

THEATER AND PERFORMANCE STUDIES

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

Mission of the Undergraduate Program in Theater and Performance Studies

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

Learning Outcomes (Undergraduate)

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

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

Mission of the Graduate Program in Theater and Performance Studies

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

Learning Outcomes (Graduate)

The Ph.D. is conferred upon candidates who have demonstrated substantial scholarship and the ability to conduct independent research and analysis in Theater and Performance Studies. Through completion of advanced course work and rigorous skills training, the doctoral program prepares students to make original contributions to the knowledge and production of Theater and Performance Studies, and to interpret and present the results of such research.

Institute for Diversity in the Arts and Black Performing Arts Division

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

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

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 or TAPS 39D	Theatre Crew Small Project Stage Management	2
TAPS 134	Stage Management Project	3
One Diversity course 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

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¹ In 2015-16 the following courses satisfy the Diversity requirement:

- TAPS 12N To Die For: Antigone and Political Dissent
- TAPS 14N Imagining India: Art, Culture, Politics in Modern India
- TAPS 152 Introduction to Improvisation in Dance: From Salsa to Vodun to Tap Dance
- TAPS 179 Chicano & Chicana Theater: Politics In Performance

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 152 Introduction to Improvisation in Dance: From Salsa to Vodun to Tap Dance
- 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 Through Song

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 111 The American Dramatic Musical
- 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 Axess.

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
or TAPS 39D Small Project Stage Management	
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 152 Introduction to Improvisation in Dance: From Salsa to Vodun to Tap Dance
 - 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 Through Song

- 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
or TAPS 39D Small Project Stage Management	
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 152 Introduction to Improvisation in Dance: From Salsa to Vodun to Tap Dance
 - 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	The Archive in the Repertoire	4
or TAPS 315	Dramaturgy	
TAPS 313	Performance and Performativity	1-4
TAPS 314	Performing Identities	4

TAPS Workshops

TAPS 371	Performance Making ¹	4
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.

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

Second-Year Qualifying Exam: The qualifying examination consists of two 20-25 page essays. Each of these essays should demonstrate knowledge of a historical pre-20th century period. Essay topics are chosen in consultation with a faculty adviser. The reading list for each essay must be approved by the end of the first year. These essays should not duplicate any written work from seminars. The Graduate Studies Committee reads and evaluates these essays. The first essay is due in the autumn quarter. Candidates must choose from the following

historical periods: Ancient/Classical, Medieval and Renaissance, and 17th-, 18th-, or early 19th-century. The performance project is completed in the winter quarter of the second year, and supervised by one or more faculty members. Faculty work with the student throughout autumn and winter quarters on the production, and attend a combination of dress rehearsals or final performances as part of the evaluation. After the performance, the student participates in a *viva voce*, or talk-back, with the supervising faculty. Students register for TAPS 376 Projects in Performance for 4 units while completing their 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>).