieces in light of his Russian predecessors. Authors include Griboyedov, Gogol, Turgenev, and Ostrovsky; Chekhov's early plays and vaudevilles.

4 units, not given this year (Arad, M)

DRAMA 151. Adaptation: Turning into Drama—(Graduate students register for 251.) Adaptation in theater: from script to production, from book to stage and screen, from one period and culture to another. The adaptations that a single author, Chekhov, has undergone: different productions of his plays and different dramatizations of his prose.

4 units, not given this year (Arad, M)

DRAMA 155D. Performances of Race, Race-ing Performance—(Graduate students register for 255D.) Representation and performance of race in plays and films. Can race be performed, and under what circumstances? What actions, gestures, or movements signify race? How does language contribute to the performance of race? What histories allow performances to be read as racial? How does appearance inform understanding of a performance? GER:DB-Hum

5 units, Spr (Diggs, S)

DRAMA 156F. Female Performers—(Graduate students register for 256F.) The portrayal of women performers in modern drama and cinema, including naïve youths, cynical ladies past their prime, divas who serve the arts, and women of dubious calling. Issues include gender, race, and class, and their relation to performance. GER:DB-Hum

4 units, Win (Arad, M)

DRAMA 156M. Israeli Film and Theater, 1948-2006—(Graduate students register for 256M.) The representation of dramatic conflict and identity in a society that lives through daily political strife and struggles to define its identity. Themes include the performance of gender in a militarized society, tensions between religion and secularity, and issues of multiculturalism. GER:DB-Hum

5 units, Aut (Arad, M)

DRAMA 157H. Urban Rituals: Anna Halprin's 1960s Participatory Dance Theater—(Graduate students register for 257H.) The reconstruction and restaging of Halprin's *Ten Myths*, an influential work of audience participation theater from the early 60s, with Anna Halprin in residence.

4-5 units, Aut (Ross, J)

DRAMA 158D. Comedy on the Western Stage—(Graduate students register for 258D.) Emphasis is on comedy of social protest, performance structure, and the role of the comic body. Humor theory. Works from: Greek and Roman antiquity; medieval, Renaissance, and 20th-century France; Elizabethan and 19th-century England; and 18th- and 20th-century Italy.

5 units, Aut (Daube, M)

DRAMA 160. Performance, Dance History, and Gender—(Graduate students register for 260; same as DANCE 160.) Shifting gender identities in western theatrical dance from the mid-18th to mid-20th centuries. The birth and development of theatrical dance. Changing notions of gender construction and the body in performance. GER:DB-Hum, EC-Gender, WIM

4 units, Win (Ross, J)

DRAMA 161. Performance and Politics—(Graduate students register for 261; same as CLASSGEN 161.) Ancient Greek tragedy which developed simultaneously with democracy. The theater of Bertolt Brecht, Friedrich Duerrenmatt, Peter Weiss, Howard Barker, Naomi Wallace, Anna Deavere Smith, and Tony Kushner. Films by Tomás Gutiérrez Alea, Lina Wertmüller, Mike Nichols, Barbara Kopple, John Sayles, and Michael Moore. The politics of popular music. GER:DB-Hum, WIM

5 units, Aut (Rehm, R)

DRAMA 161R. Texts in History: Classics from Greece to Rome—(Same as CLASSGEN 163, HUMNTIES 161.) Priority to students in the Humanities honors program. Ancient texts situated in their intellectual and cultural contexts. Readings include Homer's *Iliad* and *Odyssey*, plays of Aeschylus, Sophocles' *Antigone*, Euripides' *Medea*, Thucydides' *Peloponnesian War*, Plato's *Symposium*, Aristotle's *Poetics*, Virgil's *Aeneid*, Seneca's *Trojan Women* and *Agamemnon*, and Augustine's *On Christian Doctrine*. GER:DB-Hum

5 units, Aut (Rehm, R)

DRAMA 162. Performance and the Text—(Graduate students register for 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, WIM

5 units, alternate years, not given this year (Rayner, A)

DRAMA 163. Performance and America—(Graduate students register for 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, WIM

5 units, not given this year (Elam, H)

DRAMA 164. Performance and Gender—(Graduate students register for 264.) The intersectionality of race, sex, gender, and class in the formation of gendered performance. Readings from the work of Judith Butler, Eve Sedgwick, David Savran, Judith Halberstam, and David Eng. Case studies include: *M. Butterfly*, *The Crying Game*, *Paris is Burning*, *Angels in America*, and *American Idol*. GER:DB-Hum, WIM

5 units, not given this year (Phelan, P)

DRAMA 165. Theater History: Classical to 1900—(Graduate students register for 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—(Graduate students register for 266.) A dramaturgical, historical, and design approach to the study of drama, theater, and performance. GER:DB-Hum

4 units, Spr (Sack, D)

DRAMA 167. Avant Garde Theater—(Graduate students register for 267.) From its origins in the early 19th century to the present. GER:DB-Hum

5 units, Win (Jakovljevic, B)

DRAMA 168. African American Drama: Traditions and Revisions—(Graduate students register for 268.) Relationships between African American performance traditions and drama. How drama as a genre calls attention to the materiality of performance, transforms cultural performances, and offers strategies for communal formations. Playwrights include William Wells Brown, W.E.B. Du Bois, Zora Neale Hurston, Langston Hughes, Alice Childress, Lorraine Hansberry, James Baldwin, Adrienne Kennedy, Amiri Baraka, August Wilson, and Suzan-Lori Parks. GER:DB-Hum

5 units, Aut (Diggs, S)

DRAMA 169. Contemporary Dramatic Voices of Color—(Graduate students register for 269.) Crossculturally contemporary African American, Asian American, Latino American, and Native American drama. Sources include articles on culture and cultural theory, ethnic theater, and dramatic criticism. The position of the plays in contemporary discourses on American culture, cultural diversity, and the politics of identity. GER:DB-Hum, WIM

5 units, Win (Elam, H)

DRAMA 170A. Introduction to Directing—Practices of stage composition, work with the actor, approaches to character, and techniques of storytelling. Prerequisite: consent of instructor.

4 units, Aut (Salata, K)

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. GER:DB-Hum

4 units, Win (Lai, S)

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 (Duxbury, A; Lai, S)

DRAMA 172. Late Postmodern Experimental Theater—(Graduate students register for 272.) History and theory behind artists such as Richard Foreman, Robert Wilson, The Wooster Group, Forced Entertainment, Goat Island, and Societas Raffaello Sanzio. Assignments include critical writing, creative writing, and *mise-en-scène*. GER:DB-Hum

4-5 units, not given this year (Fordyce, E)

DRAMA 173. Studies in Creativity—(Graduate students register for 273.) For potential artists in all fields. Key components of creativity. Sources include classic texts by artists and scholars, *Twelve Lessons in Creativity*, and workshop exercises to enhance personal creativity, develop creative regimens, and work through bottlenecks. Final project.

3-5 units, not given this year (Lai, S)

DRAMA 176. Dramaturgy Project—(Graduate students register for 276.) Serve as a dramaturg on any department production. Research the production's text source, the writing of program notes, the compilation and editing of the playbill, and possible adapting/editing of the performance text or translating text from a foreign language.

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

DRAMA 177. Playwriting—(Graduate students register for 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. Intensive Playwriting—(Graduate students register for 278.) Goal is to develop new material for the stage or complete a play-in-progress. Focus is on essential elements of playwriting, emphasizing the process of revision, and culminating in public readings of highlights of plays-in-progress. Prerequisite: experience in playwriting or consent of instructor.

5 units, Spr (*Moraga, C*)

DRAMA 179A. Teatro America Workshop: The Theater of Native/Chicano America—(Same as SPANLIT 287.) A Chicana feminist and indigenist approach to the theory and practice of performance. Introduction to writing for the stage. Readings include plays, stories, and performance texts by Chicano/a and Native American writers. Public performance. Prerequisite: consent of instructor. GER:DB-Hum

5 units, Spr (*Diaz-Sanchez, M*)

DRAMA 179F. Flor y Canto: Poetry Workshop—(Same as SPANLIT 281.) 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 180Q. Noam Chomsky: The Drama of Resistance—Stanford 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, Aut (*Rehm, R*)

DRAMA 184Q. The Dancing Couple as a Lens on American Culture, 1890-1950—Preference to sophomores. Race, identity, gender redefinition, and the public body through the lens of social and theatrical dancing couples. The structure of domestic partnerships as mirrored on the social dance floor and theatrical and Hollywood stage. Sources include anti-dance treatises, African American dance spaces, dance marathons of the 20s and 30s, Savoy Lindy hop, Irene and Vernon Castle, Fred Astaire and Ginger Rogers, precision dance, gay square dance, and same sex and gender switch tango. Live demonstrations.

4 units, Spr (*Powers, R; Ross, J*)

DRAMA 188Q. From Brecht to Müller: German Theater and Performance since World War II—Stanford Introductory Seminar. Preference to sophomores. History and aesthetics of theater in the German-speaking countries of Central Europe: the Fascist-Nationalist tradition of the Third Reich; Brecht's influence; developments of the 60s; political stagnation of the 70s and 80s; and the end of the Cold War.

3-5 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, Win, Spr, Sum (*Staff*)

DRAMA 191. Independent Study—Individual supervision of off-campus internship. Prerequisite: consent of instructor.

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

ADVANCED COURSES

Courses numbered 200 through 299 are designed for advanced undergraduates and graduates.

DRAMA 200. Senior Project—See “Undergraduate Programs” for description.

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

DRAMA 201A,B,C,D. Honors Colloquium—See “Undergraduate Programs” for description.

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

DRAMA 202. Honors Thesis—See “Undergraduate Programs” for description. May be repeated for credit.

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

DRAMA 203. Advanced Improvisation—Further development of improvisational skills.

3 units, Aut (*Klein, D*)

DRAMA 205. Senior Project: Acting—Collaborative work on a project culminating in a production.

2-5 units, Spr (*Kostopoulos, K*)

DRAMA 210A,B. 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, A: Aut (*Freed, A*), B: Win (*Kostopoulos, K*)

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, Spr (*Freed, A*)

DRAMA 213. Stanford Improv Ensemble—By audition only, for members of the improvisation troupe. Special project work. Prerequisite: 103.

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

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, Win, Spr, 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, Win, Spr, Sum (*Staff*)

DRAMA 233. Advanced Scene Design—Fast-paced, individually structured workshop. May be repeated for credit. Prerequisite: 133 or consent of instructor.

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

DRAMA 234. Advanced Stage Management Project—For students stage managing a Department of Drama production. Prerequisite: 134.

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

DRAMA 240. Projects in Theatrical Production—(Same as 140; see 140.)

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

DRAMA 250. Chekhov and Before—(Same as 150; see 150.)

4 units, not given this year (*Arad, M*)

DRAMA 251. Adaptation: Turning into Drama—(Same as 151; see 151.)

4 units, not given this year (*Arad, M*)

DRAMA 255D. Performances of Race, Race-ing Performance—(Same as 155D; see 155D.)

5 units, *Spr* (*Diggs, S*)

DRAMA 256F. Female Performers—(Same as 156F; see 156F.)

4 units, *Win* (*Arad, M*)

DRAMA 256M. Israeli Film and Theater, 1948-2006—(Same as 156M; see 156M.)

5 units, *Aut* (*Arad, M*)

DRAMA 257H. Urban Rituals: Anna Halprin's 1960s Participatory Dance Theater—(Same as 157H; see 157H.)

4-5 units, *Aut* (*Ross, J*)

DRAMA 258D. Comedy on the Western Stage—(Same as 158D; see 158D.)

5 units, *Aut* (*Daube, M*)

DRAMA 260. Performance, Dance History, and Gender—(Same as 160; see 160; same as DANCE 160.)

4 units, *Win* (*Ross, J*)

DRAMA 261. Performance and Politics—(Same as 161; see 161; same as CLASSGEN 161.)

5 units, *Aut* (*Rehm, R*)

DRAMA 262. Performance and the Text—(Same as 162; see 162.)

5 units, alternate years, not given this year (*Rayner, A*)

DRAMA 263. Performance and America—(Same as 163; see 163.)

5 units, not given this year (*Elam, H*)

DRAMA 264. Performance and Gender—(Same as 164; see 164.)

5 units, not given this year (*Phelan, P*)

DRAMA 265. Theater History: Classical to 1900—(Same as 165; see 165.)

4 units, not given this year

DRAMA 266. Twentieth-Century Theater History: Production Research and Design—(Same as 166; see 166.)

4 units, *Spr* (*Sack, D*)

DRAMA 267. Avant Garde Theater—(Same as 167; see 167.)

5 units, *Win* (*Jakovljevic, B*)

DRAMA 268. African American Drama: Traditions and Revisions—(Same as 168; see 168.)

5 units, *Aut* (*Diggs, S*)

DRAMA 269. Contemporary Dramatic Voices of Color—(Same as 169; see 169.)

5 units, *Win* (*Elam, H*)

DRAMA 272. Late Postmodern Experimental Theater—(Same as 172; see 172.)

4-5 units, not given this year (*Fordyce, E*)

DRAMA 273. Studies in Creativity—(Same as 173; see 173.)

3-5 units, not given this year (*Lai, S*)

DRAMA 276. Dramaturgy Project—(Same as 176; see 176.)

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

DRAMA 277. Playwriting—(Same as 177; see 177.)

5 units, *Win* (*Moraga, C*)

DRAMA 278. Intensive Playwriting—(Same as 178; see 178.)

5 units, *Spr* (*Moraga, C*)

DRAMA 290. Special Research—Individual project on the work of a playwright, period, or genre.

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

DRAMA 299. Prospectus Writing—Workshop. How to develop a prospectus for the dissertation. May be repeated for credit.

1-3 units, *Aut* (*Kendall, A*)

GRADUATE

Open to advanced undergraduates with consent of instructor.

DRAMA 300. Theories of Drama and Performance—Seminar. Critical theory including readings from Marx, Freud, and Nietzsche.

5 units, not given this year

DRAMA 301. From Theory to Criticism—Performance theory in readings from Austin, Derrida, Butler, Schechner, Turner, Phelan, Auslander, Foster, Roach, and Diamond.

5 units, not given this year (*Phelan, P*)

DRAMA 302. Research Methods in Drama—Projects involving examination of live performance, play texts, and theories of drama. Principles of argument. Foundation for course work and writing the dissertation.

5 units, *Aut* (*Elam, H*)

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, *Win* (*Rayner, A*)

DRAMA 316V. Seminar: The Avant Garde—Theoretical paradigms of avant garde practices past and present.

3-5 units, *Win* (*Jakovljevic, B*)

DRAMA 317A. Performance and Philosophy: Historical Dimensions and Contemporary Issues—Encounters between the discursive practices of theater/performance and philosophy including: theater and the performative as seen from a philosophical perspective; and meetings between practitioners of theater/performance and philosophers. Works by Sophocles, Aristotle, Nietzsche, Benjamin, Brecht, Butler, and Lacan.

3-5 units, *Aut* (*Rokem, F*)

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, *Aut* (*Freed, A*)

DRAMA 321. Proseminar—Skills for the academic profession including abstract, conference presentation, and dissertation or book chapter.

1-3 units, not given this year (*Phelan, P*)

DRAMA 322. Seminar: Postmodern Performance—Theory and practice in America and Europe.

3-5 units, *Spr* (*Fordyce, E*)

DRAMA 370. Concepts of Directing—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* (*Weber, C*)

DRAMA 371. Visual Aesthetics for the Director—International theater design emphasizing the last thirty years. Productions from Europe, Asia, and the U.S.

3 units, not given this year (*Eddelman, W*)

DRAMA 372A,B. 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, **A:** *Win* (*Ramsaur, M; Lai, S*), **B:** *Spr* (*Lai, S*)

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, *Aut* (*Weber, C*)

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, Win, Spr, 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, Aut (Salata, K; Strayer, C)

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, Win, Spr, 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, Win, Spr, Sum (Staff)

DRAMA 380. Graduate Colloquium—Topics concerning theory and practice in the theater such as the relationship between the director and designer. May be repeated for credit. Autumn: directing and scene design; the design process from the director's point of view. Winter: directing and lighting design; the creative possibilities of stage lighting. Spring: directing and the creative process; assimilation of academic, theatrical, and creative skills; creative tools for collaboration with actors, designers, and directors.

2-3 units, Aut (Flatmo, E), Win (Ramsaur, M), Spr (Lai, S)

DRAMA 390. Tutorial

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

DRAMA 399. Dissertation Research

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

INSTITUTE FOR THE ARTS AND BLACK PERFORMING ARTS DIVISION

The following are core courses. See also course listings in the "Comparative Studies in Race and Ethnicity" and "African and African American Studies" sections of this bulletin.

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

5 units, Win (Elam, H)

DRAMA 169/269. Contemporary Dramatic Voices of Color

5 units, Win (Elam, H)

DANCE DIVISION

Registration for most dance classes takes place at the first class meeting; further registration information is printed in the *Time Schedule* each quarter. Some class sizes are limited and require advanced registration in the Dance office in Roble Gym. Series classes (I, II, III) should be taken in order or with consent of instructor.

INTRODUCTORY

Open to all students. No previous dance experience needed.

DANCE 40. Introduction to Dance and Movement: Liquid Flow—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, Aut, Win (Hayes, A), Spr (Kramer, A)

DANCE 42. Dances of Latin America—Dances of Argentina, Brazil, Chile, Colombia, Cuba, Mexico, Peru, and Puerto Rico. May be repeated for credit.

2 units, Spr (Cashion, S)

DANCE 43. Afro-Peruvian Dance—Dances include festejo and zamacueca. May be repeated for credit.

1 unit, Aut (Cashion, S)

DANCE 44. Jazz Dance I—Basic techniques emphasizing current jazz style. Historical jazz steps enhance understanding of contemporary jazz forms. May be repeated for credit.

2 units, Aut, Win, Spr (Kramer, A)

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, Win, Spr (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, Win, 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 (Elliott, K)

DANCE 55. Middle Eastern Dance—Emphasis is on traditional Egyptian forms. May be repeated for credit.

1 unit, Win (Fauzi, H)

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.

1 unit, Aut (Reddick, R)

INTERMEDIATE

Open to all undergraduates with dance experience.

DANCE 140. Intermediate Modern Dance—Intermediate technique. Improvisation and composition in directed studies. May be repeated for credit.

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

ADVANCED

Open to all undergraduates with dance experience.

DANCE 141. Advanced Modern Dance—Intermediate/advanced technique. Complex movement combinations emphasizing performance demands. May be repeated for credit.

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

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, Win, 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)

PERFORMANCE

DANCE 23. Public Performance—For students participating in Dance Division performances. May be repeated for credit.

1 unit, Aut, Win, Spr (Kramer, A)

DANCE 27. Faculty Choreography—Rehearsal and performance of faculty choreography. Selection by audition. May be repeated for credit.

2 units, Aut, Win, Spr (Kramer, A)

DANCE 57. Guest Artist—Students perform the work of a visiting artist. Audition required. May be repeated for credit.

2 units, Aut, Win, Spr (Staff)

DANCE 100. Student Choreography: Studio to Stage—Student choreography is mentored to develop composition and performance skills. Required for participation in certain faculty- and student-directed productions. May be repeated for credit.

2 units, Win, Spr (Frank, D; Kramer, A)

DANCE 102. 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, Win (Frank, D)

DANCE 103. Marriage of Text and Movement—Nonclassical modes of choreographic development in relation to written and spoken text. Students create works from existing material by use of developing structures. May be repeated for credit.

2 units, Aut (Moses, R)

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, Aut (Hayes, A)

DANCE 106. Essence of Contemporary Dance Performance: African Styles on Stage—Contemporary dance technique and repertory based on African diaspora movement styles. Focus is on articulation of expression, enhancement of stage presence, and awareness of individual movement strengths. May be repeated for credit.

2 units, Win (Hayes, A)

DANCE 111. Participatory Dance of 1960s: Restaging Anna Halprin's Myths—Studio lecture course. Focus is on the quarter-long residency of dance and theater artist, Anna Halprin. Participants incorporate narratives from residents of local senior centers to recreate three of Halprin's works from 1967's *10 Myths* which helped to launch the participatory theater and dance experimentation that gave rise to postmodern dance.

2 units, Aut (Ross, J; Frank, D)

DANCE 115. Women's Bodies at the Intersection of Science, Technology, and Art—Interdisciplinary project exploring medical images of the body and its representation in dance and technology, emphasizing video.

2 units, Win (Frank, D)

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

THEORY

Classroom or classroom/studio combination courses on topics in Dance and Performance.

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.

2 units, alternate years, not given this year

DANCE 134. Ballet Folklorico—The history of Ballet Folklorico including its roots in Mexican folk and N. American modern dance, Guadalajara choreographic narratives, and U.S. performance ensembles. GER: EC-GlobalCom

3 units, alternate years, not given this year

DANCE 158. The Body in Motion—Approaches and methods in body therapy: body maintenance and conditioning, the Laban movement system, body-mind centering. GER:DB-Hum

3 units, alternate years, not given this year

DANCE 160. Performance, Dance History, and Gender—(Same as DRAMA 160/260.) Shifting gender identities in western theatrical dance from the mid-18th to mid-20th centuries. The birth and development of theatrical dance. Changing notions of gender construction and the body in performance. WIM for Drama. GER:DB-Hum, EC-Gender

4 units, Win (Ross, J)

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. GER:DB-Hum

2 units, Spr (Powers, R)

DANCE 168. Dance and Culture in Latin America—Dance forms of Latin America as aspects of human behavior. Emphasis is on cultural influences (European, African, and indigenous) that have shaped the ritual and social dance forms of Argentina, Brazil, Chile, Cuba, Mexico, and Puerto Rico. May be repeated for credit. GER:DB-Hum, EC-GlobalCom

4 units, Spr (Cashion, S)

DANCE 190. Special Research—Topics related to the discipline of dance. May be repeated for credit.

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

DANCE 191. Independent Research—Individual supervision of off-campus internship. Prerequisite: consent of instructor.

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

DANCE 197A,B. 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 self-construction, perception and experiences of embodiment, and social control for incarcerated teenagers in Santa Clara Juvenile Hall. GER:DB-Hum

4 units, A: Win, B: Spr (Ross, J)

ADVANCED THEORY

Courses numbered 200 through 299 are designed for advanced undergraduates and graduate students.

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, Win, Spr, Sum (Staff)

COGNATE COURSES

See respective department listings for course descriptions and General Education Requirements (GER) information. See degree requirements above or the program's student services office for applicability of these courses to a major or minor program.

ENGLISH 163. Shakespeare

5 units, Aut, Win (Orgel, S)

ENGLISH 344A,B. Shakespeare, Marlowe, Jonson

5 units, A: Aut, B: Win (Orgel, S)

OVERSEAS STUDIES

Courses approved for the Drama major and taught overseas can be found in the "Overseas Studies" section of this bulletin, or in the Overseas Studies office, 126 Sweet Hall.

BERLIN

DRAMA 101A. Contemporary Theater—(Same as GERLIT 195.)
GER:DB-Hum

5 units, Spr (Kramer, K)

DRAMA 158F. Live Art and Performance in Berlin

3 units, Win (Fordyce, E)

OXFORD

DRAMA 129F. Workshop in Shakespearean Production—(Same as ENGLISH 84Z.)

2 units, Aut (Friedlander, L)

SANTIAGO

DANCE 42X. Dances of Latin America

2 units, Win (Cashion, S)

DANCE 168. Dance and Culture in Latin America

4 units, Win (Cashion, S)