



# Summer Arts intensive

SEPTEMBER 1–15, 2009



- 15 Days**
- 6 Intensive Arts Courses**
- 1 Guest Artist**

and a community of students who share your passion for creativity!

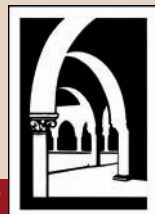
For students who will be Juniors, Seniors or Co-terms in 2009–2010.

Apply online at  
[artsintensive.stanford.edu](http://artsintensive.stanford.edu)

DEADLINE:  
**April 14, 2009**



THE OFFICE OF THE VICE PROVOST FOR UNDERGRADUATE EDUCATION, STANFORD UNIVERSITY



## Overview & Eligibility

The 2009 Arts Intensive courses are:

*Acting*

*Design Thinking & the Art of Innovation*

*Filmmaking*

*Computer Sound Design*

*Set Design*

In addition, there will be a visiting artist workshop in dance led by choreographer/performer, Ralph Lemon.

Each Arts Intensive course will enroll 10–12 students who will receive two units of credit. (Credit will appear on Fall 2009 transcripts). The Arts Intensive courses are taught by Stanford University instructors and Visiting Artist, Ralph Lemon. A description of each course is listed below.

In addition to the faculty leading the courses, Arts Intensive Program Assistants (AIPAs) will work with the instructors and students during the program. Arts Intensive Assistants serve as teaching liaisons and as production assistants for arts projects developed during the course. In addition to class sessions held every weekday during the program, in the evenings students will participate in a lecture demonstration series and other program-wide events.

Students and the Arts Intensive Assistants will live together in a Stanford residence and participate in the classes, field trips, lecture demonstrations, and other course activities. Additional weekend activities will serve to make the Arts Intensive a dynamic immersion into the process of making art in a rich and collaborative community.

Eligible students will have completed at least six academic quarters at Stanford and be in good academic standing. No previous art training is required. Applicants must intend to enroll in the Fall quarter 2009–2010. (Students planning to enroll in Overseas Study and Co-term students are eligible).

### Application Process

Applications are due April 14, 2009 by 5:00 p.m. Applications must be submitted via the web at **artsintensive.stanford.edu**. Course instructors will review and select students for enrollment in their courses. Students may view their application status on the web by May 8, 2009. A waitlist for each course will also be kept, should spaces become available. Students accepted to an Arts Intensive class will be required to complete a registration commitment form by 5:00 p.m. on May 13, 2009.

## Program Cost

The Arts Intensive Program cost is \$1400. This fee covers tuition, room, board, books, field trips and all class-required travel. Through generous support of Stanford donors and friends, all students enrolled in the program will automatically receive an \$800 scholarship. Each student will pay the remaining \$600, which will be included in their university bill. Students are also responsible for travel to campus, phone, network activation fees, class project materials, and other personal expenses.

Financial aid is available to help defray the \$600 program fee; students should indicate interest in financial aid on their application form. (This aid cannot be applied toward personal expenses or travel). The Financial Aid Office will determine eligibility. Financial need will have no bearing on course applications. (Note: We may not be able to consider financial aid requests made after May 5, 2009). If you are eligible, the Financial Aid office has also agreed to replace the portion of expected earnings lost due to participation in the Arts Intensive with either grants or loans depending on your family financial situation. If you are accepted to an Arts Intensive class, contact the Financial Aid Office at [financialaid@stanford.edu](mailto:financialaid@stanford.edu) when you return to campus in September to work out lost earnings replacement.

## Key Arts Intensive Program Dates

|                                     |                              |
|-------------------------------------|------------------------------|
| Application Deadline                | April 14, 2009 at 5 p.m.     |
| Enrollment Status Available Online  | May 6, 2009 after 5 p.m.     |
| Students' Commitment Deadline       | May 13, 2009 at 5 p.m.       |
| Student Arrival Date                | August 31, 2009, noon–5 p.m. |
| Classes begin                       | September 1, 2009 at 9 a.m.  |
| Last Scheduled Class Meeting        | September 15, 2009           |
| Class Final Activities/Presentation | September 16–18, 2009        |

*Note: All Arts Intensive Students and AIPAs move into Assigned Fall Housing on September 11, 8 a.m.–12 noon. Class times on this day will be adjusted to accommodate students.*

## Student Commitment

Students will be required to commit exclusively to the Arts Intensive Program during the program dates September 1 to 15, 2009. (See below for arrival dates & procedures.) Participants cannot work a full or part-time job or travel outside of required class activities during the program. Because of conflicts with required training schedules, RA, ETA/FA, RCC and OV roles preclude participation in the Arts Intensive.

Students who commit to attend and then withdraw will be charged a withdraw fee of \$500 on their university bill.

## Arrival

Students participating in the Arts Intensive must arrive back on campus between noon and 5:00 p.m. on **Monday, August 31, 2009**. An opening convocation will be held that evening and classes will begin the morning of September 1, 2009. The Arts Intensive Program will be in session until Tuesday, September 15, 2009. Students may also be required to attend additional program-wide events scheduled after this date, but not later than Friday, September 18, 2009.

## Visiting Artist Workshop

### Body (Landscape) That Remembers and Forgets—Tracing the Body at Risk

**Instructor: Visiting Artist, Ralph Lemon**

Innovative and acclaimed choreographer, Ralph Lemon, will lead an investigation of the body at risk, in action, and as a cultural/language discussion. This course is non-competitive and appropriate for every level of training and experience. An interdisciplinary enrollment is highly encouraged.



#### Ralph Lemon

received a B.A. in English Literature and Theater Arts from the University of Minnesota in 1975. He was a founding member of The Mixed Blood Theater Company of Minneapolis as well as a member of the Wigman-inspired environment of the

Nancy Hauser Dance Company. In 1979, he moved to New York City and performed with Meredith Monk/The House from 1979–81. He formed Cross Performance/Ralph Lemon Company in 1985, which for ten years performed worldwide as a touring dance ensemble, receiving numerous residencies, commissions and grants as well as critical and popular acclaim. In 1995, Lemon dissolved his touring company and re-conceived Cross Performance, Inc. as an organization dedicated to the creation of new forms of performance and presentation. Cross Performance, Inc. produces performances, films, videos, exhibitions, publications and workshops presented throughout the world. In 2005, Lemon concluded The Geography Trilogy, an international project created over a nine-year span (1995–2004). Since 2005, Lemon has been working on The Walter Project, an ongoing series of works in various art forms that he develops in collaboration with Walter Carter, a 100-year-old African American man who has lived his entire life in Benton, MS.

From 1996–2000, he was an Associate Artist at Yale Repertory Theatre, and in 2002, was a Fellow of the Humanities Council and the program in Theater and Dance, Princeton University. He won a 2004 NYFA Fellowship and was a 2004 Fellow at the Bellagio Study and Conference Center in Italy. In 2004, he was a George A. Miller Endowment Visiting Artist at the Krannert Center and, during the 2005–2006 academic year, an artist-in-residence at Temple University in Philadelphia, PA. Lemon has won numerous awards and distinctions and in 2006 he was selected as one of 50 artists throughout the United States to receive an inaugural United States Artists Fellowship.

## Acting Intensive

Develop physical and language creativity through an exploration of Contemporary and 19th Century play texts

**Instructor: Kay Kostopoulos**

An exploration of language and the process of bringing dramatic literature to life on stage. The focus of this workshop will be on process rather than result. It will give students a substantial introduction to the craft of acting, and reinforce basic concepts for the returning student. All levels welcome. In this workshop students will explore contemporary playwrights, as well as three theatre greats at the turn of the 19th Century. Considered immoral, amoral, and everything in between, these authors wrote plays filled with passion, sexuality, joy, violence, heartbreak and rage.

Required Texts:

- *The Plays of Anton Chekhov*  
a new translation by Paul Schmidt
- *Hedda Gabler*  
Henrik Ibsen, adapted by Jon Robin Baitz
- *A Doll's House*  
Henrik Ibsen, adapted by Frank McGuinness
- *Miss Julie and The Stronger*, August Strindberg,  
new versions by Frank McGuinness



#### Kay Kostopoulos

is an actor and director who coaches theatre and business professionals. Her credits include A.C.T., San Francisco Shakespeare Festival and California Shakespeare Festival, where she also served as Education Director. At Stanford, Kay directs and teaches undergraduate acting, audition, vocal production, and acting pedagogy for graduate students for the Department of Drama, and in the Graduate School of Business. She has taught over 40 Continuing Studies Program (CSP) classes, directed and acted in five CSP projects, and coached and performed voices in CSP's Homer's Odyssey on-line project. She has also acted in four seasons of Stanford Summer Theatre, and is the co-creator and director of the Stanford Interactive Theatre Project in association with the School of Medicine. Kay particularly enjoys nurturing new talent, assisting undergrads in their transition to the professional world, and introducing adult students to the Performing Arts.

## Design Thinking & the Art of Innovation

Explore and practice the fundamentals of design with a team of faculty and artists from the Hasso Plattner Institute of Design at Stanford

**Instructors: Charlotte Burgess-Auburn, Rich Crandall, Carly Geehr and George Kembel**

This hands-on project-based workshop will complement what students learn in their respective departments and prepare them to lead innovation and design thinking in teams at Stanford and in their careers. The first week will include skills-based, experiential modules that will serve as a foundation for week 2 in topics such as improvisation, needfinding, visualization, prototyping, radical collaboration and design communication and storytelling. In the second week students will engage in a series of hands-on exercises and a final project to learn and practice the methodology of design thinking.



### George Kembel

Executive Director,  
Stanford d.school  
Hasso Plattner Institute of  
Design at Stanford

For over ten years in both research and industry environments, George has led the conceptualization, design, and development of new products and technologies. He specializes in the design process, idea generation, concept development, and rapid prototyping. He has built and led successful interdisciplinary teams from 4-person projects to 120-person organizations and has co-founded and built two design-centered corporations: Engaje, a design consulting and product development company; and DoDots, a venture capital funded software technology startup. As a former entrepreneur, George also helped lead new investments for a \$2.5B venture capital firm in Silicon Valley.

George is a co-founder and currently the Executive Director of the d.school. He has taught on subjects ranging from human values and innovation in design to creativity and visual thinking. He has also won national and industry awards for entrepreneurship and excellence in design. George's current design interests include biologically inspired design and design methodologies. He enjoys cooking, swimming, backpacking, flying remote control planes, and travels widely.



### Charlotte Burgess-Auburn

Director of Community,  
Stanford d.school

Pulling together careers in theatrical and editorial production, fine art, educational administration and retail, Charlotte's past projects include adapting and

directing a production of Alice in Wonderland for high-school; building a fountain out of rocks, copper tubing, plaster and lath, glue, and an apollo typewriter; sewing a \$40,000 dress with a team of six people for an opera in Santa Fe; and leading 20 students and faculty from the MIT Media Lab through a week of live demonstrations, press conferences, and parties at the Tokyo Toy Fair. As Director of Community for the d.school, Charlotte fosters community and facilitates communication.



### Rich Crandall

Director of the K-12 Lab,  
Stanford d.school

Rich Crandall was born in Lancaster, Pennsylvania, has a BA in math from Colgate, and an MBA from Stanford. He served as a Teach For America corps member in Oakland. He plans to spend the rest of his life working at the intersection of doing well and doing good.



### Carly Geehr

Designer in Residence 2008-2009  
& Lecturer, Stanford d.school

Carly has been a design thinker her whole life, embodying the "fail early" philosophy to the fullest extent. She received a master's degree in mechanical engineering from Stanford and spent two years as a teaching assistant in the Product Realization Lab: a place where failure in the early stages of product development isn't just encouraged, it's expected. She now brings to the d.school her passion for teaching design, enthusiasm for creation, and eagerness to help students accept that failure early in the design process is often the single greatest source of inspiration.

## Filmmaking

Learn production skills and develop projects in documentary filmmaking

**Instructor: Jamie Meltzer**

This course will introduce students to the fundamentals of filmmaking, using digital video production techniques and a focus on documentary storytelling. Shooting in mini-DV format and editing in Final Cut Pro, the class will explore the process of actualizing ideas in an audio-visual medium from the conceptualization stage through post-production and exhibition. This course is designed for students with little to no experience working in film and video. Examples of narrative, documentary, and experimental work will be screened and analyzed in class, although the final project is limited to documentary in terms of approach.

Each student will acquire hands-on experience in directing, shooting, editing, and sound design, while also working in small partnerships. Critiques of creative work will emphasize the conceptual, aesthetic, and technical aspects of digital video production and visual storytelling.



**Jamie Meltzer**

began his filmmaking career as a news stringer, shooting natural disasters, police chases and fires for the San Francisco Bay Area TV News. *OFF THE CHARTS: THE SONG-POEM STORY*, his documentary feature film debut, was acquired by ITVS/PBS for the series "Independent Lens." The film was broadcast nationally on PBS in February 2003. It has played at festivals worldwide, and throughout rock clubs in the US (paired with such acts as NRBQ, Robbie Fulks, Edith Frost, and Cynthia Plaster Caster.) His latest documentary feature, *Welcome to Nollywood*, investigates the wildly successful Nigerian film industry. It was produced in partnership with the National Black Programming Consortium and aired on PBS in 2008.

## Set Design

Discover how ideas in fine art, architecture, and installation inform the practice of theatre set design

**Instructor: Erik Flatmo**

Discover how ideas in fine art, architecture, and installation inform the practice of theatre set design. Students are taught the traditional techniques of stage scenery design, including basic drafting and model making, and are guided through the process of designing a set for an opera or play. One third of class time is devoted to looking at the work of artists in related fields for inspiration. The list of artists ranges from well-known painters and sculptors to lesser-known fashion photographers and music video directors. Field trips to museums and professional theatre productions are planned. A large portion of class time will be devoted to hands-on projects and assignments.



**Erik Flatmo**

teaches set design in Stanford's Department of Drama and works professionally as a set designer for dance, theatre and opera. His design has been seen at theatres such as A.C.T., California Shakespeare Theatre, Asolo Repertory Theatre (Florida), San Jose Repertory Theatre, Yale Repertory Theatre, South Coast Repertory, Joe Goode Dance and Berkeley Repertory Theatre. In New York, he has worked at Rattlestick Playwrights Theatre, The Kitchen, Danspace Project and Dance Theatre Workshop. He is currently Designer in Residence at San Francisco's Magic Theatre. He has a BA in Architecture from Columbia University and an MFA in Design from Yale University.

## The Sounds of Stanford

Delve into computerized recording, editing and presenting of sound and music at CCRMA

Instructors: Jay Kadis & Guest Artist Xavier Serra

This course will explore the potential of recording and transforming the sounds of our Stanford environment for the creation of new cultural and artistic expression forms. It will combine the discussion of technical aspects of sound processing with its practical use in cultural and artistic productions in the context of the new social network platforms of the Web 2.0.



**Jay Kadis**

is an audio engineer and lecturer at the Center for Computer Research in Music and Acoustics (CCRMA) at Stanford University, where he teaches courses in sound recording. Jay holds Bachelor (1971) and Master's (1978) degrees in Biological Science from California State University at Hayward. He worked as a Research Assistant in the Department of Neurology at Stanford Medical School before moving to CCRMA in 1988. His educational background includes study of computer programming and electrical engineering as well as cellular neurophysiology. Jay has also been a performing musician since his high school days and built a home studio to accommodate his interest in sound recording. He has recorded dozens of albums including many different styles from early music to rock and is interested in the technology underlying the recording process as well as its application to diverse musical experiences made possible through analog and digital recording. Jay has co-authored numerous scientific papers in the fields of neuroscience and recording technology. He is writing a book on the science of sound recording.



**Xavier Serra**

is the head of the Music Technology Group of the Universitat Pompeu Fabra in Barcelona. After a multidisciplinary academic education he obtained a Ph.D. in Computer Music from Stanford University in 1989 with a dissertation on the spectral processing of musical sounds that is considered a key reference in the field. His research interests cover the understanding, modeling and generation of musical signals by computational means, with a balance between basic and applied research and approaches from both scientific/technological and humanistic/artistic disciplines. Dr. Serra is very active in promoting initiatives in the field of Sound and Music Computing at the local and international levels, being editor and reviewer of a number of journals, conferences and research programs of the European Commission, and also giving lectures on current and future challenges of the field. He is the principal investigator of more than 15 major research projects funded by public and private institutions, the author of 31 patents and of more than 50 research publications. Dr. Serra has been teaching in the summer workshops of the Stanford's Center for Computer Research in Music and Acoustics since 1990.

**For more information:**  
[artsintensive@stanford.edu](mailto:artsintensive@stanford.edu)

Visiting Artist Ralph Lemon will teach two courses in Fall quarter 2009.

*The Nature of Individual Art Practice*

*Conversing Across Dance History:  
Modern and Post Modern Dance Traces  
& Ralph Lemon*

He will also be featured in a series of public events in a quarter-long residency at Stanford 2009.

**For More Information:**

visit <http://artsintensive.stanford.edu>  
or contact [artsintensive@stanford.edu](mailto:artsintensive@stanford.edu)

**Arts Intensive  
Sweet Hall  
590 Escondido Mall  
Stanford University  
Stanford, CA 94305-3091**

