

Theater and Performance Studies

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

Mission of the Undergraduate Program in Theater and Performance Studies

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

Learning Outcomes (Undergraduate)

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

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

Mission of the Graduate Program in Theater and Performance Studies

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

Learning Outcomes (Graduate)

The Ph.D. is conferred upon candidates who have demonstrated substantial scholarship and the ability to conduct independent research and analysis in Theater and Performance Studies. Through completion of advanced course

work and rigorous skills training, the doctoral program prepares students to make original contributions to the knowledge and production of Theater and Performance Studies, and to interpret and present the results of such research.

Institute for Diversity in the Arts and Black Performing Arts Division

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

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

Dance Division

The Stanford Dance Division offers a range of classes that approach dance as a performing art, a cultural practice, a political act and the embodiment of ideology and beliefs. Dance is learned through studying technique, choreographing and performing, and through viewing and critically assessing movement history.

Bachelor of Arts in Theater and Performance Studies

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

Suggested Preparation for the Major

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

Degree Requirements - 60 units total for the Major

		Units
TAPS 1	Introduction to Theater and Performance Studies	4
TAPS 30 or TAPS 101P	How Theater is Designed Intro to Directing and Devising Theatre	4
TAPS 34	Stage Management Techniques	3
TAPS 39	Theatre Crew	2
TAPS 134	Stage Management Project	3
	One course in Identity and Diversity ¹	4

12 units in Theater and Dance Studies ^{2,3}	12
10 units in Performance Practice ⁴	10
14 units of Electives ⁵	14
TAPS 200 Senior Project ⁶	4
Total Units	60

- ¹ In 2015-16 the following courses satisfy the Identity and Diversity requirement:
- TAPS 12N To Die For: Antigone and Political Dissent
 - TAPS 14N Imagining India: Art, Culture, Politics in Modern India
- ² One of the courses completed for this requirement must be a Writing in the Major course. In 2015-16 the Writing in the Major courses are:
- TAPS 153 Revenge: From Aeschylus to ABC
 - TAPS 161H Dance, History and Conflict
 - TAPS 167H Revolutions in Theater
- ³ In 2015-16 the following courses satisfy the Theater and Dance Studies requirement:
- TAPS 101 Theater History
 - TAPS 108 Introduction to Feminist, Gender, and Sexuality Studies
 - TAPS 151C Hamlet and the Critics
 - TAPS 153 Revenge: From Aeschylus to ABC
 - TAPS 159G The Theater of War: Art, Violence, and the Technologies of Death
 - TAPS 161 Dance & Conflict
 - TAPS 163 Introduction to Dance and History: From Postwar to the Present
 - TAPS 165 Introduction to Comparative Studies in Race and Ethnicity
 - TAPS 167 Introduction to Greek Tragedy: Gods, Heroes, Fate, and Justice
 - TAPS 167H Revolutions in Theater
 - TAPS 179 Chicano & Chicana Theater: Politics In Performance
 - TAPS 197 Dance in Prison: The Arts, Juvenile Justice, and Rehabilitation in America
- ⁴ Performance Practice courses fall into five areas: Acting, Dance, Design, and Directing and Playwriting. In 2015-16 the following courses satisfy the Performance Practice requirement:
- Acting**
- TAPS 103 Beginning Improvising
 - TAPS 115 Musical Theater
 - TAPS 120A Acting I: Scene Study
 - TAPS 120B Acting II: Period and Style
 - TAPS 121C Physical Characterization
 - TAPS 122P Undergrad Performance Project: Oh What a Lovely War!
 - TAPS 124D Acting for Non-Majors
 - TAPS 125 Acting Shakespeare
 - TAPS 127 Introduction to Movement for Actors
 - TAPS 127S Acting for Singers
- Dance**
- Any course with a DANCE subject code.
- Design**
- TAPS 28 Makeup for the Stage
 - TAPS 31 Introduction to Lighting and Production
 - TAPS 32F History of Costume and Fashion
 - TAPS 133 Stage Scenery Design
 - TAPS 140 Introduction to Projects in Theatrical Production
- Directing and Playwriting**
- TAPS 70 Introduction to Directing
 - TAPS 172 Out of Place: (W)riting Home
 - TAPS 177 Writing for Performance: The Fundamentals
 - TAPS 178B Intensive Playwriting
- ⁵ All courses in TAPS and DANCE qualify as electives.

- ⁶ All TAPS Majors must complete a Senior Project that represents significant work in any area of theater and/or performance. The project must be an original contribution and can consist of any of the following: devising a performance, choreographing a dance, stage managing a production, designing a large theater work, performing a major role, writing a play, directing a show, or researching and writing a senior essay. Work for this project normally begins in Spring Quarter of the junior year and must be completed by the end of the senior year. Students receive credit for senior projects through TAPS 200. A minimum of 4 units is required, but additional units are available for larger projects. Students pursuing senior projects must submit a two-page proposal to a faculty adviser of their choice, which must be approved by the undergraduate adviser and the department faculty no later than the end of Spring Quarter of the junior year.

Note: A course may be listed in more than one area; however, each course can only satisfy one major requirement. There is no double credit for a course. Students may petition the department undergraduate adviser to have additional courses offered by the department count towards requirements in areas 2, 3, and 4. TAPS 1 must be taken for a letter grade.

Honors Program

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

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

Honors Colloquium

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

Honors Thesis

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

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

Minor in Theater and Performance Studies

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

Minor Requirements — 30 units total for the minor

Each course can only satisfy one minor requirement. A student may petition to the department undergraduate adviser to have additional courses offered by the department count towards the requirements. Officer. TAPS 1 must be taken for a letter grade to satisfy the requirement. The minor is declared in Axxess.

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

	Units
TAPS 1 Introduction to Theater and Performance Studies	4
TAPS 39 Theatre Crew	1
4 units in Theater and Dance Studies ¹	4
7 units in Performance Practice ²	7
14 units of Electives ³	14
Total Units	30

¹ In 2015-16 the following courses satisfy the Theater and Dance Studies requirement:

- TAPS 101 Theater History
- TAPS 108 Introduction to Feminist, Gender, and Sexuality Studies
- TAPS 151C Hamlet and the Critics
- TAPS 153 Revenge: From Aeschylus to ABC
- TAPS 159G The Theater of War: Art, Violence, and the Technologies of Death
- TAPS 161 Dance & Conflict
- TAPS 163 Introduction to Dance and History: From Postwar to the Present
- TAPS 165 Introduction to Comparative Studies in Race and Ethnicity
- TAPS 167 Introduction to Greek Tragedy: Gods, Heroes, Fate, and Justice
- TAPS 167H Revolutions in Theater
- TAPS 179 Chicano & Chicana Theater: Politics In Performance
- TAPS 197 Dance in Prison: The Arts, Juvenile Justice, and Rehabilitation in America

² Performance Practice courses fall into five areas: Acting, Dance, Design, and Directing and Playwriting. In 2015-16 the following courses satisfy the Performance Practice requirement:

Acting

- TAPS 103 Beginning Improvising
- TAPS 115 Musical Theater
- TAPS 120A Acting I: Scene Study
- TAPS 120B Acting II: Period and Style
- TAPS 121C Physical Characterization
- TAPS 122P Undergrad Performance Project: Oh What a Lovely War!
- TAPS 124D Acting for Non-Majors
- TAPS 125 Acting Shakespeare
- TAPS 127 Introduction to Movement for Actors
- TAPS 127S Acting for Singers

Dance

- Any course with a DANCE subject code.

Design

- TAPS 28 Makeup for the Stage
- TAPS 31 Introduction to Lighting and Production
- TAPS 32F History of Costume and Fashion
- TAPS 133 Stage Scenery Design
- TAPS 140 Introduction to Projects in Theatrical Production

Directing and Playwriting

- TAPS 70 Introduction to Directing
- TAPS 172 Out of Place: (W)riting Home
- TAPS 177 Writing for Performance: The Fundamentals
- TAPS 178B Intensive Playwriting

³ All courses in TAPS and DANCE qualify as electives.

Degree Requirements for the Minor (Dance Concentration):

	Units
TAPS 1 Introduction to Theater and Performance Studies	4
TAPS 39 Theatre Crew	1
4 units in Dance Studies ¹	4
12 units in Dance Technique ²	12
5 units in Choreography/Repertory/Performance ³	5
4 units of Electives ⁴	4
Total Units	30

¹ In 2015-16 the following courses satisfy the Dance Studies requirement:

- DANCE 161H Dance, History and Conflict
- DANCE 163 Introduction to Dance and History: From Postwar to the Present
- DANCE 197 Dance in Prison: The Arts, Juvenile Justice, and Rehabilitation in America

² Students pursuing the Dance Concentration must complete six studio dance classes for the Technique requirement:

- At least three to four classes chosen from a specific dance form (e.g. Contemporary, Modern, Jazz, Hip-Hop, Ballet, or Social).
- At least two classes at the intermediate or advanced level in a style other than the primary concentration.

³ In 2015-16 the following courses satisfy the Choreography/Repertory/Performance requirement:

- DANCE 27 Faculty Choreography
- DANCE 30 Chocolate Heads Movement Band Performance Workshop
- DANCE 45 Dance Improvisation Techniques and Strategies Lab: From Hip Hop to Contact
- DANCE 50 Contemporary Choreography
- DANCE 63 Beginning Dance and Dance Making
- DANCE 102 Musical Theater Dance Styles
- DANCE 106 Choreography Project: Dancing, Recollected
- DANCE 108 Hip Hop Meets Broadway

⁴ All courses in TAPS and DANCE qualify as electives.

Doctor of Philosophy in Theater and Performance Studies

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

Admission

Applicants for the Ph.D. program can visit our Theater and Performance Studies (<http://taps.stanford.edu/phd.html>) web site for information. Online graduate applications are available at the Office of Graduate Admissions (<http://gradadmissions.stanford.edu>) web site. All applicants must submit the following as part of their application: Statement of purpose, Three recommendations, Artistic Statement, Summary of Production Experience and Resume/CV, and Two samples of written critical work, not exceeding 25 pages total. An invitation to interview may be extended by the end of January. Graduate students in the Department of Theater and Performance Studies begin study in Autumn Quarter of each academic year; there are no mid-year admissions.

University Degree Requirements

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

Degree Requirements Units and Course Requirements

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

REQUIRED COURSES

Core Seminars

TAPS 311	Performance, Historiography, and Ethnography	4
TAPS 312 or TAPS 315	The Archive in the Repertoire Dramaturgy	4
TAPS 313	Performance and Performativity	1-4
TAPS 314	Performing Identities	4

TAPS Workshops

TAPS 371	Performance Making ¹	4
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TAPS 372	Directing Workshop: The Actor-Director Dialogue ²	4
TAPS 373	Theater Production Lab: Dramaturgy and Development ³	4
TAPS 376	Projects in Performance ⁴	4

Elective Seminars

Four additional graduate seminars within the Department of Theater and Performance Studies to be worked out with the adviser. 12-20

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

Note: Students are allowed to take up to 6 units of TAPS 390 Directed Reading, to count towards the 135 units required for graduation.

Language Requirement

The student must demonstrate reading knowledge of one foreign language in which there is a major body of dramatic literature. The language requirement must be met before the student can be advanced to candidacy. The language requirement may be fulfilled in any of the following ways:

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

Assistantships

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

Research Assistantship: Three quarters of research assistantship with faculty members are required. Generally, this requirement is fulfilled in the third year.

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

Examinations

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

First-Year Comprehensive Exam: The first year exam is based on a reading list of dramatic works. This list is sent to students in the summer before the first quarter of study begins. Students sign up for the 2 unit course TAPS 336 Comprehensive 1st Year Exam to prepare. The exam is due at the end of the Winter quarter. The exam consists of two parts: a closed book, in-class exam made up of identification questions given in February, and an open book, take-home exam made up of several essay questions that is completed over the weekend following the in-class portion of the exam.

Second-Year Qualifying Exam: The qualifying examination consists of two 20-25 page essays. Each of these essays should demonstrate knowledge of

a historical pre-20th century period. Essay topics are chosen in consultation with a faculty adviser. The reading list for each essay must be approved by the end of the first year. These essays should not duplicate any written work from seminars. The Graduate Studies Committee reads and evaluates these essays. The first essay is due in the autumn quarter. Candidates must choose from the following historical periods: Ancient/Classical, Medieval and Renaissance, and 17th-, 18th-, or early 19th-century. The performance project is completed in the winter quarter of the second year, and supervised by one or more faculty members. Faculty work with the student throughout autumn and winter quarters on the production, and attend a combination of dress rehearsals or final performances as part of the evaluation. After the performance, the student participates in a *viva voce*, or talk-back, with the supervising faculty. Students register for TAPS 376 Projects in Performance for 4 units while completing their 2nd-year project.

Third-Year Department Oral Exam: The department oral examination requires three faculty members, at least two from the Department of Theater and Performance Studies, who most likely form the dissertation reading committee. This exam is based on a 2-3 page summary of the project and several readings of the literature for the dissertation that the student creates in conjunction with the committee. This exam should be taken by the middle of spring quarter in the third year.

Admission to Candidacy

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

Dissertation Prospectus

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

University Oral Examination

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

Dissertation

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

Satisfactory Progress and Annual Review

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

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

Chair: Branislav Jakovljevic

Director of Graduate Studies: Janice Ross

Director of Undergraduate Studies: Jisha Menon

Department of Theater and Performance Studies (TAPS)

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

Associate Professor: Jisha Menon, Branislav Jakovljevic

Assistant Professors: Diana Looser

Professors (Teaching): Janice Ross

Associate Professors (Teaching): Helen Paris, Leslie Hill

Senior Lecturer: Connie Strayer

Lecturers: Peter Callender, Erik Flatmo Gambatese, Tracy Hazas, Laxmi Kumaran, Daniel Klein, Josh Kornbluth, Kathryn Amarotico-Kostopoulos, Lisa Rowland, Michael St. Clair, Jonah Willihnganz

Artists in Residence: Amy Freed, Cherrie Moraga

Department Administrator: Patrice O'Dwyer

Student Services Officer: Katie Dooling

Administrative Associate: Janet Pineda

Institute for Diversity in the Arts and Black Performing Arts Division

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

Executive Director: Jeff Chang

Director: Ellen Oh

Dance Division

Director: Branislav Jakovljevic

Lecturers: Diane Frank, Aleta Hayes, Alex Ketley, Richard Powers, Ronnie Reddick

Artist in Residence: Robert Moses

Mellon Post-Doctoral Fellow: Rachel Carrico

Administrative Associate: Rosary 'Bee' David

Overseas Studies Courses in Theater and Performance Studies

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

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

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

Dance Courses

DANCE 13AX. Ballet Intensive. 2 Units.

Rigorous daily practice that will challenge and expand students' quest; understanding of and perspective on the art form. Focus on strengthening technique, exploring ballet as an expressive form and performing art, and developing an artistic voice.

DANCE 14AX. Modern Dance: Traditions of Creation. 2 Units.

Interested in putting your hands in the clay? In this hands-on course, dancers will investigate and re-choreograph some of Robert Moses' signature works. Robert and long-term dancers in his company, Robert Moses' Kin, will collaboratively guide students in intensive studio sessions as they revisit the significant issues, techniques, and directions in such seminal works as *Word of Mouth*, *The Soft Sweet Smell of Firm Warm Things*, and *Helen*. Elements used to create the works will be re-investigated and re-framed through the lens of the students' experience and perspective. Students will coordinate a showcase of excerpts of their remolded choreography. This class will utilize the language of Robert Moses' repertory to train dancers in the basics of Moses' movement vocabulary. Students will improve and reinforce technical proficiency, artistic range, and performance skills. In addition, students will expand their movement range and vocabulary in a manner that demonstrates an increase in strength, agility, flexibility, and endurance through classical ballet and contemporary modern dance techniques.

DANCE 23. Movement and Meaning: Dance Studies in Global Comparative Context. 4 Units.

This course introduces students to various approaches to studying dance in a humanities context. We will explore how people create meaning through dance and how dance, in turn, shapes social norms, political institutions, and cultural practices across time and space. The course's structure challenges the Western/non-Western binary that still pervades many academic disciplines by comparing dance forms across the globe on the basis of functional similarities. At the same time, we will keep in mind the unequal power hierarchies shaping our modern world, and therefore we will examine how and why certain forms have become delineated as 'Western' and others as 'world' or 'ethnic,' despite similarities in movement, meaning, or purpose.

Same as: CSRE 159M, TAPS 159M, TAPS 259M

DANCE 24. Introduction to Dance in the African Diaspora. 4 Units.

This course introduces students to dance as an important cultural force in the African Diaspora. From capoeira in Brazil to dance hall in Jamaica to hip hop in the United States and Ghana, we will analyze dance as a form of resistance to slavery, colonialism, and oppression; as an integral component of community formation; and as a practice that shapes racial, gendered, and national identity. We will explore these topics through readings, film viewings, and movement workshops (no previous dance experience required). Students will have the option to do a creative performance as part of their final project.

Same as: AFRICAAM 24, CSRE 24D, TAPS 152D

DANCE 25. Studio to Stage. 1 Unit.

DANCE 26. Dance and at the African Diaspora. 4 Units.

Same as: TAPS 155M

DANCE 27. Faculty Choreography. 1 Unit.

DANCE 28. Integrated Dance: Dance and Disability Class. 1 Unit.

Stanford Lecturer and Choreographer Alex Ketley has had a long history working on dance pieces integrating dance for people with and without disability. The politics involved in working with dance and performance as it functions in the realm of disability are very potent. Society has inherent prejudices and fears when it comes to disability, and engaging this directly through the creation of dance pieces is a way to challenge assumptions of who can dance, and what a dancing body can look like. The class will function as a studio class, where dancers with and without disability will learn choreography as well as different improvisational and collaborative strategies towards the goal of the creation of a new dance work. Discussions and reading will also be involved around the topic of how the body, in all its different configurations, lends itself and informs artistic exploration and creation. Any questions can be directed to Lecturer Alex Ketley at aketley@stanford.edu.

DANCE 30. Chocolate Heads Movement Band Performance Workshop. 2 Units.

Students from diverse dance styles (ballet to hip-hop to contemporary) participate in the dance-making/remix process and collaborate with musicians, visual artists, designers and spoken word artists, to co-create multidisciplinary fully produced production and installation. Open to student artists of different genres, styles, disciplines and levels. By audition and/or discussion with the instructor.

Same as: AFRICAAM 37

DANCE 31. Chocolate Head-Space: Crowd-Sourced Performance Experience. 2 Units.

Students who participate in the Chocolate Head-Space will engage in a dance and music activities and collaborative crowd-sourced performance on the Stanford campus. A mobile app using GPS data would be implemented to fellow Chocolate Heads students-- prompting them to engage, perform and collaborate with others in that space. Students (and audiences) would be encouraged to learn a piece (or multiple pieces with friends) and record themselves performing in a different places on campus. No prior experience is required.

DANCE 32. Choreography for Evita. 1-3 Unit.

In this course, students will be given the opportunity to be part of the development of choreography for the Stanford TAPS Spring production of *Evita*. They will learn about tango, salsa, musical theater dance and waltz as we construct combinations and pieces that will ultimately go into the show. Auditions for *Evita* will take place in week 1 of winter, but students enrolled in the course need not be in the cast to participate. On the flipside, students hoping to be cast are strongly encouraged to consider enrolling in the course. No previous dance experience is required.

DANCE 33. The Critic as Artist. 3 Units.

Criticism is art. It therefore must aspire to reach the heights, depths and strange in-betweens it grapples with in the art of others. Yet criticism owes a singular responsibility to these others, and to the wider culture it seeks to interrogate. Our interrogation will be generated by dance and performance criticism, with possible forays into live visual art, theater, hybrid forms and whatever else we think might suit our purposes. Various methodologies will be debated and employed throughout the semester, as students are encouraged to begin (or continue) developing personal philosophies and voices through their writing. Our meetings will be hands-on affairs, guided by student experiments. This class will function like a laboratory, an introduction to an unruly literary art form that is open to all individuals with an interest in better understanding themselves and their world through words and art.

Same as: TAPS 151D

DANCE 34. GAGA. 1 Unit.

Gaga is a movement language created by the Israeli choreographer Ohad Naharin. It is the main mode of training for the Batsheva Dance Company in Tel Aviv, Israel, which is directed by Naharin. Gaga provides the person with an experience of freedom and pleasure while emphasizing sensation through a wide variety of multi-textured movements. The Gaga language is dynamic, fluid, and continually evolving. It connects you to your groove, passion, and physicality. Guest instructor Bobbi Jene Smith is a former dancer with the internationally acclaimed Batsheva Dance Company, and a principal collaborator in the works of choreographer Ohad Naharin, as well as one of the world's most recognized teachers of GaGa and Naharin repertory.

DANCE 35. Choreography and Textures. 1 Unit.

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

DANCE 36. Scene in Action Performance Workshop. 1 Unit.

This singular performance opportunity and workshop is inspired by the stunning abstract expressionist art found in the Anderson Collection at Stanford opening in fall 2014 that includes Robert Frank's photography at the Cantor, and the special Anderson Collection of abstract expressionist paintings shown in the brand new Anderson building at Stanford. The period between the 1950s and early 1960's was a rich time for painting, dance, music, conceptual and interdisciplinary art movements. Through this course we will consider how contemporary dancers/musicians/models/performers might express these ideas as a direct response to the impulses seen and felt in the art of this period. The objective is to consider and integrate historical and contemporary ideas into the choreography, music and fashion performance. Culminating performance installation will be presented during the fall quarter 2 nights -- October 29th and October 30th, 2014 at the Cantor Arts Center and at the Anderson Collection -- in celebration and commemoration of the openings of the Robert Frank exhibition and the Abstract Expressionists art collection.

DANCE 37. Beginning Lyric Contemporary. 1 Unit.

Lyric Contemporary appeals to the creative mover with little or no experience in dance and will focus on developing a fluid coordinated dancer. The work in this course does not assume a technical or conceptual proficiency in any dance form. It does presume you have some interest in dance forms including Jazz, Hip Hop, Ballet, and Modern or at least have a strong interest in one or more of the arts. This class deals with the notion of movement as a mode of expression. We will try to find ways through movement to render as clearly as possible concepts central to the human experience.

DANCE 39. Intro/Beginning Contemporary Modern. 1 Unit.

Beginning Modern Dance appeals to the beginning mover with little or no experience in dance and will focus on developing a coordinated and technical dancer. We will use exercises from Limon, Cunningham, and Ballet techniques in training, but will not focus on any one-dance form. This class deals with the notion of movement as a mode of expression. We will try to find ways through movement to render as clearly as possible concepts central to the human experience.

DANCE 43. Liquid Flow: Introduction to Contemporary Dance and Dance-making. 1 Unit.

This introductory dance course combines the fundamentals of contemporary dance technique and exercises from various movement practices, such as yoga and Tai chi. Liquid Flow implies the continuum from the dance of the everyday to the studio to the stage. Students will develop articulation, flexibility and "grace", learn contemporary, popular and classic dance vocabulary, and gain freedom dancing with others. Designed for beginners, we welcome student movers from diverse dance traditions, non-dancers, athletes, and more advanced dancers, who desire fluidity in their daily life, from thought to action.

Same as: AFRICAAM 40

DANCE 45. Dance Improvisation Techniques and Strategies Lab: From Hip Hop to Contact. 2 Units.

By learning various dance improvisation forms across cultures, students will develop techniques to gain a deep understanding of generating movement from the inside-out, inspired by conceptual strategies from master improvisors while harnessing that potential for creating dances. Guest dancer/choreographer workshops and Dance Jams enhance the learning experience. All Levels welcome.

Same as: AFRICAAM 45

DANCE 46. Social Dance I. 1 Unit.

Introduction to non-competitive social ballroom dance. The partner dances found in today's popular culture include 3 kinds of swing, 3 forms of waltz, tango, salsa, cha-cha and nightclub two-step. The course also includes tips for great partnering, enhancing creativity, developing personal style, stress reduction, musicality, and the ability to adapt to changing situations. The emphasis on comfort, partnering and flexibility enables students to dance with partners whose experience comes from any dance tradition.

DANCE 48. Beginning Ballet. 1 Unit.

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

DANCE 50. Contemporary Choreography. 1 Unit.**DANCE 56. Ballet Repertory: Swan Lake Recalibrated. 1 Unit.**

Series of directed studio practices focusing on the creation of a formal choreography to be integrated in the Dance Division repertory and performed during the Division Winter Concert. The course is designed to engage students in acquiring interpretive and expressive skills working one on one with a choreographer, increase adaptability of artistic technique and style, develop knowledge of movement possibilities and artistic voices, and cultivate presence and authority as performers. The new work, Swan Lake Recalibrated, will be a contemporary reinterpretation of the traditional ballet, created by choreographer Alex Ketley. Students recruited via audition. Contact: aketley@stanford.edu.

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

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

DANCE 58. Beginning Hip Hop. 1 Unit.

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

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

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

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

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

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

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

DANCE 65. Construction Site. 2 Units.

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

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

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

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

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

DANCE 100. Dance & Parkinson's Disease. 1 Unit.

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DANCE 102. Musical Theater Dance Styles. 1 Unit.

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

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

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

Same as: AFRICAAM 103

DANCE 104. Duets Project. 1 Unit.

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

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

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

DANCE 108. Hip Hop Meets Broadway. 1 Unit.

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

DANCE 118. Developing Creativity In Dance. 2 Units.

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

DANCE 133. History of the Waltz. 1 Unit.

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

DANCE 140. Intermediate Contemporary Modern Technique. 1 Unit.

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

DANCE 141. Advanced Contemporary Modern Technique. 2 Units.

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

DANCE 145. ADVANCED JAZZ DANCE. 2 Units.

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

DANCE 146. Social Dance II. 1 Unit.

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

DANCE 147. Living Traditions of Swing. 1 Unit.

Swing dancing: the early Lindy of the 1920s; 6- and 8-count Lindy hop, Shag, Big Apple, 1950s Rock 'n' Roll swing, disco Hustle and West Coast Swing. Partnering and improvisation. Swing's crosscultural influences and personal creativity. May be repeated for credit.

DANCE 148. Intermediate Ballet. 1 Unit.

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

DANCE 149. Advanced Ballet. 2 Units.

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

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

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

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

DANCE 156. Social Dance III. 1 Unit.

Intermediate non-competitive social ballroom dance: intermediate/advanced waltz, redowa, Bohemian National Polka, intermediate/advanced tango, cha-cha, and salsa. The course continues further tips for great partnering, enhancing creativity, developing personal style, stress reduction, musicality, and the ability to adapt to changing situations. Prerequisite: Dance 46. Dance 156 may immediately follow Dance 46.

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

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

Same as: TAPS 156T

DANCE 160. Dance & History: to Postmodernism. 4 Units.

The ballerina occupies a unique place in popular imagination as an object of over-determined femininity as well as an emblem of extreme physical accomplishment for the female dancer. This seminar is designed as an investigation into histories of the ballerina as an iconographic symbol and cultural reference point for challenges to political and gender ideals. Through readings, videos, discussions and viewings of live performances this class investigates pivotal works, artists and eras in the global histories of ballet from its origins as a symbol of patronage and power in the 15th century through to its radical experiments as a site of cultural obedience and disobedience in the 20th and 21st centuries.

Same as: FEMGEN 160, TAPS 160, TAPS 260

DANCE 161H. Dance, History and Conflict. 4 Units.

This seminar investigates how moving bodies are compelling agents of social, cultural, and political change. Through readings, videos, discussions and viewings of live performances this class questions the impact of social conflict and war on selected 20th and 21st century dances and dance practices. This class asks to what extent dance, in its history as well as contemporary development, is linked to concepts of the political and conflict.

Same as: TAPS 161H

DANCE 162H. Baroque Modernities: Dance, Theater, Film, Political Theory. 4 Units.

What do seventeenth-century choreography and dramaturgy contribute to (mean to) choreographic and theatrical modernity? How can we explain the recurrent baroque phenomenon across the twentieth century -- becoming particularly prominent in the 1980s -- beyond the historicist accounts of theatrical reconstruction? How does the baroque locate itself within cultural modernity? This seminar asks this question of choreography at several junctures: The analysis of seventeenth century baroque spectacle that fashioned dance and theatre into political tools of monarchical sovereignty; Twentieth-century literature on the Baroque that destabilizes received notions of subjectivity and political sovereignty; Twentieth-century choreography and film that deploys baroque figures and techniques. Thus, our material shall range from seventeenth-century dance and theater to contemporary dance, film and literature.

Same as: TAPS 162H

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

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

Same as: TAPS 163

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

Historic social dance from the past five centuries, including studio technique and history. Renaissance, Baroque, Regency Era, 19th Century, Ragtime Era, Swing Era and 1950s Rock'n'Roll social dances.

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

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

Same as: NATIVEAM 167

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

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

Same as: CSRE 177B

DANCE 190. Special Research. 1-5 Unit.

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

DANCE 191. Independent Research. 1-18 Unit.

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

DANCE 197. Dance in Prison: The Arts, Juvenile Justice, and Rehabilitation in America. 4 Units.

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

Same as: TAPS 197

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

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

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

DANCE 290. Special Research. 1-18 Unit.

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

Theater and Performance Studies Courses

TAPS 1. Introduction to Theater and Performance Studies. 4 Units.

What brings together a contemporary company such as Google and an experimental theater such as The Wooster Group? What sets them apart? Approaching theater as presentational form of organization, this class shifts study of theater from the context of literature to that of performance. It offers an overview of performance across disciplines: from theater and other performing arts, to law, management, sports, and new technologies. In this interdisciplinary exploration, performance emerges as a model that cuts across diverse branches of contemporary culture, from sports events, to social dances, to political protests, to the organization of a workplace. It is designed to serve students who may go on to major or minor in Theater and Performance Studies including the Dance division and also students for whom this knowledge is a general contribution to their liberal arts education or to their own field of study. It integrates scholarly research and practical use of performance. No previous performing arts training or skills are required.

TAPS 10AX. Acting Intensive: Theatre and Beyond, Into the World of Film. 2 Units.

Introduction to the craft of acting for film and reinforcement of basic concepts for the experienced student. Skill-building in the areas of acting, movement, voice, and speech, utilizing material from the film and theater. In-depth work on technique, utilization of action, specificity of language, personalization, emotional truth, character, and given circumstance. Blocking of scenes live performance and video recording of performances. Final performance of the two scenes in a showcase afternoon.

TAPS 10N. Arts and Ideas: 20th Century Art in Conflict. 4 Units.

The second quarter of Art & Ideas builds on the examples of Modernism students in Arts and Ideas studied in the first quarter. The Frosh Seminar iquest;20th-Century Art in Conflictquest; will focus on drama and film that experiments with new possibilities of form, shaping the direction of later artistic practice. We will trace how the political and aesthetic concerns of the 20th century reflect and exploit new technologies, both in theater and film, altering the position and function of author, actor, director, and audience.

TAPS 11AX. Set Design. 2 Units.

How ideas in fine art, architecture, and installation inform the practice of theatre set design. Traditional techniques of stage scenery design, basic drafting and model making guide the process of designing a set for an opera or play in this hands-on workshop.

TAPS 11N. Dramatic Tensions: Theater and the Marketplace. 4 Units.

Preference to freshmen. The current state of the American theater and its artists. Conventional wisdom says that theater is a dying art, and a lost cause, especially in an age of multi-media entertainment. But there are more young playwrights, actors, and directors entering the field today than at any other time in American history. Focus is on the work of today's theater artists, with an emphasis on an emerging generation of playwrights. Students read a cross-section of plays from writers currently working in the US and UK, covering a spectrum of subjects and styles from serious to comic, from the musical to the straight play. Hits and misses from recent seasons of the New York and London stages and some of the differences of artistic taste across the Atlantic. Hands-on exploration of the arts and skills necessary to make a play succeed. Students develop their own areas of interest, in guided projects in design, direction or performance. Conversations with playwrights, designers, and directors. Labs and master classes to solve problems posed in areas of creative production. Class meets literary managers and producers who are on the frontlines of underwriting new talent. Class trips include two plays at major Bay Area Stages.

TAPS 11Q. Art in the Metropolis. 3 Units.

This seminar is offered in conjunction with the annual "Arts Immersion" trip to New York that takes place over the spring break and is organized by the Stanford Arts Institute (SAI). Participation in the trip is a requirement for taking part in the seminar (and vice versa). The trip is designed to provide a group of students with the opportunity to immerse themselves in the cultural life of New York City guided by faculty and the SAI programming director. Students will experience a broad range and variety of art forms (visual arts, theater, opera, dance, etc.) and will meet with prominent arts administrators and practitioners, some of whom are Stanford alumni. For further details and updates about the trip, see <http://artsinstitute.stanford.edu>.

Same as: ARTSINST 11Q

TAPS 11SC. Learning Theater: From Audience to Critic at the Oregon Shakespeare Festival. 2 Units.

Who does nquest;t love going to a play: sitting in the darkened theater, an anonymous member of the audience waiting to be entertained, charmed, and challenged? But how many of us know enough about the details of the plays, their interpretation, their production, and acting itself, to allow us to appreciate fully the theatrical experience? In this seminar, we will spend 13 days in Ashland, Oregon, at the Oregon Shakespeare Festival (OSF), where we will attend these plays: Shakespeare iquest;s *Much Ado About Nothing*, *Pericles*, and *Antony and Cleopatra*; the U.S. premiere of Stan Lai iquest;s *Secret Love in Peach Blossom Land*; Frank Loesser iquest;s *Guys and Dolls*; the world premiere of Lynn Nottage iquest;s *Sweat*; *Quiara Alegria Acute*; a Hudes iquest;s *The Happiest Song Plays Last*; Charles Fechter iquest;s adaptation of Alexandre Dumas iquest;s *The Count of Monte Cristo*; Eugene O iquest;s Neill iquest;s *Long Days Journey into Night*; and the world premiere of Jeff Whitty iquest;s *Head Over Heels*. (To read more about these productions, go to www.osfashland.org). We will also spend time backstage, meeting with actors, designers, and artistic and administrative directors of OSF. Students will read the plays before the seminar begins. In Ashland, they will produce staged readings and design a final paper based on one of the productions. These reviews will be delivered to the group and turned in on Thursday, September 17. Note: This seminar will convene in Ashland on Monday, August 31, and will adjourn to Stanford on Sunday, September 13. Students must arrive in Ashland by 4:00 p.m. on August 31. Room and board in Ashland and transportation to Stanford will be provided and paid for by the program. Sophomore College Course: Application required, due noon, April 7, 2015. Apply at <http://soco.stanford.edu>.

TAPS 12AX. Sketch Comedy and Improvisation. 2 Units.

Explore improvisation and sketch comedy in an intensive ensemble and create an original show. Pure improvisational theater techniques. Concepts covered include spontaneity, shared control, creative collaboration, narrative, and status. Students apply those skills to writing and staging scripted monologues, two-handers, and ensemble sketches. Students create an original show with the entire class.

TAPS 12N. To Die For: Antigone and Political Dissent. 4 Units.

(Formerly CLASSGEN 6N.) 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. Same as: CLASSICS 17N

TAPS 12SC. Playwriting Lab: The Art of Dramatic Writing. 2 Units.

Workshop. Each student develops an original script which is presented in theater by the other students. How to develop, expand, and condition the creative mind. Topics including dramatic action, text and subtext, characterization, language, and style. Students function as a theatrical collective where each has the opportunity to participate in reading and serving the vision of each student-author.

TAPS 13AX. Musical Theater. 2 Units.

Have you ever seen a great musical and wondered, "How do the actors do it?" In this workshop we will explore the mechanics of acting in musicals as we practice solos and scene work from contemporary and classic musicals. Material will range from the "golden age" of musicals of the 1930s to new releases. Possible choices are: *Gypsy*, *Company*, *My Fair Lady*, *Sweeney Todd*, *Oklahoma!*, *Guys and Dolls*, *Cabaret*, *West Side Story*, *A Chorus Line*, *Ragtime*, *Urinetown*, *Dreamgirls*, *Hair*, *Avenue Q*, *South Pacific*, *Damn Yankees*, *Anything Goes*, *Hedwig and the Angry Inch*, *Caroline, or Change*, *Ain't Misbehavin'*, *Next to Normal*, *Hairspray*, and others. Students are encouraged to suggest their own material in their application for the program. The class will be accessible to both beginners and experienced actors/singers and will include in-depth work on vocal technique, utilization of action, specificity of language, personalization, emotional truth, character, and given circumstance. Students will develop an awareness of the demands of the performance experience in a safe and supportive environment. They will be encouraged to work to expand their range and will study and perform a solo and a scene from a musical. These assignments will require a minimum of 2 two-hour sessions with a scene partner during a scene rehearsal week. Commitment and responsibility to scene partners is a crucial component to successful work in the theater. In addition to required readings, students will be expected to conduct some research on the world of the playwright, librettist, and composer. We will end our workshop with a final performance of the work in a showcase for an invited audience. All levels welcome!

TAPS 13N. Law and Drama. 4 Units.

Preference to Freshmen. Beyond the obvious traits that make a good (court room) drama, theater and jurisprudence have much more in common. Just as drama is engaged not only in entertainment but also in examination of social conventions and mechanisms, so law is not only concerned with dispensing justice but with shaping and maintaining a viable human community. In this class we will read and discuss a series of plays in which court proceedings are at the center of dramatic action and concluding with an investigation of the new genre of documentary drama.

TAPS 13SC. Journeying In and Out: Creative Writing and Performance in Prison. 2 Units.

The United States imprisons more people than any other nation. Including those on probation or parole, over seven million adults are currently under correctional supervision in the U.S. - that's 1 in every 50 Americans. The United States also incarcerates more youth than all other countries. Each year approximately 500,000 young people are brought to detention centers, and an estimated 250,000 young people are tried, sentenced, or incarcerated as adults, the majority for non-violent offenses. On any given night in America, 87,000 children are housed in juvenile residential placements, and 10,000 children are held in adult jails and prisons. Despite the magnitude of these numbers, prisons and juvenile detention centers are uniquely closed and sequestered institutions. This class works collaboratively with a local juvenile hall to use literature, writing, and performance to explore the lives of incarcerated youth. In the process, students gain an understanding of incarceration on an immediate and personal scale. Stanford students will work directly with students serving sentences at Hillcrest Juvenile Hall, using collaborative writing and performance projects to share their individual experiences and voices. Stanford students will also engage in writing exercises and discussion groups on campus in order to explore their own relationship to freedom and punishment, choices, changes, and mercy. Class readings, screenings, and discussions will foreground the legal, social, and historical contexts surrounding incarceration as well as the social and behavioral changes made possible through arts programming in prisons. In addition to sustained collaborations with incarcerated youth, the class includes workshops with formerly incarcerated artists, authors, and advocates as well as visits to historic and active prison facilities. Taught jointly by a fiction writer and a dance studies historian, and using the template of the hero's journey as our guide, we will consider how writing and performance might mediate understandings of crime, punishment, and rehabilitation.

TAPS 14AX. Musical Theatre Bootcamp. 2 Units.

Spend three weeks in the world of musical theatre with guest artist instructors currently working in the industry. Learn the history of the craft through music, dance, and acting, with all training driven towards the specificity of musical theatre. Week one will be the pre-golden and golden age of musical theatre, week 2 will be spent in the 60s-90s, and the 3rd week will be 2000-the present (and maybe some tastes of musicals just now in development!). With a director/choreographer and a music director, songs/scenes will be worked on as appropriate for each week along with basic dance moves that support each era of the musical theatre canon. This course will be especially beneficial to students interested in learning more about pursuing professional careers in musical theatre. Guest artist instructors will provide feedback on theatrical resumes, review audition etiquette, and generally advise students on navigating the professional theatre industry.

TAPS 14N. Imagining India: Art, Culture, Politics in Modern India. 3 Units.

This course explores history via cultural responses in modern India. We will examine a range of fiction, film and drama to consider the ways in which India emerges through its cultural productions. The course will consider key historical events such as the partition of the subcontinent, independence from British rule, Green Revolution, Emergency, liberalization of the Indian economy, among others. We will reflect on epochal historical moments by means of artistic responses to these events. For example, Ritwik Ghatak's experimental cinema intervenes into debates around the Bengal partition; Rohinton Mistry's novel, *A Fine Balance* grapples with the suspension of civil liberties during the emergency between 1975-77; Rahul Varma's play *Bhopal* reflects on the Bhopal gas tragedy, considered the world's worst industrial disaster. Students will read, view and reflect on the aesthetic and historical texts through their thoughtful engagement in class discussions and written essays. They will also have opportunities to imaginatively respond to these texts via short creative projects, which could range from poems, monologues, solo pieces, web installations, etc. Readings will also include Mahashweta Devi, Amitav Ghosh, Girish Karnad, Jhumpa Lahiri, Manjula Padmanabhan, Salman Rushdie, Aparna Sen, among others. Same as: COMPLIT 14N, CSRE 15N, FEMGEN 14N

TAPS 15N. Food and Performance: Meals, Markets, Maize and Macaroni. 3 Units.

Come hungry to learn! This course serves as an introduction to food and performance culture. We will engage ethical and aesthetic questions about factory farms, feminist performance art and futuristic cooking. Emphasis is on original research, interdisciplinary analysis and doing performance. We will attend events, have guest speakers, create our own mini-performances around the broad themes of the course, write critical reviews and conduct archival research. We begin by studying the work of anthropologists of food and then move on to contemplate the way food and performance converge in modern thought and art. We will vary our approaches to the texts and debate a broad range of topics. For example, we will discuss: food's connection to sexuality, memory, race, embodiment, colonialism, violence, protest, public policy and science. The parameters of the course have been limited to food movements in the U.S. in the 20th and 21st centuries; however the opportunity to work on topics beyond this geopolitical and historical scope is possible and encouraged. Texts may include works by Yayoi Kusama, Dwight Conquergood, Mary Douglas, Karen Finley, Psyche Williams, Alice Waters, Jonathan Foer, Michael Pollan, Julia Child, Lauren Berlant, Laura Esquivel, Douglas Sirk, Coco Fusco, Nao Bustamante, Doris Witt and more.

TAPS 15SC. Courtroom Theater. 2 Units.

In the new millennium, the popularity of TV courtroom drama has been staggering: according to a weekly Nielsen ratings conducted a few years ago, 30 million people watched *CSI: Crime Scene Investigation* in one night, 70 million watched at least one of the *CSI* shows, and 40 million watched two other forensic dramas (*Without a Trace* and *Cold Case*). These widely popular shows offer a somewhat distorted image of American criminal courtroom. In this class we will go "behind the scenes" to engage in a hands-on investigation of performances in the criminal trials. We will begin by visiting Bay Area courthouses to investigate the courtroom as a "set" for powerful legal dramas that are happening there on a daily basis. In these field trips we will also observe the courtroom proceedings and talk to judges and other legal professionals. After this introduction to the real-life courtroom, we will investigate landmark theatrical court dramas. Using mock trial techniques, we will approach playtexts as legal "cases." We will try to identify weaknesses and strengths of these cases, and then use them as mock trial scenarios. Ultimately, this class engages the questions of what does it take to build a solid courtroom case and how does it differ from a powerful piece of theater. While getting acquainted with both courtroom and theater techniques, we will keep a critical eye on (mis)representations of criminal courtroom in the popular media. No previous experience in acting or mock trials is necessary. The class is under submission for Creative Expression requirement. Sophomore College Course: Application required, due noon, April 7, 2015. Apply at <http://soco.stanford.edu>.

TAPS 16N. Masterpieces of Modern Drama. 4 Units.

What is modern theatre and how is it created? In this course, we will explore some of the most important works of the last century and a half. These plays, by writers such as Ibsen, Beckett, and Brecht, will be a springboard for our own leap into the art of the theatre. This course stresses that the theatre truly lives when performed. In addition to reading plays, we will watch productions (recorded and live), and stage some scenes informally ourselves. No theatrical experience is required; only an openness to creative and intellectual challenge.

TAPS 20A. Acting for Non-Majors. 2 Units.

A class designed for all interested students. Creative play, ensemble work in a supportive environment. Designed for the student to experience a range of new creative skills, from group improvisation to partner work. Introductory work on freeing the natural voice and physical relaxation. Emphasis on rediscovering imaginative and creative impulses. Movement improvisation, listening exercises, and theater games release the energy, playfulness and willingness to take risks that is the essence of free and powerful performance. Course culminates with work on dramatic text.

TAPS 21. StoryCraft. 2 Units.

StoryCraft is a hands-on, experiential workshop offering participants the opportunity, structure and guidance to craft compelling personal stories to be shared in front of a live audience. The class will focus on several areas of storytelling: Mining a story; how do you find your stories and extract the richest details? Crafting a story; how do you structure the content and shape the language? Performing a story; how do you share your stories with presence, authenticity and connection? Will meet Wednesday evenings from 7-9pm.

TAPS 22. Scene Work. 1-2 Unit.

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

TAPS 23. Game Design: Making Play. 3 Units.

Do you want to make games? This is a project-oriented workshop course that will teach you how to apply design thinking to create new kinds of play. We'll teach you about mechanics, playtesting, drama, narrative, and more. You'll work in teams to produce a new play form in whatever medium and style you like. We want zippy mobile games. We want intensely serious board games. We want socially conscious interactive theater games. We want kinds of fun we've never even imagined. Same as: TAPS 223

TAPS 25. Acting Short Narrative: From Shakespeare to YouTube. 2 Units.

This course will help beginning students understand basic dramatic structure for acting short scenes. Using classic models (Euripides, Shakespeare, Noel Coward, Stephen Sondheim), we will explore how compelling dramatic scenes are constructed. Students will work with the instructor and with professional actors from Stanford Repertory Theater to come to grips with what makes these scenes successful and how best to bring them to life. As a final project, students will work together to develop and write their own short dramatic scenes, suitable for posting on YouTube.

TAPS 28. Makeup for the Stage. 2 Units.

Techniques of make-up application and design for the actor and artist including corrective, age, character, and fantasy. Emphasis placed on utilizing make-up for development of character by the actor. Limited enrollment.

TAPS 29. Theater Performance: Acting. 1-3 Unit.

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.

TAPS 30. How Theater is Designed. 4 Units.

Team-taught. An introduction to theatrical set, costume and lighting design. Emphasis on balancing practical skill with conceptual ideas for live stage performance. Hands-on projects.

TAPS 31. Introduction to Lighting and Production. 4 Units.

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 movement in the theatrical process of creative scenography. Hands-on laboratory time.

TAPS 32. The 5th Element: Hip Hop Knowledge, Pedagogy, and Social Justice. 1-5 Unit.

This course-series brings together leading scholars with critically-acclaimed artists, local teachers, youth, and community organizations to consider the complex relationships between culture, knowledge, pedagogy and social justice. Participants will examine the cultural meaning of knowledge as "the 5th element" of Hip Hop Culture (in addition to MCing, DJing, graffiti, and dance) and how educators and cultural workers have leveraged this knowledge for social justice. Overall, participants will gain a strong theoretical knowledge of culturally relevant and culturally sustaining pedagogies and learn to apply this knowledge by engaging with guest artists, teachers, youth, and community youth arts organizations. Same as: AFRICAAM 32, AMSTUD 32, CSRE 32A, EDUC 32, EDUC 432

TAPS 32F. History of Costume and Fashion. 4 Units.

The evolution of fashion and costume with an emphasis on the relationship between social, cultural, and political events and clothing style. Attention to major designers and creators and their shaping of resultant fashion and artistry in clothing.

TAPS 34. Stage Management Techniques. 3 Units.

The production process, duties, and responsibilities of a stage manager. Skills needed to stage manage a production. Same as: TAPS 334

TAPS 39. Theatre Crew. 1-3 Unit.

Under faculty guidance, working backstage on Drama Department productions. Open to any student interested in gaining back stage experience. Night and weekend time required.

TAPS 39D. Theater Performance: Prosser Stage Management. 2-4 Units.

For students stage managing a Department of Drama Senior Project or Assistant Stage managing a Department Drama production.

TAPS 41N. Inventing Modern Theatre: Georg Büchner and Frank Wedekind. 3 Units.

The German writers Georg Büchner (1813-1837) and Frank Wedekind (1864-1918). Many of the most important theater and film directors of the last century, including Max Reinhardt, G. W. Pabst, Orson Welles, Robert Wilson, and Werner Herzog, have wrestled with their works, as have composers and writers from Alban Berg and Bertolt Brecht through Christa Wolf and Thalia Field. Rock artists as diverse as Tom Waits, Lou Reed, Duncan Sheik, and Metallica have recently rediscovered their urgency. Reading these works in translation and examining artistic creations they inspired. Classroom discussions and written responses; students also rehearse and present in-class performances of excerpts from the plays. The aim of these performances is not to produce polished stagings but to creatively engage with the texts and their interpretive traditions. No previous theatrical experience required.

Same as: GERMAN 41N

TAPS 70. Introduction to Directing. 3 Units.

Fundamentals of Directing.

TAPS 101. Theater History. 4 Units.

A survey of the history of theatre and dance from the ancient Greeks to the modern world. While primarily intended to help TAPS graduate students prepare for their Comprehensive Exam, this course may also be taken by undergraduates or non-TAPS graduate students in order to gain a broad understanding of some of the seminal plays, dances, theories, and performance practices of the past 2500 years.

Same as: TAPS 201

TAPS 101P. Intro to Directing and Devising Theatre. 4 Units.

An introductory workshop class that explores a range of theatre exercises and techniques in order to create, perform, and compose theatre. Students will work with original texts such as Beckett, Pinter, Churchill as well as creating their own performance texts and scores to make original, devised performance. Students will be encouraged to think critically about various compositional themes and ideas including the relationship between form and content, aesthetics, proximity, audience, space. Students will work collaboratively learning how to problem solve and deal with creative challenges as they create original performance works. Students will work towards creating a short original performance piece.

TAPS 103. Beginning Improvising. 3 Units.

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. Improv, Improvisation, creativity and creative expression.

TAPS 104. Intermediate Improvisation. 3 Units.

This class is the continued study of improvisational theater with a focus on stage skills, short and long form performance formats, and offstage applications of collaborative creativity. It is open to any students who have taken TAPS 103 or have previous onstage improv experience AND consent of the instructor. May be repeat for credit.

TAPS 105V. Improv & Design. 1 Unit.

Improv & Design is a wildly practical class exploring the intersection of Improvisational Theater & Design Thinking. Spring quarter 2015, Improv & Design is about creating joyful disruption in the world around us. Students will be bringing the gift of improv out from the stage or the classroom into the world in real time, using design thinking principles to try things, iterate and gather feedback. Each week, we will cover a fundamental principle of improvisation. Topics might include playfulness, connection, resilience, collaboration, inspiration, optimism, generosity, presence, listening, accepting offers, and storytelling. Teams of students will then design small experiments to run in the real world that week to increase ordinary people's experience of that particular mindset or improvisational principle. The class is open to undergraduate and graduate students at Stanford with a genuine desire to make the world a better place (today!) and a willingness to jump in and explore new ways of showing up in the world. No previous design or improv experience needed. Open to undergraduate and graduate students. Students must apply for this class in order to be enrolled. Accepting 12-16 students. See d.school.stanford.edu/ classes for more information.

TAPS 108. Introduction to Feminist, Gender, and Sexuality Studies. 4-5 Units.

Introduction to interdisciplinary approaches to gender, sexuality, queer, trans and feminist studies. Topics include the emergence of sexuality studies in the academy, social justice and new subjects, science and technology, art and activism, history, film and memory, the documentation and performance of difference, and relevant socio-economic and political formations such as work and the family. Students learn to think critically about race, gender, and sexuality from local and global perspectives.

Same as: AMSTUD 107, CSRE 108, FEMGEN 101

TAPS 112. Creative Expression: Musical Theater. 4 Units.

Students begin to create pieces that are fresh and innovative forms of musical theater that do not necessarily appeal to specifically popular audiences but perhaps to audiences more associated with high art, opera, or even contemporary independent music. Musical theater is an untapped resource of potential artistic innovation and has unfortunately become stuck in an ideal of universal accessibility. In present popular culture and the culture of contemporary art forms, musical theater almost exclusively refers to popular productions such as Phantom of the Opera, Rent, Wicked, Jesus Christ Superstar. Although excellent pieces of art in their own way, both dramaturgically and in their ability to evoke emotion through catchy melodies, for the most part each of them have their basis in popular and traditional musical idioms and theatrical forms, seldom exploring more advanced or avant-garde and experimental compositional and theatrical techniques.

Same as: MUSIC 112

TAPS 113. Creative Expression: Directing the Musical. 3 Units.

This course would teach conductors, composers, sound engineers and directors what to consider when directing the music for a musical theater production. Students would learn to efficiently schedule and conduct rehearsals, create legible scores and parts, make a checklist for all the required nuances ie: Music stands, stand lights, stools etc. Additionally, it is evident that musicians, theater artists, dancers, lighting designers, costume designers and scenic designers all have very different cultures in the way they operate: punctuality, preparation, warm ups, expectations etc. In order to have a smooth and successful working relationship with all of these important members of a theatrical production, a musical director must understand these cultures and how to communicate with them using a language they all understand.

TAPS 114. Designing Wonder: Creating "everyday audiences". 4 Units. Flash Mobs, Concerts, Amusement Parks, Bakeries. Art and Theater does not need to be confined to a stage, and audiences do not need to be confined to comfy red velvet seats. In this course, students will explore and create unexpected and engaging experiences in everyday spaces. Sidewalks, Parks, Stanford Dining Halls. All of the work will seek to make the world a more WONDERous place in which moments of amazement and delight are possible around every corner. Class time will frequently be substituted for off-campus excursions including Great America, The Exploratorium, House of Air, Alcatraz Island, and Outdoor Movie Screenings. This is a hands-on, creative course.

TAPS 115. Musical Theater. 1-3 Unit.

In this workshop we will traverse the landscape of world of Musical Theater. It will serve as an introduction for the beginning actor and singer, and expand the more experienced performer's range in this genre. The world of Musical Theater is filled with stories of love, passion, joy, violence, heartbreak and rage. The class will include an introduction to vocal and movement skills for musical theater, beginning with exercises to build an ensemble and encourage a sense of play and relaxation in supportive environment. Our class must be a place where everyone feels safe. As ensemble members, we will be responsible for each other in this environment. Students will choose one solo song, and perform in a group number from this exciting discipline. The instructor will work with the actors on technique, utilization of action, specificity of language, personalization, and emotional truth. A professional coach from the theater community will conduct vocal coaching. Physical warm-ups and choreography will be suited for both the dancer and non-dancer. The class will culminate in the last week with live performance for friends and family. STUDENTS ARE ENCOURAGED TO BRING THEIR OWN SUGGESTIONS. (Isn't there a role you've always wanted to sing?) Required text: Broadway Musicals Show by Show: Sixth Edition - Stanley Green; Paperback.

TAPS 120A. Acting I: Scene Study. 1-3 Unit.

A substantive introduction to the basics of the craft of acting, this course gives all incoming students the foundation of a common vocabulary. Students will learn fundamental elements of dramatic analysis, and how to apply it in action. Topics include scene analysis, environment work, psychological and physical scoring, and development of a sound and serviceable rehearsal technique. Scene work will be chosen from accessible, contemporary, and realistic plays. Outside rehearsal time required.

TAPS 120B. Acting II: Period and Style. 1-3 Unit.

Learn how to expand character work, beyond what is immediately familiar. Continuing basic practices from the first part of the sequence, in this quarter they will look beyond the strictly contemporary, and may begin to approach roles drawn from more challenging dramatic texts. This might include plays chosen from mid-century American classics, World Theater, or other works with specific historic or cultural requirements. Actors begin to learn how a performing artist researches and how that research can be used to enrich and deepen performance. Prerequisite: 120A or consent of instructor.

TAPS 120D. Studio Performance. 1-5 Unit.

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.

TAPS 120V. Vocal Production and Audition. 1-3 Unit.

An introductory study of the vocal mechanism and the development of voice and articulation for the stage. Students will be introduced to the actor's tools of phonetics, verbal action and text analysis. Vocal technique will then be applied to the actor's process in preparation for audition. Actors will fully participate in the audition process, from beginning to end. Emphasis will be on relaxation, selection of appropriate material, and versatility to show contrast and range.

Same as: TAPS 210V

TAPS 121. Proseminar. 3-5 Units.

Workshop. Open to graduate and undergraduate students. Prepares PhD students for the academic profession by honing skills in conference presentations, job market, and scholarly publications. Also offered to undergraduates to help prepare them for careers in theater. Same as: TAPS 321

TAPS 121C. Physical Characterization. 3 Units.

A practical course in movement, acting and character development for stage or screen. This course is appropriate for all artists; no prior movement training is required. We will explore expressive possibilities in the body in order to build characters with nuanced physicality and rich emotional life. Students will learn strategies for awakening the body, find a greater range of expression, and widen the variety of characters they can inhabit. We will conduct live observations and take inspiration from photographs, memories, dramatic texts and other sources to build vivid portraits of character in performance. Actors will work independently and together as an ensemble, learning techniques derived from Michael Chekhov, Decroux, Lecoq and others. We will also practice physical conditioning for the actor through a daily warm-up sequence that improves strength, flexibility and alignment.

TAPS 121P. Period and Style: Acting. 3 Units.

This course is designed for the actor and theater-lover who has completed 120a or an equivalent basic acting class. Students will develop their acting skills towards the ability to perform in some of the major classics of the theater, from Shakespeare's plays through the fast-paced physical comedies of twentieth-century farce. Acting in "big" plays without damaging the voice, working physically with safety, how to research like an artist, and rehearse like a professional are all topics that will be covered. Class culminates in an open Scene Showing of Period Plays.

TAPS 121S. Shakespeare Performance Intensive. 4 Units.

This course explores the unique demands of playing Shakespeare on the stage. Through deep exploration of language and performance techniques in sonnets, speeches and scenes in (an edited) full-length play, the student will learn how to bring Shakespeare's passions to life through research, analysis, and a dynamic use of voice, body and imagination. This course is designed to increase the actor's physical, vocal, emotional, and intellectual responsiveness to the demands, challenges and joys of playing Shakespeare.

TAPS 122P. Undergrad Performance Project: Oh What a Lovely War!. 4-9 Units.

The Undergraduate Performance Project provides students the opportunity to study and perform in major dramatic works. The Winter 2016 Undergraduate Performance Project presents Oh What a Lovely War! Students learn to form an artistic ensemble, develop dramaturgical materials, learn professional arts protocols and practice, devise within the ensemble, and develop live performance ability. Audition required. Preference to majors/minors. Maybe repeated for credit.

TAPS 123. Speaking with Distinction. 3 Units.

Find your voice, focus your presence, stand your ground, and deliver your message with authority, clarity, and grace. SPEAKING WITH DISTINCTION is a course designed for anyone who has a need to speak to one person or a hundred people and make the message clear. Essential for presentations of all kinds; whether in the classroom, workplace, or marketplace; present key concepts and ideas with power and enthusiasm; Speak to large audiences; One-on-one presentations; Speak to motivate, collaborate, inspire. Learn to think on your feet so that you are not dependent on notes, slides or luck. Increase your presence and build your public speaking skills in a fun and supportive environment.

TAPS 124D. Acting for Non-Majors. 1-3 Unit.

Formerly TAPS 20. Creative play, ensemble work in a supportive environment. Designed for the student to experience a range of new creative skills, from group improvisation to partner work. Introductory work on freeing the natural voice and physical relaxation. Emphasis on rediscovering imaginative and creative impulses. Movement improvisation, listening exercises, and theater games release the energy, playfulness and willingness to take risks that is the essence of free and powerful performance. Course culminates with work on dramatic text.

TAPS 125. Acting Shakespeare. 3 Units.

This course explores the unique demands of playing Shakespeare on the stage. Through deep exploration of language and performance techniques in sonnets, speeches and scenes, the student will learn how to bring Shakespeare's passions to life through research, analysis, and a dynamic use of voice, body and imagination. This course is designed to increase the actor's physical, vocal, emotional, and intellectual responsiveness to the demands, challenges and joys of playing Shakespeare.

TAPS 126. Your American Life. 4 Units.

This is a small seminar designed for students interested in creating scored stories for radio/podcast or live performance; spoken, sonic stories. We will examine the main features and craft of these kinds of stories, popularized by radio programs like *This American Life* and live shows like *The Moth* and you will then write and produce your own piece, be it memoir, documentary, inquiry, or some combination of these genres. Students will have the opportunity to meet at work with some of the best storytellers in America; this term, you will get to meet and work with Julie Snyder, senior producer of *This American Life*.

TAPS 127. Introduction to Movement for Actors. 3-4 Units.

Introductory, intensive training in movement for acting and the fundamentals of unarmed stage combat. This course is for students interested in movement and dynamic storytelling; no prior training is required. We will explore the fundamentals of contact improvisation and fight performance as a means of strengthening mind-body connection and preparing the actor for more nuanced, compelling work on the stage. Drawing from a range of practices, we will explore physical improvisation and composition, examining how these can be used to make discoveries about a text, a character, one's ensemble and oneself. Our training consists of four main components: physical conditioning, practical technique, improvisation and the creation of two short performance pieces. The class will culminate in an open performance of scenes.

TAPS 127S. Acting for Singers. 3-4 Units.

How does a singer develop the strategies to shape nuanced, emotional performances? What clues does the singer mine from lyrics and a score in order to communicate through song? This is a studio course in acting and movement techniques for vocal performers who want to expand their expressive range, refine multi-faceted performances, and cultivate compelling stage presence. This course is suitable for any vocalist; classical singers, a cappella performers, musical theater actors and others are all welcome. The three foundational underpinnings of our work will be actor personalization technique, basic movement training and text analysis strategies. We will develop flexibility, relaxation and the freedom to follow expressive impulses while also deepening our knowledge of character, narrative and theme. Students should be prepared to engage in intensive work with performance pieces, selected according to each student's preferred style and tradition. We will focus on close textual analysis and find connections between the ways performers use various written scores (for spoken dialogue, song lyrics and musical composition) as the blueprints for dynamic performances that tell a powerful story. The course will culminate in a public performance of material from a musical performance genre.

TAPS 127X. Advanced Movement for Actors: Conditioning, Improvisation and Composition. 3-4 Units.

The physical actor is ever working to develop a wider range of emotional expression, an unconscious attentiveness to fellow actors, and a compelling presence that conveys a sense of truth in action and in word. Students explore movement as a means of physical training and performance-building. For those interested in dynamic storytelling; no prior acting or physical training is required. Four main components: physical conditioning, practical technique, movement improvisation, and the creation of several short performance pieces. The fundamentals of contact improvisation for theater, which offers actors another way to explore text and make discoveries about character. Exercises in movement composition sharpen tools necessary for creating original work and crafting strong performances on stage.

TAPS 128. Acting for Film and Video. 3 Units.

Acting techniques for working on film and with video.

TAPS 129. Advanced Acting. 4 Units.

Advanced study and practice of acting.

TAPS 130. ReDesigning Theater: Live & Digital Performance. 3 Units.

This quarter's version of ReDesigning Theater looks at Live and Digital Performance. We will examine the use of digital technology in collaboration with live performance. Students will learn and employ the design thinking process as well as improv and theatrical techniques. We aim to create user-centric, interactive experiences where technology enables the audience to become part of and/or influence the outcome of the story or its presentation. Student projects will begin with the concepts enabled by personal technology such as smart phones and expand to animation, video projection, and other media. Students will work in small groups to investigate and experiment with formats that blur the lines between live and digital, performer and audience, and physical and virtual platforms. This project-based course is accessible to students of all backgrounds interested in exploring and transforming the frontiers of technology, art, and live performance.

Same as: ME 288

TAPS 131. Lighting Design. 4 Units.

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

TAPS 132. Costume Design. 4 Units.

Process of designing costumes for the stage, covering script analysis, rendering techniques, character development and conceptual ideas. Project related work with smaller, pertinent exercises. Prerequisite: 30 or consent of instructor.

TAPS 133. Stage Scenery Design. 3-4 Units.

Craft and Theory of stage scenery design including visual research, spatial organization, basic drafting, sketching and model-building. Prerequisite: 30, or consent of instructor.

TAPS 134. Stage Management Project. 3-5 Units.

For students stage managing a Department of Drama production.

TAPS 136. Virtual Drafting for Designers. 3-5 Units.

A new course looking at virtual drafting methods and opportunities.

TAPS 137. Hand Drafting for Designers. 3 Units.

Fundamentals of hand-drafting. Standard drawing conventions; the use of line weight, color, composition, and graphic style. Creation of construction documents for real-world applications. May be repeated for credit.

TAPS 138. Sound Design. 4 Units.

This is a hands-on, workshop-oriented course in sound design with an emphasis on sound for live performance. Its focus is on rapidly developing technical skills and intuitions for crafting beautiful, meaningful sounds. These skills are potentially useful to persons with interest in the fields of technical theater and dance, electronic music, game design, interior design, and experience design. Topics include wave editing; sound and music curation; audio spatialization; the qualitative study of filters; show control; sound reinforcement; interactive audio; and the use of tone, dynamics, and timbre to create moods and impressions.

TAPS 140. Introduction to Projects in Theatrical Production. 1-4 Unit.

A seminar course for students performing significant production work on Drama Department or other Stanford University student theatre projects. Students serving as producers, directors, designers or stage managers, who wish mentorship and credit for their production work sign up for this course and contact the instructor, Linda Apperson. Prerequisite: consent of instructor.

TAPS 144. Puppetry with a Twist. 3-4 Units.

Creative course is an introduction to puppetry with a survey of important styles and techniques from around the world including Twist's own. Hands on and individualized experience with the aim of each student creating or contributing to a puppet or object/figure performance. Course is as broad as the individual's creative expression.
Same as: TAPS 344

TAPS 150. British Theatre Then and Now: 1890s-present. 4-5 Units.

This introductory course covers some of the 'golden age' of British Theatre from 1890 to the present: the stylish and witty 'New Drama' of the Edwardian era with writers such as George Bernard Shaw and Oscar Wilde exploring sex and politics in the wake of Ibsen; the artistic innovations of the 1950s and 60s from seminal writers such as Samuel Beckett, Harold Pinter and Tom Stoppard; and more recent works by modern legends Caryl Churchill, David Hare, Alan Ayckbourn, and immersive or interactive theatre by companies such as Punch Drunk. We will also look at the ever changing relationship with Shakespeare across generations of British theatre artists, including directors such as Peter Brook and Deborah Warner. In this class students will explore the relationship between theatre, politics and culture across fascinating eras in British history as well as thinking about the role of theatre in our own lives and social contexts. We will ask the questions: What is theatre for? What meaning does it have for a contemporary audience? How can it reflect our times? Has the communal audience experience of going to the theatre changed in an age that is dominated by social media and broadcast technology? Has this changed the way that people make theatre? What do we as audiences want from the theatre? What do we as theatre makers want from audiences? Students will read plays weekly and also see screenings of several excellent film versions of the plays as well as participating in staged readings of scenes and class discussions. The class will also attend at least one live theatre event. This is a perfect class for students who enjoy active learning, approaching the texts as scholars and historians, but also working with the plays creatively, engaging the imagination as potential actors, directors, designers and/or dramaturgs.

TAPS 151A. Theater of the Asia-Pacific Region. 4 Units.

This course offers a historical and cultural exploration of theatre forms and performance cultures from various countries that border the Pacific Ocean, as well as from island communities within Oceania. Taking the term 'Asia-Pacific' as a provocation and point of interrogation, we will assess how theatrical production from this broad area can help us think through questions of nationalism, regionalism, interculturalism, and diaspora, while deepening our appreciation of world theatre history. The first part of the course focuses on theatre in specific sites, covering classical forms from China, Japan, and Indonesia, as well as indigenous theatre and performance from several Pacific Islands, including the Cook Islands, S'moa, Aotearoa/New Zealand, and Hawai'i. The second part of the course centers on the ocean as a dynamic space of mobility, examining a range of recent plays and performances that trace identities on the move and across borders, and which reveal how various Asian and Pacific Islander communities have engaged with each other in locations from Australia to the west coast of the United States. In so doing, our course will chart connections and divergences that enable fresh insights into the geographical and cultural dimensions of global theatre.

Same as: TAPS 251A

TAPS 151C. Hamlet and the Critics. 5 Units.

Focus is on Shakespeare's *Hamlet* as a site of rich critical controversy from the eighteenth century to the present. Aim is to read, discuss, and evaluate different approaches to the play, from biographical, theatrical, and psychological to formalist, materialist, feminist, new historicist, and, most recently, quantitative. The ambition is to see whether there can be great literature without (a) great (deal of) criticism. The challenge is to understand the theory of literature through the study of its criticism.

Same as: ENGLISH 115C

TAPS 151D. The Critic as Artist. 3 Units.

Criticism is art. It therefore must aspire to reach the heights, depths and strange in-betweens it grapples with in the art of others. Yet criticism owes a singular responsibility to these others, and to the wider culture it seeks to interrogate. Our interrogation will be generated by dance and performance criticism, with possible forays into live visual art, theater, hybrid forms and whatever else we think might suit our purposes. Various methodologies will be debated and employed throughout the semester, as students are encouraged to begin (or continue) developing personal philosophies and voices through their writing. Our meetings will be hands-on affairs, guided by student experiments. Experiments; is a key word; this class will function like a laboratory, an introduction to an unruly literary art form that is open to all individuals with an interest in better understanding themselves and their world through words and art.

Same as: DANCE 33

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

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

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

TAPS 151T. Great Books: Dramatic Traditions. 4 Units.

The most influential and enduring texts in the dramatic canon from Sophocles to Shakespeare, Chekhov to Soyinka. Their historical and geopolitical contexts. Questions about the power dynamics involved in the formation of canons.

Same as: COMPLIT 151B, COMPLIT 351B, TAPS 351

TAPS 152D. Introduction to Dance in the African Diaspora. 4 Units.

This course introduces students to dance as an important cultural force in the African Diaspora. From capoeira in Brazil to dance hall in Jamaica to hip hop in the United States and Ghana, we will analyze dance as a form of resistance to slavery, colonialism, and oppression; as an integral component of community formation; and as a practice that shapes racial, gendered, and national identity. We will explore these topics through readings, film viewings, and movement workshops (no previous dance experience required). Students will have the option to do a creative performance as part of their final project.

Same as: AFRICAAM 24, CSRE 24D, DANCE 24

TAPS 152H. Food and Performance: Meals, Markets, Maize and Macaroni. 4 Units.

Come hungry to learn! This course serves as an introduction to food and performance culture. We will engage ethical and aesthetic questions about factory farms, feminist performance art and futuristic cooking. Emphasis is on original research, interdisciplinary analysis and doing performance. We will attend events, have guest speakers, create our own mini-performances around the broad themes of the course, write critical reviews and conduct archival research. We begin by studying the work of anthropologists of food and then move on to contemplate the way food and performance converge in modern thought and art. We will vary our approaches to the texts and debate a broad range of topics. For example, we will discuss: food; its connection to sexuality, memory, race, embodiment, colonialism, violence, protest, public policy and science. The parameters of the course have been limited to food movements in the U.S. in the 20th and 21st centuries; however the opportunity to work on topics beyond this geopolitical and historical scope is possible and encouraged. Texts may include works by Yayoi Kusama, Dwight Conquergood, Mary Douglas, Karen Finley, Psyche Williams, Alice Waters, Jonathan Foer, Michael Pollan, Julia Child, Lauren Berlant, Laura Esquivel, Douglas Sirk, Coco Fusco, Nao Bustamante, Doris Witt and more.

TAPS 153. Revenge: From Aeschylus to ABC. 4 Units.

How has the topic of revenge inspired some of the theatre history's most dramatic masterpieces? Covering works from ancient Greek and Roman tragedy to Chinese Opera, from Japanese samurai intrigues to Renaissance drama, and from nineteenth-century comedy to postcolonial plays, this course examines how the powerful impetus to take revenge has spurred or stymied some of the theatre's most compelling characters. Blending theory and practice, we will experiment with an array of theatrical forms and styles; we will also discuss the philosophical dimensions and moral implications of revenge, including various cultural understandings of retribution and redress.

TAPS 153D. Performing Digital Technologies. 4 Units.

This class is about collaboration: between live performers and digital images, between artists and engineers, and between scholars and artists. It emphasizes conceptual work and creativity in the integration of new and old media. We will take a rigorous but fundamentally hands-on approach to the uses of a wide range of screen technologies - from smart phones to digital projections - in live performance. The class will start with a survey of successful uses of screens in recent theater and performance work, then move to finding novel solutions for particular dramatic scenes.

Same as: TAPS 253D

TAPS 153S. Japanese Theater: Noh to Contemporary Performance. 4 Units.

This course will provide a historical overview of Japanese theater from traditional (Noh, Kabuki, Bunraku) to contemporary (Angura, Butoh, and performance art). We will focus on the relationship between Japanese theaters and its audiences, exploring the contexts in which theater forms developed and how these forms themselves reflect Japanese culture and society.

TAPS 154. A History of Theater in 10 1/2 Films. 4 Units.

Engages the issue of visual literacy in the study of theater history. Pays special attention to the ways in which new media transform traditional fields of study. Films screenings will be combined with written sources, which will help students to recognize the historical elements in films we are viewing, and understand the ways in which the fact supports the story both in feature film and in historical narrative.

TAPS 154S. Theater and Legal Regulation. 4 Units.

This course examines how legal statutes, lawsuits, and contracts police theatrical practice, particularly in Britain and the United States in the nineteenth and twentieth centuries. Three particular forms of legal intervention will concern us: ownership of theaters and plays, government censorship and authorial control, and health and safety laws. We will explore how, despite their apparently different aims, these manifestations of the law pursue closely related ends.

TAPS 155M. Dance and at the African Diaspora. 4 Units.

Same as: DANCE 26

TAPS 155T. Theatre of War. 4 Units.

Military personnel and politicians alike use the phrase *theatre of war*; to refer to the geographical area of a military conflict and the more intangible concerns of battle. The primary concern of this class is the intersection between performance and war. Our inquiry will focus on drama, film, the media, and role-playing scenarios as a military training tool, and we will approach these objects through critical theories of justice, performance theory, and trauma.

TAPS 156. Performing History: Race, Politics, and Staging the Plays of August Wilson. 4 Units.

This course purposefully and explicitly mixes theory and practice. Students will read and discuss the plays of August Wilson, the most celebrated and most produced contemporary American playwright, that comprise his 20th Century History Cycle. Class stages scenes from each of these plays, culminating in a final showcase of longer scenes from his work as a final project.

Same as: AFRICAAM 156, TAPS 356

TAPS 156T. Movement and Digital Culture. 4 Units.

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

Same as: DANCE 156T

TAPS 157. World Drama and Performance. 4 Units.

This course takes up a geographically expansive conversation by looking at modern and contemporary drama from nations including Ghana, Egypt, India, Argentina, among others. Considering influential texts from the Global South will also enable us to explore a range of themes and methodologies that are radically re-shaping the field of Performance Studies. We will examine the relationship between colonialism and globalization, empire and capital, cosmopolitanism and neoliberalism. Re-situating our perspective from the Global South and the non-western world, we will provincialize Europe; and probe the limits of its universalizing discourses.

Same as: TAPS 357

TAPS 158H. Proximity and Temporality in Performance. 4-5 Units.

This course considers the relationship between proximity and temporality in live performance, looking quite literally at the distance in space and time between performers and audiences. Alongside case studies of performance works, class readings will be drawn from current Performance Studies scholarship as well as discourses in postmodern geographies and anthropological studies of proxemics; as well as key philosophic works such as Lefebvriest; The Production of Space and Heideggeriest; The Concept of Time.

Same as: TAPS 358H

TAPS 158L. The Ethics of Storytelling: The Autobiographical Monologue in Theory, in Practice, and in the World. 4 Units.

Recently a theatrical monologist gained notoriety when it was revealed that key aspects of one of his "autobiographical" stories had been fabricated. In this class another autobiographical monologist -- who has himself lied many times in his theater pieces, without ever getting caught -- will examine the ethics of telling our life stories onstage. Does theatrical "truth" trump factual truth? We will interrogate several autobiographical works, and then -- through autobiographical pieces created in class -- we will interrogate ourselves.

Same as: ETHICSOC 201R, TAPS 358L

TAPS 159. Introduction to Game Studies. 4 Units.

Games are not new; they are older than civilization. But in the past 50 years or so, we have seen an explosion of creativity in the development of new games, many of which, especially video games, complicate older understandings of what games are. This explosion of creativity has been matched by the increasing visibility and ubiquity of new games and ways of seeing games: as video games, televised professional sports, and even distributed urban events. Games are not a simple object of study. There are many ways to understand them: as social practices, as formal systems, as representative artwork, as modes of learning, and many more. We will start by considering games as a mode of performance, considering games in relation to theater and other forms of aesthetic performance. However, we will take a deeply interdisciplinary approach to the study of games, and will draw on perspectives from design, philosophy, education, and the emerging discipline of video game studies. We will also, of course, draw on a variety of games, both online and offline. As we bring in these perspectives, we will begin to consider games in at least two other fundamental ways: as designed experiences and as composed systems or artworks. This course is less an attempt to provide a survey of the entire field of games. It is more an attempt to provide a basic toolbox for critically examining and analyzing games. These tools are potentially useful for anyone who interacts with games: whether as a consumer of entertainment, a critical analyst of play, a user of serious games, or a game designer.

TAPS 159G. The Theater of War: Art, Violence, and the Technologies of Death. 4 Units.

We will read plays and study films dealing with war and the technologies of destruction, including Aeschylus' Persians, Sophocles' Philoctetes, Euripides' Trojan Women, Shakespeare's Macbeth, O'Casey's The Plough and the Stars and The Silver Tassie, Brecht's Galileo and Mother Courage, Kubrick's Paths of Glory and Dr. Strangelove, Bergman's Shame, Nichol's Catch-22, Wertmuller's Seven Beauties, Brenton's The Genius, Frayn's Copenhagen, Nottage's Ruined, among others.

TAPS 159M. Movement and Meaning: Dance Studies in Global Comparative Context. 4 Units.

This course introduces students to various approaches to studying dance in a humanities context. We will explore how people create meaning through dance and how dance, in turn, shapes social norms, political institutions, and cultural practices across time and space. The course's structure challenges the Western/non-Western binary that still pervades many academic disciplines by comparing dance forms across the globe on the basis of functional similarities. At the same time, we will keep in mind the unequal power hierarchies shaping our modern world, and therefore we will examine how and why certain forms have become delineated as 'Western' and others as 'world' or 'ethnic,' despite similarities in movement, meaning, or purpose.

Same as: CSRE 159M, DANCE 23, TAPS 259M

TAPS 160. Dance & History: to Postmodernism. 4 Units.

The ballerina occupies a unique place in popular imagination as an object of over-determined femininity as well as an emblem of extreme physical accomplishment for the female dancer. This seminar is designed as an investigation into histories of the ballerina as an iconographic symbol and cultural reference point for challenges to political and gender ideals. Through readings, videos, discussions and viewings of live performances this class investigates pivotal works, artists and eras in the global histories of ballet from its origins as a symbol of patronage and power in the 15th century through to its radical experiments as a site of cultural obedience and disobedience in the 20th and 21st centuries.

Same as: DANCE 160, FEMGEN 160, TAPS 260

TAPS 160N. Chicano/Latino Performance in the U.S.. 4 Units.

This course will introduce works by U.S. Latino and Latina performance artists producing from the margins of the mainstream Euro-American theater world. We will examine how performance art serves as a kind of dramatized political forum for Latino/a artists, producing some of the most transgressive explorations of queer and national/ethnic identities in the U.S. today. By the course's conclusion, each student will create and perform in a staged reading of an original performance piece.

Same as: CHILATST 160N

TAPS 161. Dance & Conflict. 4 Units.

This seminar investigates how moving bodies are compelling agents of social, cultural, and political change. Through readings, videos, discussions and viewings of live performances this class questions the impact of social conflict and war on selected 20th and 21st century dances and dance practices. This class asks to what extent dance, in its history as well as contemporary development, is linked to concepts of the political and conflict.

TAPS 161H. Dance, History and Conflict. 4 Units.

This seminar investigates how moving bodies are compelling agents of social, cultural, and political change. Through readings, videos, discussions and viewings of live performances this class questions the impact of social conflict and war on selected 20th and 21st century dances and dance practices. This class asks to what extent dance, in its history as well as contemporary development, is linked to concepts of the political and conflict.

Same as: DANCE 161H

TAPS 162. Performance and the Text. 5 Units.

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.

Same as: TAPS 262

TAPS 162H. Baroque Modernities: Dance, Theater, Film, Political Theory. 4 Units.

What do seventeenth-century choreography and dramaturgy contribute to (mean to) choreographic and theatrical modernity? How can we explain the recurrent baroque phenomenon across the twentieth century -- becoming particularly prominent in the 1980s -- beyond the historicist accounts of theatrical reconstruction? How does the baroque locate itself within cultural modernity? This seminar asks this question of choreography at several junctures: The analysis of seventeenth century baroque spectacle that fashioned dance and theatre into political tools of monarchical sovereignty; Twentieth-century literature on the Baroque that destabilizes received notions of subjectivity and political sovereignty; Twentieth-century choreography and film that deploys baroque figures and techniques. Thus, our material shall range from seventeenth-century dance and theater to contemporary dance, film and literature.

Same as: DANCE 162H

TAPS 162I. The Idea of a Theater. 5 Units.

Examines the idea of a theater from the religious street theater of Medieval York, though Shakespeare's Globe, and onto the mental theater of the Romantic reader and the alienation effects of Brecht's radical playhouse in the 20th cent.

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

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

Same as: DANCE 163

TAPS 164L. Introduction to American Theater: Queer Lives from Cushman to Kushner. 4 Units.

This course introduces students to classics in American Theater from the nineteenth-century to the present. We will learn how to read and critique plays, to conduct research about actors, directors, and how to think about problems in theater history. The course includes some scene work. More specifically, we will address questions such as: how does the American theater intersect with "queer lives" on and off the stage? How can we understand theories of acting and performance in relation to concepts about the performance of gender/race/class/ and sexuality as they have been and are rehearsed in great American plays such as *A STREETCAR NAMED DESIRE*, *SUDDENLY LAST SUMMER*, *INTIMATE APPAREL*, *ANGELS IN AMERICA*, *A CHORUS LINE*. *WICKED* and more.

Same as: FEMGEN 164L

TAPS 164T. Queer Art and Performance. 4-5 Units.

Examines the late 19th, 20th and 21st century forms of performance-- including examples from drama, theater, cabaret, and performance art -- through the perspectives of contemporary critical gender and queer theories. Texts and movements range from early avant-garde (Dada, Futurism) to gay and lesbian drama (Lillian Hellmann, Joe Orton, Tony Kushner) to post-liberation Queer performance and video (Split Britches, Carmelita Tropicana, Kalup Linzy). Theorists include Judith Butler, Michel Foucault, and Eve Kosofsky Sedgwick.

Same as: FEMGEN 140P, TAPS 364T

TAPS 165. Introduction to Comparative Studies in Race and Ethnicity. 5 Units.

How different disciplines approach topics and issues central to the study of ethnic and race relations in the U.S. and elsewhere. Lectures by senior faculty affiliated with CSRE. Discussions led by CSRE teaching fellows. Includes an optional Haas Center for Public Service certified Community Engaged Learning section.

Same as: CSRE 196C, ENGLISH 172D, PSYCH 155, SOC 146

TAPS 165C. Ancient Dance and its Modern Legacy. 3-5 Units.

Descriptions of dance in the Greek and Greco-Roman world; theories about dance in antiquity; dance and the senses; modern and modernist dancers and choreographers discussing ancient dance.

Same as: CLASSICS 137, CLASSICS 237, TAPS 265C

TAPS 166H. Historiography of Theater. 3-5 Units.

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.

Same as: TAPS 304

TAPS 167. Introduction to Greek Tragedy: Gods, Heroes, Fate, and Justice. 4 Units.

(Formerly CLASSGEN 110.) Gods and heroes, fate and free choice, gender conflict, the justice or injustice of the universe: these are just some of the fundamental human issues that we will explore in about ten of the tragedies of Aeschylus, Sophocles, and Euripides.

Same as: CLASSICS 112

TAPS 167H. Revolutions in Theater. 4 Units.

This course surveys the period from the turn of the 20th century until WWII, during which the European avant-garde movements transformed modern art. This period in history is marked by dynamic political events that had a deep impact on experimental art and on culture in general. This interaction between poetics and politics makes the first decades of the 20th century the formative period of western and global theater.

Same as: TAPS 267

TAPS 168. Writing for the Stage and Screen. 4 Units.

This is a script analysis and film criticism course from the vantage point of the scriptwriter -- both playwrights and screenplay writers. We will do comparative analysis of films that were adapted from plays and use published plays and/or student-authored plays to write original script adaptations. Students will also develop short video films based on a segment of such adaptations. May be repeated for credit.

Same as: FEMGEN 168

TAPS 169. Hysteria and Modern Culture. 3-5 Units.

The term "hysteria" has been used for centuries to categorize the mysterious ailments of others. This course will focus on the history of hysteria's representation and production from the late nineteenth century through WWI. Readings will include medical writings (Charcot, Bernheim, Freud), plays (Ibsen, Strindberg, Toller), and feminist theory (Cixous, Cleavage, Diamond). We will also devote some attention to the ongoing influence of the discourse of hysteria on contemporary medical and popular cultures.

Same as: GERMAN 137, HUMBIO 162H

TAPS 170. Directing and Dramaturgy: Composition and Adaptation for Theatre. 4-5 Units.

This course explores dramaturgy and directing in the research and production of theatre primarily through practical creative projects with secondary readings on dramaturgy as a discipline. In this course we will consider the role of the dramaturg in its broadest sense, running across theatrical production from research to playwriting, adaptation, choreography, devising and directing. Students will work individually and in small groups researching, adapting, crafting and workshopping material.

Same as: TAPS 370

TAPS 170B. Directing Workshop: The Actor-Director Dialogue. 4 Units.

This course focuses on the actor-director dialogue. We will work with actors and directors developing approaches to collaboration that make the actor-director dialogue in theater.

Same as: TAPS 372

TAPS 171. Performance Making. 4 Units.

A studio course focused on creative processes and generating original material. Students will be encouraged to think critically about the relationship between form and content exploring the possibilities of site specific, gallery and theatre settings. Students will reflect throughout on the types of contact and communication uniquely possible in the live moment, such as interaction or the engagement of the senses. The emphasis is on weekly experimentation in the creation of short works rather than on a final production.

Same as: TAPS 371

TAPS 172. Out of Place: (W)riting Home. 4 Units.

A creative writing workshop; all genres. This course will introduce students to the fundamentals of a productive creative writing practice, including the beginner's mind; (as founded in Eastern spiritual practices); and, an indigenous approach to authenticity; in one's work and one's words. Through writing, one returns to the body of home-knowledges, languages, and geographies to uncover what is profoundly original in us as artists, writers and thinkers.

Same as: CSRE 172, TAPS 272

TAPS 173. Solo Performance. 4-5 Units.

Students learn how to draw from the specificity of their own unique experiences, connecting with ideas, issues and questions that resonate with race, class, gender, environmental, and global issues. The course gives students the creative and critical tools to enable them to connect the personal with the political and see the solo voice as a powerful, potent form of artistic expression. Students have the opportunity to hone their own creative talents in writing, devising, composing, producing and creating work.

Same as: TAPS 373W

TAPS 173D. Theater Production Lab: Dramaturgy and Development. 4 Units.

This course explores dramaturgy and directing in the research and production of theatre primarily through practical creative projects with secondary readings on dramaturgy as a discipline. In this course we will consider the role of the dramaturg in its broadest sense, running across theatrical production from research to playwriting, adaptation, choreography, devising and directing. Students will work individually and in small groups researching, adapting, crafting and workshopping material.

Same as: TAPS 373

TAPS 174A. Performance Making: Production. 5 Units.

A structured, creative environment for students working toward the realization of Senior Projects and 2nd year graduate productions. Instructors will work with students to develop the relationships between the content and the form of their productions using critical and creative tools to develop and reflect on the work. There will be a staged class showing at the end of the quarter followed by critiques designed to help students as they begin preparing for their final public performances (beyond the class).

Same as: TAPS 374A

TAPS 176. Living with Mindfulness, Meaning, and Compassion. 5 Units.

Living with mindfulness, meaning, and compassion is a journey of contemplation, self reflection, and guided action. We examine "the good life" through the insightful eyes and inspirational words of others as well as through the light of our own experience. We explore success, happiness, and well being through the wisdom of spiritual traditions and scientific discoveries. Our focus is on acceptance, vulnerability, humility, kindness, and courage. Our integrative learning approach creates a transformative, synergistic community through appreciative inquiry and connected knowing.

TAPS 176A. Narrative Design. 4 Units.

This class examines narrative design in performed storytelling, especially live drama, oral storytelling, and radio, and compares it to narrative design in other forms, such as print, photography, and the graphic novel. After considering what media theory, psychology and neurobiology understand about how different forms of narratives operate on us, students will create a "base narrative" in print and then versions of that narrative in two different other forms. The goal is for students to understand narrative design principles both across and specific to media forms and be able to apply them to move audiences. Students will have the opportunity to meet and work with master storytellers from the Moth and with graphic novelists Chris Ware and Marjane Satrapi.

TAPS 176B. Documentary Fictions. 4 Units.

More and more of our best fiction, plays, and comics are being created out of documentary practices such as in-depth interviewing, oral histories, and reporting. Novels like Dave Egger's *What is the What* and plays like Anna Deavere Smith's *Let Me Down Easy* act as both witnesses and translators of people's direct experience and push art into social activism in new ways. This course takes a close look at a diverse range of these contemporary works and explores how to adopt their research and aesthetic strategies for work of your own. We start with a brief look back at the recent origins of this trend and look at excerpts from forerunners such as Richard Wright, Truman Capote, and Bertolt Brecht. We then turn to the rise of documentary fictions in the last few decades and read works by Eggers, Adam Johnson, G.B. Tran, Maria Hummel, and Daniel Alarcon and watch performances by the Tectonic Theater Project and Elevator Repair Service. Students write one analytic essay and then conduct or study interviews to design a work of their own. The course will feature class visits by a number of our authors and a special half-day workshop with Smith.

Same as: AFRICAAM 176B

TAPS 176S. Finding Meaning in Life's Struggles: Narrative Ways of Healing. 5 Units.

We can find meaning in life's struggles through narrative ways of healing. The self-reflective, dynamic process of finding, telling, and living our stories connects us with our whole selves as well as with others. We find our stories through vulnerability and courage; tell them with humility and honesty; and live them authentically and responsibly. Our shared stories will focus on gratitude, acceptance, reconciliation, forgiveness and compassion, empowering us to overcome personal, community, and historical traumas and wounds. In a respectful, caring community we will discover our hidden wholeness by improvising with various experiential and embodied means of finding our stories; telling our stories in diverse ways, including writing, storytelling, music, and art; and living our stories by putting values into action.

Same as: CSRE 176S

TAPS 177. Writing for Performance: The Fundamentals. 4 Units.

Course introduces students to the basic elements of playwriting and creative experimentation for the stage. Topics include: character development, conflict and plot construction, staging and setting, and play structure. Script analysis of works by contemporary playwrights may include: Marsha Norman, Patrick Shanley, August Wilson, Suzan-Lori Parks, Paula Vogel, Octavio Solis and others. Table readings of one-act length work required by quarter's end.

Same as: CSRE 177, FEMGEN 177, TAPS 277

TAPS 178. Page to Stage: Playwriting and Solo Performance. 3-5 Units.

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.

Same as: TAPS 278

TAPS 178B. Intensive Playwriting. 4 Units.

Intermediate level study of fundamentals of playwriting through an intensive play development process. Course emphasizes visual scripting for the stage and play revision. Script analysis of works by contemporary playwrights may include: Suzan-Lori Parks, Tony Kushner, Adrienne Kennedy, Edward Albee, Maria Irene Fornes and others. Table readings of full length work required by quarter; end.

Same as: CSRE 178B, TAPS 278

TAPS 179. Chicano & Chicana Theater: Politics In Performance. 4 Units.

This is a practicum course, where the basic tenets and evolving politics and philosophies of Chicano and Latin American liberationist theater are examined through direct engagement with its theatrical forms, including, social protest & agit-prop, myth & ritual, scripting through improvisation, in-depth character and solo work, collective conceptualization and more. The course will culminate in an end-of-the quarter play performance in the Nitery Theater (Old Union) and at a Mission District theater in San Francisco.

Same as: CHILATST 179, TAPS 379

TAPS 179C. Chroniclers of Desire: Creative Non-Fiction Writing Workshop. 3-5 Units.

This course emphasizes the study and practice of personal memoir writing and literary journalism. The class will explore those writings that contain a public and private story, navigating an intimate and institutional world. Student writers will serve as public chroniclers whose subjective point of view and experience attempt to provide a truth greater than what the facts can offer.

Same as: CSRE 179C, CSRE 279C, FEMGEN 179C, TAPS 279C

TAPS 179F. Flor y Canto: Poetry Workshop. 3-5 Units.

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.

Same as: CHILATST 179F, CSRE 179F, TAPS 279F

TAPS 180P. Color. 3-4 Units.

Hands-on study of color to develop color sensitivity and the ability to manipulate color to exploit its expressive potential. Guided experimentation and observation. Topics include color relativity, color and light, color mixing, color harmony, and color and content. (lower level).

Same as: ARTSTUDI 180

TAPS 180Q. Noam Chomsky: The Drama of Resistance. 4 Units.

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.

TAPS 181Q. Alternative Viewpoints: Black Independent Film. 4 Units.

Preference to sophomores. Do you want to learn more about independent film as it was practiced in major urban centers by young filmmakers?

This class focuses on major movements by groups such as the Sankofa Film Collective and the L.A. Rebellion. Learn how to analyze film and to discuss the politics of production as you watch films by Spike Lee, Julie Dash, Melvin Van Peebles, Ngozi Onwurah and more. We will discuss representation, lighting, press material, and of course the films themselves. This course includes a workshop on production, trips to local film festivals and time to critique films frame-by-frame. It matters who makes film and how they do so. When you have completed this class you will be able to think critically about "alternative viewpoints" to Hollywood cinema. You will understand how independent films are made and you will be inspired to seek out and perhaps produce or promote new visions.

Same as: AFRICAAM 181Q, FILMSTUD 181Q

TAPS 184Q. The Personal is Political: Art, Activism and Performance. 4-5 Units.

SOPHOMORE SEMINAR: This course looks at the performance of personal truths in political contexts, challenging inequalities of race, gender, sexual orientation and class through performance, visual art and activism. Students will engage in seminar discussions and writing on case studies such as the Occupy Movement and the works of key artists as well as working individually and in groups to think creatively about strategies for putting their own personal truths into political/public contexts to draw attention to issues they are passionate about.

TAPS 190. Special Research. 1-5 Unit.

Individual project on the work of a playwright, period, or genre.

Prerequisite: consent of instructor.

TAPS 191. Independent Study. 1-18 Unit.

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

TAPS 193. Life in the Body, Performing the Self. 2 Units.

No Class on January 8th. Class meets 7:00-8:50 every Tuesday beginning January 15th through March 12th, with a 10th and final required class during finals week on March 19th from 7:00-8:50. Also, students will be joined in the classroom by Continuing Studies students.

Life is a performance of gestures. Dance is any conscious movement. Based on a "choreography of the everyday," this course invites participants to experience the subtle surprise of performing oneself. Working with our own gestures, words, thoughts, and perceptions, and drawing upon the basic elements of composition in performance, music, and choreography, we will develop a performance work in the mode of a "chamber piece." Building individual movement-based portraits, and then weaving them together as a whole, this gestural performance "chamber piece" will reflect the community of class participants and the Stanford community as a whole. Considerations of time, space, and quality of motion will be at the forefront of our work together. We will investigate the cultural identity and history of our gestures, as well as trace the evolution of this type of performance work in art, dance, and performance history. Participants can expect to find inspiration, delight, refreshment, and renewal through this performance process. No experience is necessary, just a willingness to move and reflect upon having a life in a body at this moment in history. The work of this course is the springboard of a larger performance work, "The Symphonic Body," which is scheduled to be performed at the new Bing Concert Hall in May 2013. Course participants have the option to perform in the larger work.

TAPS 197. Dance in Prison: The Arts, Juvenile Justice, and Rehabilitation in America. 4 Units.

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

Same as: DANCE 197

TAPS 200. Senior Project. 2-9 Units.

See "Undergraduate Programs" for description. (Staff).

TAPS 201. Theater History. 4 Units.

A survey of the history of theatre and dance from the ancient Greeks to the modern world. While primarily intended to help TAPS graduate students prepare for their Comprehensive Exam, this course may also be taken by undergraduates or non-TAPS graduate students in order to gain a broad understanding of some of the seminal plays, dances, theories, and performance practices of the past 2500 years.

Same as: TAPS 101

TAPS 201A. Honors Colloquium. 1 Unit.

See "Undergraduate Programs" for description.

TAPS 201B. Honors Colloquium. 1 Unit.

See "Undergraduate Programs" for description.

TAPS 201C. Honors Colloquium. 1 Unit.

See "Undergraduate Programs" for description.

TAPS 201D. Honors Colloquium. 1 Unit.

See "Undergraduate Programs" for description.

TAPS 202. Honors Thesis. 2-9 Units.

See "Undergraduate Programs" for description. May be repeated for credit. (Staff).

TAPS 203. Advanced Improvisation. 3 Units.

Further development of improvisational skills.

TAPS 210V. Vocal Production and Audition. 1-3 Unit.

An introductory study of the vocal mechanism and the development of voice and articulation for the stage. Students will be introduced to the actor's tools of phonetics, verbal action and text analysis. Vocal technique will then be applied to the actor's process in preparation for audition. Actors will fully participate in the audition process, from beginning to end. Emphasis will be on relaxation, selection of appropriate material, and versatility to show contrast and range.

Same as: TAPS 120V

TAPS 212. The Book of Musicals: Contemporary Musical Theater in America. 4 Units.

In this course we will examine Contemporary American Musical Theater, ranging from such musicals as *Hair* up to *Rent* and on to *The Book of Mormon*. We will explore the theatrical innovations in these works as well as how these plays operated within their social and historical contexts. We will assess how these works were impacted by and in turn impacted American society around them. This course will also ask students to analyze the music and other aspects of production, staging and performance. In addition, students will engage in practical work and hand on projects as well as critical analysis through writing.

TAPS 213. Stanford Improv Ensemble. 1-2 Unit.

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

TAPS 215. Ibsen and Strindberg. 3-5 Units.

Close reading of about 18 plays (total) by Ibsen and Strindberg, together with videos of productions and (if possible) attendance at live shows. Emphasis on primary documents, but with some secondary literature included.

TAPS 223. Game Design: Making Play. 3 Units.

Do you want to make games? This is a project-oriented workshop course that will teach you how to apply design thinking to create new kinds of play. We'll teach you about mechanics, playtesting, drama, narrative, and more. You'll work in teams to produce a new play form in whatever medium and style you like. We want zippy mobile games. We want intensely serious board games. We want socially conscious interactive theater games. We want kinds of fun we've never even imagined.

Same as: TAPS 23

TAPS 231. Advanced Stage Lighting Design. 1-5 Unit.

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

TAPS 232. Advanced Costume Design. 1-5 Unit.

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

TAPS 233. Advanced Scene Design. 1-5 Unit.

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

TAPS 234. Advanced Stage Management Project. 2-9 Units.

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

TAPS 236. Directing Scenes: The Director's Toolkit. 4 Units.

This first half of this course, a practicum, introduces you to basic concepts in directing live theatre, such as creating strong spatial relationships on stage or in a performance space, interpreting and building a concept for a scene, and beginning to work with actors. You will then spend the second half of the course directing 2-3 modern and contemporary scenes, with actors.

TAPS 248. Family Drama: American Plays about Families. 5 Units.

Plays written by 20th century writers that concentrate on the family as the primary source of dramatic conflict and comedy. Writers include Williams, O'Neill, Wilder, Albee, Vogel, Parks, Lindsay-Abaire, and Hwang.

TAPS 251A. Theater of the Asia-Pacific Region. 4 Units.

This course offers a historical and cultural exploration of theatre forms and performance cultures from various countries that border the Pacific Ocean, as well as from island communities within Oceania. Taking the term 'Asia-Pacific' as a provocation and point of interrogation, we will assess how theatrical production from this broad area can help us think through questions of nationalism, regionalism, interculturalism, and diaspora, while deepening our appreciation of world theatre history. The first part of the course focuses on theatre in specific sites, covering classical forms from China, Japan, and Indonesia, as well as indigenous theatre and performance from several Pacific Islands, including the Cook Islands, S'moa, Aotearoa/New Zealand, and Hawai'i. The second part of the course centers on the ocean as a dynamic space of mobility, examining a range of recent plays and performances that trace identities on the move and across borders, and which reveal how various Asian and Pacific Islander communities have engaged with each other in locations from Australia to the west coast of the United States. In so doing, our course will chart connections and divergences that enable fresh insights into the geographical and cultural dimensions of global theatre.

Same as: TAPS 151A

TAPS 253D. Performing Digital Technologies. 4 Units.

This class is about collaboration: between live performers and digital images, between artists and engineers, and between scholars and artists. It emphasizes conceptual work and creativity in the integration of new and old media. We will take a rigorous but fundamentally hands-on approach to the uses of a wide range of screen technologies - from smart phones to digital projections - in live performance. The class will start with a survey of successful uses of screens in recent theater and performance work, then move to finding novel solutions for particular dramatic scenes.

Same as: TAPS 153D

TAPS 254. Stage and Spectacle : an Aesthetics of Conflict and Complementarity. 4 Units.

The aim of this class is to explore different ways in which cinema has been using theatre as an art to explore its own aesthetical, political or philosophical dimensions. For this exploration, we will use different films in which theatre plays a major role, each of them offering a different perspective on life and art. Amongst the films considered, one can expect : 'To be or not to be' by Ernst Lubitsch (1942) ; 'Children of Paradise' by Marcel Carneacute; (1944) ; 'The Golden Coach' by Jean Renoir (1953) ; 'Torn Curtain' by Alfred Hitchcock (1966) ; 'The Most important thing : Love' by Andrzej Zulawski (1975) ; 'The Travelling Players' by Theodoros Angelopoulos (1975) ; 'The Last meacute;tro' by Franccedil;ois Truffaut (1980) ; 'Fanny and Alexander' by Ingmar Bergman (1982) ; 'Shakespeare in love' by John Madden (1998) ; 'Birdman' by Alejandro Intilde;aacute;rritu (2014).

TAPS 259. Game Studies. 1 Unit.

A 1-unit class for graduate students. Games are not new; they are older than civilization. But in the past 50 years or so, we have seen an explosion of creativity in the development of new games, many of which, especially video games, complicate older understandings of what games are. This explosion of creativity has been matched by the increasing visibility and ubiquity of new games and ways of seeing games: as video games, televised professional sports, and even distributed urban events. Games are not a simple object of study. There are many ways to understand them: as social practices, as formal systems, as representative artwork, as modes of learning, and many more. We will start by considering games as a mode of performance, considering games in relation to theater and other forms of aesthetic performance. However, we will take a deeply interdisciplinary approach to the study of games, and will draw on perspectives from design, philosophy, education, and the emerging discipline of video game studies. We will also, of course, draw on a variety of games, both online and offline. As we bring in these perspectives, we will begin to consider games in at least two other fundamental ways: as designed experiences and as composed systems or artworks. This course is less an attempt to provide a survey of the entire field of games. It is more an attempt to provide a basic toolbox for critically examining and analyzing games. These tools are potentially useful for anyone who interacts with games: whether as a consumer of entertainment, a critical analyst of play, a user of serious games, or a game designer.

TAPS 259M. Movement and Meaning: Dance Studies in Global Comparative Context. 4 Units.

This course introduces students to various approaches to studying dance in a humanities context. We will explore how people create meaning through dance and how dance, in turn, shapes social norms, political institutions, and cultural practices across time and space. The course's structure challenges the Western/non-Western binary that still pervades many academic disciplines by comparing dance forms across the globe on the basis of functional similarities. At the same time, we will keep in mind the unequal power hierarchies shaping our modern world, and therefore we will examine how and why certain forms have become delineated as 'Western' and others as 'world' or 'ethnic,' despite similarities in movement, meaning, or purpose.

Same as: CSRE 159M, DANCE 23, TAPS 159M

TAPS 260. Dance & History: to Postmodernism. 4 Units.

The ballerina occupies a unique place in popular imagination as an object of over-determined femininity as well as an emblem of extreme physical accomplishment for the female dancer. This seminar is designed as an investigation into histories of the ballerina as an iconographic symbol and cultural reference point for challenges to political and gender ideals. Through readings, videos, discussions and viewings of live performances this class investigates pivotal works, artists and eras in the global histories of ballet from its origins as a symbol of patronage and power in the 15th century through to its radical experiments as a site of cultural obedience and disobedience in the 20th and 21st centuries.

Same as: DANCE 160, FEMGEN 160, TAPS 160

TAPS 262. Performance and the Text. 5 Units.

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.

Same as: TAPS 162

TAPS 262S. The Total Work of Art. 5 Units.

Frequently associated with the work of Richard Wagner, The Total Work of Art (or Gesamtkunstwerk) is a genre that aims to synthesize a range of artistic forms into an organic unity, a unity that both models and helps to forge an ideal state. This seminar will examine the history of the Gesamtkunstwerk from its roots in German Romanticism to the present day, focusing on the genre's relations with technology and mass culture across a wide range of media. Creations we will consider include Wagner's Festival Theatre at Bayreuth, Walter Gropius' plans for a Totaltheater, Bertolt Brecht and Kurt Weill's radio-oratorio The Lindbergh Flight, Leni Riefenstahl's Triumph of the Will, Walt Disney's theme parks, Andy Warhol's Exploding Plastic Inevitable, and Bill Gates' "home of the future." Taught in English.

Same as: GERMAN 262

TAPS 265C. Ancient Dance and its Modern Legacy. 3-5 Units.

Descriptions of dance in the Greek and Greco-Roman world; theories about dance in antiquity; dance and the senses; modern and modernist dancers and choreographers discussing ancient dance.

Same as: CLASSICS 137, CLASSICS 237, TAPS 165C

TAPS 267. Revolutions in Theater. 4 Units.

This course surveys the period from the turn of the 20th century until WWII, during which the European avant-garde movements transformed modern art. This period in history is marked by dynamic political events that had a deep impact on experimental art and on culture in general. This interaction between poetics and politics makes the first decades of the 20th century the formative period of western and global theater.

Same as: TAPS 167H

TAPS 272. Out of Place: (W)riting Home. 4 Units.

A creative writing workshop; all genres. This course will introduce students to the fundamentals of a productive creative writing practice, including iquest;the beginneriquest;s mindiquest; (as founded in Eastern spiritual practices); and, an indigenous approach to iquest;authenticityiquest; in oneiquest;s work and oneiquest;s words. Through w(riting), one returns to the body of home-knowledges, languages, and geographies to uncover what is profoundly original in us as artists, writers and thinkers.iquest;.

Same as: CSRE 172, TAPS 172

TAPS 277. Writing for Performance: The Fundamentals. 4 Units.

Course introduces students to the basic elements of playwriting and creative experimentation for the stage. Topics include: character development, conflict and plot construction, staging and setting, and play structure. Script analysis of works by contemporary playwrights may include: Marsha Norman, Patrick Shanley, August Wilson, Suzan-Lori Parks, Paula Vogel, Octavio Solis and others. Table readings of one-act length work required by quarter's end.

Same as: CSRE 177, FEMGEN 177, TAPS 177

TAPS 278. Page to Stage: Playwriting and Solo Performance. 3-5 Units.

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.

Same as: TAPS 178

TAPS 279C. Chroniclers of Desire: Creative Non-Fiction Writing Workshop. 3-5 Units.

This course emphasizes the study and practice of personal memoir writing and literary journalism. The class will explore those writings that contain a public and private story, navigating an intimate and institutional world. Student writers will serve as public chroniclers whose subjective point of view and experience attempt to provide a truth greater than what isquest; can offer.

Same as: CSRE 179C, CSRE 279C, FEMGEN 179C, TAPS 179C

TAPS 279F. Flor y Canto: Poetry Workshop. 3-5 Units.

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 Aztlacut;n. Required 20-page poetry manuscript.

Same as: CHILATST 179F, CSRE 179F, TAPS 179F

TAPS 279G. Indigenous Identity in Diaspora: People of Color Art Practice in North America. 3-5 Units.

This "gateway" core course to the IDA emphasis in CSRE offers a 21st century examination of people of color aesthetics and related politics, drawing from contemporary works (literature, music, visual and performing arts) in conversation with their native (especially American Indigenous and African) origins. Issues of gender and sexuality in relation to cultural identity are also integral to this study. Students will be required to produce a final work, integrating critical writing with a creative project.

Same as: CSRE 179G, CSRE 279G, FEMGEN 179G

TAPS 284. Empathy Lab. 5 Units.

This lab-based class examines the ways in which various disciplines and art forms conceive of, and tell stories about, the experiences and stories of others. With permission of instructor.

Same as: ANTHRO 379, TAPS 384

TAPS 289. Buechner and Wedekind. 3-5 Units.

Modern theatre owes an incalculable debt to two German playwrights: Georg Buuml;chner (1813-1837) and Frank Wedekind (1864-1918). We will read their still-shocking portraits of sex, madness, and social brutality in plays such as *Woyzeck* and *Spring's Awakening*, and explore the international journeys these works have made from stage to film and from opera to musical theatre.

Same as: GERMAN 289

TAPS 289A. Interactive Art / Performance Design. 2 Units.

This class is for those who want the experience of designing and creating interactive art and performance pieces for public audiences, using design thinking as the method, and supported by guest speakers, artist studio visits and needfinding trips to music festivals, museums and performances.nDrawing on the fields of design, art, performance, and engineering, each student will ideate, design, plan and lead a team to build an interactive art and/or performance piece to be showcased to audience of 5000 at the Frost Music and Art Festival held on the Stanford campus on May 17th 2014. Projects can range from interactive art to unconventional set design, and from site-specific sculpture to immersive performance.nThis is a two-quarter long commitment during which students will first learn the design, planning, story boarding, budgeting, engineering, proposal creation and concept pitching of projects for applying for grants and presenting to funders. The second quarter will concentrate on prototyping, maquette making, testing, team forming, project management, creative leadership, construction, site installation and documentation.nPart one of a two course series: ME 289A&B.

Same as: ME 289A

TAPS 289B. Interactive Art / Performance Creation. 3-4 Units.

This class is the continuation of ME289A where students experience the designing and creating of interactive art and performance pieces for public audiences, using design thinking as the method, and supported by guest speakers, artist studio visits and needfinding trips to music festivals, museums and performances.nDrawing on the fields of design, art, performance, and engineering, each student will ideate, design, plan and lead a team to build an interactive art and/or performance piece to be showcased to audience of 5000 at the Frost Music and Art Festival held on the Stanford campus on May 17th 2014. Projects can range from interactive art to unconventional set design, and from site-specific sculpture to immersive performance.nDuring this second quarter students will concentrate on prototyping, maquette making, testing, team forming, project management, creative leadership, construction, site installation and documentation.nPart two of a two course series : ME 289A&B.

Same as: ME 289B

TAPS 290. Special Research. 1-5 Unit.

Individual project on the work of a playwright, period, or genre.

TAPS 300A. Critical Styles I. 5 Units.

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.

TAPS 300B. Critical Styles II. 5 Units.

This seminar follows on from Critical Styles I in which students were grounded in the rigors of critical writing. In this sequel seminar, the emphasis will be on the overtones and undertones of critical thought in performance making and performance analysis. Students will generate weekly critical and creative responses to readings from contemporary writers and artists such as Jacques Ranciegrave;re, Amelia Jones, Guillermo Goacut;mez-Pentilde;a and Marina Abramovic. Workshop activities and performances will take place alongside seminar discussions of readings.

TAPS 304. Historiography of Theater. 3-5 Units.

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.

Same as: TAPS 166H

TAPS 311. Performance, Historiography, and Ethnography. 4 Units.

This graduate seminar introduces you to advanced methodologies in two key areas of theatre and performance studies research: historiography and ethnography. The course is divided into two sections. The first concentrates on questions of historiography and the archive as they relate to studies of theater, dance, and performance. We will think about how events have been historicized, how absence has been represented, and how bodies are re-figured and remembered, and we will investigate important principles and best practices of performance documentation and historiography. The second part of the course explores the relationship between performance and ethnography. We will discuss different critical perspectives on ethnographic methods and data gathering, including participant-observation fieldwork and interview techniques. This course purposefully blends theory and practice, connecting philosophical discussions to concrete case studies, field trips, and your own research practices. In this spirit, you will also be encouraged to conduct research and present findings in different modes and media.

TAPS 312. The Archive in the Repertoire. 4 Units.

This course looks at recent scholarship in theater and performance studies that engages the idea of the "archive." We will also debate questions about historiography. Texts may include work by Joseph Roach, Tracy Davis, Hayden White, Jacques Derrida, Amelia Jones, Rebecca Schneider, Fred Moten, Diana Taylor, Shannon Jackson, Peggy Phelan, Akira Lippit and Susan Foster.

TAPS 313. Performance and Performativity. 1-4 Unit.

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

Same as: FEMGEN 313

TAPS 314. Performing Identities. 4 Units.

This course focuses on "the performance of identities" as the concept pertains to U.S. women of color. The foundational text, *This Bridge Called My Back* (Moraga, Anzaldúa; a, eds.), in its 4th and 2015 edition, will serve as the basis for an intergenerational conversation on U.S. Third World and Transnational and Queer Feminisms with an emphasis on lived experience and the performance of everyday life. Theoretical work will revolve around the concept of *queer theory in the flesh*; initially introduced in *Bridge* in 1981 and its significance to performance theory, queer and feminist theory and political practice. In addition to *Bridge*, texts may include recent anthologies on women of color feminisms and the writings by a variety of scholars, e.g. Norma Alarcón; n, Jacqui Alexander, Alicia Arriza; n, Anne Cheng, E. Patrick Johnson, Chandra Mohanty, Ann Pellegrini, Ramona Rivera-Severa, Chela Sandoval & Hortense Spillers. A final project *queer performing identity*; as *theory in the flesh*; is required, along with a written *metacommentary*. As part of the class project students will help organize a campus-wide event, featuring local original contributors to *Bridge* and offering students the opportunity to exchange *in the flesh*; with women of color performers, artists, activists and scholars.

Same as: FEMGEN 314

TAPS 315. Dramaturgy. 4 Units.

In this seminar, we will take the conventional idea of dramaturgy for narrative performance as developed in Western European theater since the enlightenment, and investigate its relation to non-narrative forms of performance in 20th and 21st (performance art, conceptual dance). Further, we will use dramaturgical procedures to explore the ideological content of performance and position of art institutions in our society. Finally, the students will get acquainted with production dramaturgy and get necessary tools to take the role of dramaturgs in actual performance productions.

TAPS 321. Proseminar. 3-5 Units.

Workshop. Open to graduate and undergraduate students. Prepares PhD students for the academic profession by honing skills in conference presentations, job market, and scholarly publications. Also offered to undergraduates to help prepare them for careers in theater.

Same as: TAPS 121

TAPS 330. Transnational Sexualities. 4 Units.

Transnational Sexualities is an inter-disciplinary course that considers the aesthetic, social, and political formation of sexual subjectivities in a global world. How does the transnational traffic of people, media, images, finance, and commodities shape the force-fields of desire? What is the relationship between political economies and libidinal economies? The course will explore the erotics of race and religion, neoliberalism and globalization within a wide range geo-political contexts including Indonesia, China, Egypt, India, South Africa, US, among others.

Same as: FEMGEN 330

TAPS 333. Performance and Migration. 4 Units.

This seminar examines an array of works from various global sites to explore how artists have used performance to raise vital questions about location, citizenship, identity, community, and human agency in migrant contexts. By considering a range of examples from international commercial collaborations to the crisis-ridden narratives of asylum seekers, the course stages theoretical, practical, and ethical inquiries into art's role in relaying local concerns beyond national boundaries while extending students' appreciation of approaches in comparative theatre and performance studies.

TAPS 334. Stage Management Techniques. 3 Units.

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

Same as: TAPS 34

TAPS 336. Comprehensive 1st Year Exam. 2 Units.

Required course for first-year Ph.D. students in Theater & Performance Studies. Credits for work toward the Comprehensive 1st-year Exam taken in late February or Early March.

TAPS 341E. English Drama Before Shakespeare. 5 Units.

English dramatic and theatrical culture from the mystery cycles of the late medieval period to the establishment of professional playhouses in late sixteenth-century London. Different dramatic genres (interludes, moralities, farces, tragedies, comedies, histories, pastoral plays), performance venues (streets, households, inns, schools, universities, court, playhouses), and dramatic traditions (classical, native, continental European) will be represented. Authors (of those who have names) range from Medwall, Skelton, Heywood, Preston, and Edwards to Lyly, Kyd, Greene, Peele, and Marlowe.

TAPS 344. Puppetry with a Twist. 3-4 Units.

Creative course is an introduction to puppetry with a survey of important styles and techniques from around the world including Twist's own. Hands on and individualized experience with the aim of each student creating or contributing to a puppet or object/figure performance. Course is as broad as the individual's creative expression.

Same as: TAPS 144

TAPS 345. Choreography and Corporeality. 4 Units.

In this course, we explore American-derived theoretical praxes for analyzing organized movement. How has dance studies been constituted as a field? What theoretical lines of inquiry have served it, and how have they fared over time? What tools do scholars bring to bear on the study of dance, choreography, and corporeality, and where have these tools been most effective? Weekly pairings of creative works and theoretical approaches to considerations of dance practice and performance. Special emphasis on practices of writing about bodies in motion and dance.

TAPS 351. Great Books: Dramatic Traditions. 4 Units.

The most influential and enduring texts in the dramatic canon from Sophocles to Shakespeare, Chekhov to Soyinka. Their historical and geopolitical contexts. Questions about the power dynamics involved in the formation of canons.

Same as: COMPLIT 151B, COMPLIT 351B, TAPS 151T

TAPS 351H. ID21 STRATLAB: Interdisciplinary Approaches to Improvising Identities. 4-5 Units.

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

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

TAPS 353. Representation and Theatre Culture in 20th Century France. 5 Units.

This course will examine some major French playwrights such as Alfred Jarry, Eugene Ionesco, Samuel Beckett, Jean Genet, Jean Tardieu, Albert Camus or Jean Anouilh in their global cultural environment. Discussion in English; French majors read in French.

Same as: FRENCH 210

TAPS 354. The Nervous Age: Neurosis, Neurology, and Nineteenth-century Theatre. 5 Units.

The nineteenth century witnessed profound developments in neurological and psychological sciences, developments that fundamentally altered conceptions of embodiment, agency, and mind. This course will place these scientific shifts in conversation with theatrical transformations of the period. We will read nineteenth-century neuropsychologists such as Charles Bell, Johannes Müller, George Miller Beard, Jean-Martin Charcot, and Hippolyte Bernheim alongside artists such as Percy Shelley, George Büchner, Richard Wagner, Émile Zola, and August Strindberg. Same as: GERMAN 284, HUMBIO 162

TAPS 356. Performing History: Race, Politics, and Staging the Plays of August Wilson. 4 Units.

This course purposefully and explicitly mixes theory and practice. Students will read and discuss the plays of August Wilson, the most celebrated and most produced contemporary American playwright, that comprise his 20th Century History Cycle. Class stages scenes from each of these plays, culminating in a final showcase of longer scenes from his work as a final project.

Same as: AFRICAAM 156, TAPS 156

TAPS 357. World Drama and Performance. 4 Units.

This course takes up a geographically expansive conversation by looking at modern and contemporary drama from nations including Ghana, Egypt, India, Argentina, among others. Considering influential texts from the Global South will also enable us to explore a range of themes and methodologies that are radically re-shaping the field of Performance Studies. We will examine the relationship between colonialism and globalization, empire and capital, cosmopolitanism and neoliberalism. Re-situating our perspective from the Global South and the non-western world, we will re-provincialize Europe; and probe the limits of its universalizing discourses.

Same as: TAPS 157

TAPS 358H. Proximity and Temporality in Performance. 4-5 Units.

This course considers the relationship between proximity and temporality in live performance, looking quite literally at the distance in space and time between performers and audiences. Alongside case studies of performance works, class readings will be drawn from current Performance Studies scholarship as well as discourses in postmodern geographies and anthropological studies of proxemics; as well as key philosophic works such as Lefebvre's *The Production of Space* and Heidegger's *The Concept of Time*.

Same as: TAPS 158H

TAPS 358L. The Ethics of Storytelling: The Autobiographical Monologue in Theory, in Practice, and in the World. 4 Units.

Recently a theatrical monologist gained notoriety when it was revealed that key aspects of one of his "autobiographical" stories had been fabricated. In this class another autobiographical monologist -- who has himself lied many times in his theater pieces, without ever getting caught -- will examine the ethics of telling our life stories onstage. Does theatrical "truth" trump factual truth? We will interrogate several autobiographical works, and then -- through autobiographical pieces created in class -- we will interrogate ourselves.

Same as: ETHICSOC 201R, TAPS 158L

TAPS 359. The Other Body/The Body Other. 4 Units.

Writing creatively through critical thinking. Writing critically through creative imagination. Advanced Creative/Critical Writing course, designed for those "other" creative writers and thinkers who want to use language in original, innovative and embodied introspective ways to respond to (and from) non-dominant cultures, themes and identities. All genres. Readings, performances, films assigned to provoke an (other) response. Permission of Instructor.

TAPS 360. Greek Tragedy. 3-5 Units.

The seminar explores the intellectual, political, and cultural background of 5th-century Athenian tragedy, with special focus on the theatrical dynamics of the major plays of Aeschylus, Sophocles, and Euripides. Although the seminar emphasizes a close reading of the tragedies themselves, secondary sources include selections from Homer, Thucydides, Aristophanes, Aristotle, Hegel, and Nietzsche, as well as modern and contemporary classical scholars (Jebb, Dodds, Segal, Taplin, Goldhill, Nussbaum, Easterling, Foley, Seidensticker, Griffiths, Rehm, Wiles, Hall, Budelmann, and others). The seminar assigns the plays in English translation, but students with ancient Greek are encouraged to enroll, and accommodations can be made to attend to their interests. Plays include Persians, Prometheus Bound, the Oresteia trilogy (Aeschylus); Antigone, Oedipus, Oedipus at Colonus, Electra, and Philoctetes (Sophocles); and Medea, Heracles, Electra, Ion, Helen, and Bacchae (Euripides).

TAPS 364T. Queer Art and Performance. 4-5 Units.

Examines the late 19th, 20th and 21st century forms of performance-- including examples from drama, theater, cabaret, and performance art -- through the perspectives of contemporary critical gender and queer theories. Texts and movements range from early avant-garde (Dada, Futurism) to gay and lesbian drama (Lillian Hellmann, Joe Orton, Tony Kushner) to post-liberation Queer performance and video (Split Britches, Carmelita Tropicana, Kalup Linzy). Theorists include Judith Butler, Michel Foucault, and Eve Kosofsky Sedgwick.

Same as: FEMGEN 140P, TAPS 164T

TAPS 368S. Understanding and Staging Molière Theatre. 3-5 Units.

Devoted to an in depth analysis of Molière's major plays, as well as a study of contemporary productions of his work. Taught in French.

Same as: FRENCH 316

TAPS 370. Directing and Dramaturgy: Composition and Adaptation for Theatre. 4-5 Units.

This course explores dramaturgy and directing in the research and production of theatre primarily through practical creative projects with secondary readings on dramaturgy as a discipline. In this course we will consider the role of the dramaturg in its broadest sense, running across theatrical production from research to playwriting, adaptation, choreography, devising and directing. Students will work individually and in small groups researching, adapting, crafting and workshoping material. Same as: TAPS 170

TAPS 371. Performance Making. 4 Units.

A studio course focused on creative processes and generating original material. Students will be encouraged to think critically about the relationship between form and content exploring the possibilities of site specific, gallery and theatre settings. Students will reflect throughout on the types of contact and communication uniquely possible in the live moment, such as interaction or the engagement of the senses. The emphasis is on weekly experimentation in the creation of short works rather than on a final production.

Same as: TAPS 171

TAPS 372. Directing Workshop: The Actor-Director Dialogue. 4 Units.

This course focuses on the actor-director dialogue. We will work with actors and directors developing approaches to collaboration that make the actor-director dialogue in theater.

Same as: TAPS 170B

TAPS 373. Theater Production Lab: Dramaturgy and Development. 4 Units.

This course explores dramaturgy and directing in the research and production of theatre primarily through practical creative projects with secondary readings on dramaturgy as a discipline. In this course we will consider the role of the dramaturg in its broadest sense, running across theatrical production from research to playwriting, adaptation, choreography, devising and directing. Students will work individually and in small groups researching, adapting, crafting and workshoping material. Same as: TAPS 173D

TAPS 373W. Solo Performance. 4-5 Units.

Students learn how to draw from the specificity of their own unique experiences, connecting with ideas, issues and questions that resonate with race, class, gender, environmental, and global issues. The course gives students the creative and critical tools to enable them to connect the personal with the political and see the solo voice as a powerful, potent form of artistic expression. Students have the opportunity to hone their own creative talents in writing, devising, composing, producing and creating work.

Same as: TAPS 173

TAPS 374. Practice Based Research. 4 Units.

A structured, creative environment for students working toward the realization of 2nd year graduate productions. Instructors will work with students to develop the relationships between the content and the form of their productions using critical and creative tools to develop and reflect on the work. There will be a staged class showing at the end of the quarter followed by critiques designed to help students as they begin preparing for their final public performances (beyond the class).

TAPS 374A. Performance Making: Production. 5 Units.

A structured, creative environment for students working toward the realization of Senior Projects and 2nd year graduate productions. Instructors will work with students to develop the relationships between the content and the form of their productions using critical and creative tools to develop and reflect on the work. There will be a staged class showing at the end of the quarter followed by critiques designed to help students as they begin preparing for their final public performances (beyond the class).

Same as: TAPS 174A

TAPS 375. Main Stage Production. 3-5 Units.

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

TAPS 376. Projects in Performance. 4 Units.

Creative projects to be determined in consultation with Drama graduate faculty and production advisor.

TAPS 377. Graduate Directors' Staged Reading Project. 2 Units.

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.

TAPS 379. Chicano & Chicana Theater: Politics In Performance. 4 Units.

This is a practicum course, where the basic tenets and evolving politic and philosophies of Chicano and Latin American liberationist theater are examined through direct engagement with its theatrical forms, including, social protest & agit-prop, myth & ritual, scripting through improvisation, in-depth character and solo work, collective conceptualization and more. The course will culminate in an end-of-the quarter play performance in the Nitery Theater (Old Union) and at a Mission District theater in San Francisco.

Same as: CHILATST 179, TAPS 179

TAPS 381. Instantaneous, Incessant, Infinite: Time and Performance. 4 Units.

Time is the most fundamental and elusive aspect of performance. In this graduate seminar we will investigate time in performance from various perspectives: while getting acquainted with some of the most prominent recent conceptualizations of temporality (Henri Bergson, Marin Heidegger, Gilles Deleuze) we will also explore questions of politics of temporality, ethnographic and sociological study of time, and its peculiar place within literary studies. Most of all, we will investigate complex temporality of performance: from performances of great magnitude, to micro performances, to performance as a medium of timequest; commodification. While drawing on questions that emerge from PSi 19: Performance and Temporality, we will explore some aspects of this theme that were insufficiently addressed in the conference.

TAPS 382. Brecht. 3-5 Units.

Arguably the most influential theatrical artist of the twentieth century, Bertolt Brecht continues to be a lightning rod for debates over art and politics. This course will consider Brecht as playwright, director, and theorist. Alongside reading and discussing texts such as *Threepenny Opera*, *Mother Courage*, and *Galileo*, students will also be expected to participate in occasional in-class performances in order better to grapple with his plays and theories. No previous theatrical experience is necessary.

Same as: GERMAN 283

TAPS 383. Performance and Transnationalism. 4 Units.

Coming soon.

TAPS 384. Empathy Lab. 5 Units.

This lab-based class examines the ways in which various disciplines and art forms conceive of, and tell stories about, the experiences and stories of others. With permission of instructor.

Same as: ANTHRO 379, TAPS 284

TAPS 390. Directed Reading. 1-6 Unit.

(Staff) Students may take directing reading only with the permission of their dissertation advisor. Might be repeatable for credit twice for 6 units total.

TAPS 397. Curricular Practical Training for Theater and Performance Studies. 1-3 Unit.

Course to support curricular practical training for Ph.D. students in Theater and Performance Studies.

TAPS 399. Dissertation Research. 1-9 Unit.

(Staff).

TAPS 801. TGR Project for MA students. 0 Units.

(Staff).

TAPS 802. TGR Dissertation. 0 Units.

(Staff).