

DANCE (DANCE)

DANCE 1. Contemporary Modern I: Liquid Flow. 1 Unit.

Students in Liquid Flow will participate in a dance and movement class that 1) teaches the fundamentals of dance technique, and 2) addresses the way that you already dance in the world. Through discovering your own DIY movement signature and being aware of one another's dance, motion, and energy in space, we will transform the way that we move and connect to one another to inhabit flow states from the dance studio, into everyday life, and ultimately onto the stage. Accompanied by contemporary and live music, Students will develop articulation, flexibility and "grace", learn contemporary and classic dance vocabulary, gain freedom dancing with others and mine dance's potential for social transformation and connection. 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.

DANCE 100. Dance, Movement and Medicine: Immersion in Dance for PD. 1-2 Unit.

Combining actual dancing with medical research, this Cardinal Course investigates the dynamic complementary relationship between two practices, medicine and dance, through the lens of Parkinson's disease (PD), a progressive neurological disease that manifests a range of movement disorders. "Dance for PD" is an innovative approach to dancing –and to teaching dance –for those challenged by PD. Course format consists of: 1. Weekly Lecture/Seminar Presentation: Partial list of instructors include Ms. Frank, Dr. Bronte-Stewart and other Stanford medical experts & research scientists, David Leventhal (Director, "Dance for PD") and Bay Area "Dance for PD" certified master teachers, filmmaker Dave Iverson, Damara Ganley, and acclaimed choreographers Joe Goode, Alex Ketley, Judith Smith (AXIS Dance). 2. Weekly Dance Class: Stanford students will fully participate as dancers, and creative partners, in the Stanford Neuroscience Health Center's ongoing "Dance for Parkinson's" community dance class for people with PD. This Community Engaged Learning component provides opportunity to engage meaningfully with people in the PD community. Dancing together weekly, students will experience firsthand the embodied signature values of "Dance for PD" classes: full inclusion, embodied presence, aesthetic and expressive opportunity for creative engagement, and community-building in action. A weekly debriefing session within Friday's class time will allow students to integrate seminar material with their movement experiences. **NO PRE-REQUISITES:** No prior dance experience required. Beginners are welcome. Same as: NENS 222

DANCE 102. Musical Theater Dance Styles. 1 Unit.

Students will be able to demonstrate period specificity, character of style through learning different musical theater dances from the early 20th C. to the present. ALL students will participate in an end of quarter showing of the choreography developed and composed in class. Class will be supplemented with the occasional guest, DJ accompaniment and video viewing. Same as: MUSIC 184E

DANCE 104. Duets Project. 1 Unit.

Deepen partnering & rehearsal skills by learning contemporary duets from the repertory of acclaimed choreographers, some set by the choreographers themselves. Rehearsals culminate in an informal open performance. Expect different partners throughout the quarter; roles not gender-specific. Dances will vary highly in movement content, tone, form, ranging from uninflected to dramatic to humorous; from sparse to dense; from relatively simple to technically difficult. Each work requires a different approach and skill set. Exploring and cultivating these skills ç i.e., physical intention and agreement, weight-sharing and -bearing, breath phrasing, spatial awareness, kinetic problem-solving – will help you dance eloquently and make you into a strong and versatile performer. Intermediate level, or permission of the instructor.

DANCE 105R. Contemporary Choreography: Choreographic Realization Project. 1 Unit.

Choreographic Realization Project will focus on the creation of a choreographic work created collaboratively between participating students and the instructor. Student dancers with all levels of choreographic experience will be invited to work in tandem with the instructor on the creation of rigorous and detailed movement statements as material for the larger group work. The course will function both as an introduction to choreographic methods and tools as well as an experiential investigation of collaborative processes. The course will culminate in an informal public showing on the final class day. Dancers of all levels and movement backgrounds are welcome.

DANCE 106I. Stanford Dance Community: Inter-Style Choreography Workshop. 1-2 Unit.

Designed for adventurous dancers, choreographers and student dance team leaders across Stanford campus. Students will explore a multiplicity of dance styles presented both by peer choreographers, as well as professionals in the field, to create a community of dancers who want to experiment and innovate within their form. The emphasis of the class is on individual growth as a dancer and dance maker through exposure to new and unfamiliar styles. Student dance team leaders and dancers with a strong interest in both choreography and learning different forms are highly encouraged to attend. Interested participants encouraged but not required to contact instructor, Aleta Hayes: ahayes1@stanford.edu. Course will consist of weekly choreography master classes taught by peers, composition intensives facilitated by the instructor, and guest professional master classes, not represented by the class participants. Same as: AFRICAAM 106I

DANCE 108. Hip Hop Choreography: Hip Hop Meets Broadway. 1 Unit.

What happens when Hip Hop meets "Fosse", "Aida", "Dream Girls" and "In the Heights"? The most amazing collaboration of Hip Hop styles adapted to some of the most memorable Broadway Productions. This 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 109. Choreography: Strategies to Building Movement, Dance, and Time Based Art. 2 Units.

A class for students interested in contemporary methods of devising movement for performance. At the forefront of current dance culture hybridity has become the new normal, with movement blended from everyday actions, classical forms, hip-hop, and beyond. The body as a vehicle for expression is an ever expanding landscape and the class will focus on the plethora of ways movement can be derived including; the many ways improvisation can engender movement, how systemic approaches to performance can enhance a creators understanding of the body in space, the ways chaos and ugliness can redefine our notions of beauty, and how environment, sound, music, and context can inform our physical sensibilities. The class is open to all students from any movement background or those new to dance with a curiosity about how the body can be a vibrant and multifaceted artistic tool. For more information please contact choreographer and lecturer Alex Ketley at aketley@stanford.edu.

DANCE 11. Introduction to Dance Studies. 4 Units.

This class is an introduction to dance studies and the complex meanings bodily performances carry both onstage and off. Using critical frames drawn from dance criticism, history and ethnography and performance studies, and readings from cultural studies, dance, theater and critical theory, the class explores how performing bodies make meanings. We will read theoretical and historical texts and recorded dance as a means of developing tools for viewing and analyzing dance and understanding its place in larger social, cultural, and political structures. Special attention will be given to new turns in queer and feminist dance studies. TAPS 11 has been certified to fulfill the Writing in the Major (WIM) requirement. Same as: TAPS 11

DANCE 114. Movement for Actors/Acting for Dancers: Techniques for the Contemporary Performer. 1 Unit.

Designed for the performing artist in the contemporary theatrical environment, this class will expose students to various training modalities from contemporary dance, popular dance styles, physical theater, musical theater, Greek theater and other somatic techniques. Students will undertake various practices such as, but not limited to: Viewpoints, Laban, Gaga, Butoh and Grotowski in a workshop format. Other activities include creating studies from widely sourced prompts as given by the instructor and developing a personal performance preparation playbook. The course will include special guests from the TAPS faculty in Dance, Theater and Performance. In an age where the triple threat performer is in high demand, and movement, text, narrative, production and space are not necessarily treated hierarchically, the well-rounded performer will be better equipped to handle current multi-genre stages. While all levels are welcomed, the committed dance and/or theater student is especially encouraged to apply. Questions? Contact: Aleta Hayes (ahayes1@stanford.edu).

DANCE 118. Developing Creativity In Dance. 1 Unit.

This introductory course explores the creative process in dance. Two fields will constantly overlap and feed into each other. One is the Creative Process, with dozens of tips and suggestions which will be useful in your other work beyond dance, and the other is the Art of Choreography. Processes will include design by analogy, musicality, effective use of contrast, intuitive leaps, creation by accident, lateral thinking, overcoming creative blocks, and stress reduction to relax into a more creative state of mind. This will be an online course; students must have this time slot available for Zoom participatory sessions. Class sessions will alternate between theory and practice, with student choreographies submitted and discussed within an encouraging, supportive group of new creators. Previous dance experience is not required to take this course.

DANCE 119. Special Topics: Dance, Architecture, Technology. 1 Unit.

DANCE 119 Special Topics courses feature the annual Mohr Visiting Artist. The Mohr Visiting Artist program brings acclaimed and emerging artists to campus for a one-term period to teach a credited course and provide a presentation, exhibition or performance for the Stanford community and the public. In Winter 2018-19, Mohr Visiting Artist Jonah Bokaer, a celebrated international choreographer, will address his work which expands on the movement lineage of both Merce Cunningham, and Robert Wilson. Bokaer is a Co-Founder of CPR - Center for Performance Research in New York City.

DANCE 123. Choreography: Hot Mess & Deliberate Failure as Practice. 2 Units.

A dance class in how we become the worst dancer possible. The foundation of this class has many parts. One is that, in almost every respect the way we gain insight into anything is to understand more clearly its polarity. As a class we purposely explore chaos, failure, and "bad" dancing, with the hope that then we will have a greater chance to understand and refine our personal notions around beauty. The class also acknowledges that creativity is at times born from the loss of control. Instead of looking at this idea obliquely, Hot Mess looks at this directly by having dancers confront a number of movement and vocal prompts that are literally impossible to execute in any good way. This class embraces and celebrates destabilization, with all the exuberance, fear, and learning that can happen when we accept and practice being lost.

DANCE 128. Roots Modern Experience - Mixed Level. 1 Unit.

In this course students will be introduced to a series of Afro-contemporary dance warm ups and dance combinations that are drawn from a broad range of modern dance techniques, somatic practices and dance traditions of the African diaspora with a particular focus on Afro Brazilian, Afro Cuban and Haitian dance forms. Our study of these dance disciplines will inform the movement vocabulary, technical training, class discussions, and choreography we experience in this course. Students will learn more about the dances and rhythms for the Orishas of Brazil and Cuba, and the Loa of Haiti with an additional focus on other African diaspora dance forms such as, Cuban Haitian, Palo, Samba and Samba-Reggae. Dance combinations will consist of dynamic movement patterns that condition the body for strength, flexibility, endurance, musicality and coordination. Through this approach to our warm ups and class choreography, we will deepen our analysis and understanding of how African diaspora movement traditions are inherently embedded in many expressions of the broadly termed form known as contemporary dance. Same as: AFRICAAM 128

DANCE 131. Beginning/Intermediate Ballet. 1 Unit.

Structured studio practice reviewing the basics of ballet technique including posture, placement, the foundation steps and ballet terms, and progressing to more complex positions and combination of steps. Emphasis is placed on improving forms, developing coordination and connectivity, securing balance, increasing strength, flexibility, sense of lines, and sensitivity to rhythm and music.

DANCE 132. Ballet Technique & Classical Variations. 1 Unit.

For Intermediate/Advanced Students. Structured studio practice reviewing the basics of ballet technique including posture, placement, the foundation steps and ballet terms, and progressing to more complex positions and combination of steps. Emphasis is placed on improving forms, developing coordination and connectivity, securing balance, increasing strength, flexibility, sense of lines, and sensitivity to rhythm and music and as well as learning the variations from existing ballets: Sleeping Beauty, Swan Lake, Paquita (just to name a few).

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. Contemporary Modern II. 1 Unit.

This intermediate level course will cover fundamental principles underlying the evolving style of modern/contemporary dance both technical and artistic in nature. Students will perform creative and technical exercises that develop strength, flexibility, musicality, increased range of motion, functional efficiency, and performance quality as a means towards developing more, efficient, expressive, and communicative bodies. The contemporary technique taught in this class prepares the student to perform with clarity and artistry, and with deeper anatomical knowledge and connectivity.

DANCE 141. Contemporary Modern III. 1 Unit.

This advanced level technique course will cover the fundamental principles underlying modern/contemporary dance both technical and artistic in nature. Students will perform technical exercises that develop functional efficiency, strength, flexibility, musicality, range of motion and performance quality as a means towards honing their own artistic expression and physicality. More advanced concepts such as qualitative versatility, phrasing awareness, innovative physical decision-making, and attention to performance will be explored in greater depth. The contemporary technique taught in this class prepares the student to perform with clarity and artistry, and with deeper anatomical knowledge and connectivity. Short written reflections and concert attendance will supplement studio work. May be repeated for credit.

DANCE 142. Intermediate/Advanced Contemporary Dance Technique. 1 Unit.

This intermediate/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 intermediate/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 an intermediate/advanced level to enroll. Studio practice will be supplemented by readings, video viewing, concert attendance, and participation in special workshops with guest artists. Though Cunningham-based dance technique is particularly well-suited to dancers with prior training in ballet, dancers with prior training in all forms of dance are welcome and strongly encouraged to enroll. 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. Many students are taken from the waiting list. If the class is filled, register to get on the waitlist.

DANCE 147. Social Dance History: Living Traditions of Swing. 1 Unit.

A survey of 110 years of American swing dancing, as one form evolved into the next. Adapted to online Zoom format so that individuals can take the course without a partner. Swing dances will include the Texas Tommy, 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, with tips for partnering, improvisation and personal creativity. This will be an online Zoom course; students must have this time slot available for Zoom participatory sessions. Previous dance experience is not required to take this course.

DANCE 148. Ballet II. 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.

DANCE 149. Ballet III. 1 Unit.

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 153D. Creative Research for Artists. 1-2 Unit.

This generative lab is dedicated to juniors and seniors in Comparative Studies in Race and Ethnicity, African and African American Studies, or related fields in the arts who are pursuing an advanced creative honors thesis or capstone project around questions of identity, diversity and aesthetics. Students sharpen methodologies, get feedback on works in progress, and make formidable connections between their academic and artistic pursuits.

Same as: CSRE 153D

DANCE 156. Social Dance III. 1 Unit.

Intermediate non-competitive social ballroom dance. Intermediate/advanced waltz variations, redowa and Bohemian National Polka are followed by intermediate/advanced tango, cha-cha, salsa and bachata. 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. Many students are taken from the waiting list. If the class is filled, register to get on the waitlist.

DANCE 160J. Conjure Art 101: Performances of Ritual, Spirituality and Decolonial Black Feminist Magic. 2 Units.

Conjure Art is a movement and embodied practice course looking at the work and techniques of artists of color who utilize spirituality and ritual practices in their art making and performance work to evoke social change. In this course we will discuss the work of artists who bring spiritual ritual in their art making while addressing issues of spiritual accountability and cultural appropriation. Throughout the quarter we will welcome guest artists who make work along these lines, while exploring movement, writing, singing and visual art making. This class will culminate in a performance ritual co-created by students and instructor.

Same as: AFRICAAM 160J, CSRE 160J

DANCE 160M. Introduction to Representations of the Middle East in Dance, Performance, & Popular Culture. 3-4 Units.

This course will introduce students to the ways in which the Middle East has been represented and performed by/in the 'West' through dance, performance, and popular culture in both historical and contemporary contexts. A brief look through today's media sources exposes a wide range of racialized and gendered representations of the Middle East that shape the way the world imagines the Middle East to be. As postcolonial theorist Edward Said explains, the framework we call Orientalism establishes the ontological character of the Orient and the Oriental as inherently 'Other'. Starting with 19th century colonialism and continuing into the post-9/11 era, this course will trace the Western production, circulation, and consumption of representations of the Middle East as 'Other' in relation to global geopolitics. We will further examine dance forms produced in mid-twentieth century Iran and Egypt, with particular attention to nation-state building and constructions of gender. Finally, we will examine artistic productions and practices from the Middle East and Middle Eastern diasporic communities that respond to colonialism, war, displacement, secularism, and Euro-American Empire. Using dance studies, postcolonial feminist, and critical race theoretical frameworks, we will consider the gender, racial, political, and cultural implications of selected performance works and practices in order to analyze how bodies produce meaning in dance, performance art, theater, film, photography, and new media. Students will engage in multiple modes of learning; the course will include lectures, engaged group discussions, viewing of live and recorded performance, embodied participation in dance practice, student oral presentations, and a variety of writing exercises. Course assignments will culminate in a final research project related to class themes and methods.

Same as: CSRE 160M, FEMGEN 160M, TAPS 160M

DANCE 161D. Introduction to Dance Studies: Dancing Across Stages, Clubs, Screens, and Borders. 3-4 Units.

This introduction to dance studies course explores dance practice and performance as means for producing cultural meaning. Through theoretical and historical texts and viewing live and recorded dance, we will develop tools for analyzing dance and understanding its place in social, cultural, and political structures. This uses dance and choreography as a lens to more deeply understand a wide range of identity and cultural formations, such as gender, race, sexuality, (dis)ability, (trans)nationality, and empire. We will analyze dancing bodies that move across stages, dance clubs, film screens, and border zones. We will examine dance from diverse locales and time periods including ballet, modern and contemporary dance, contact improvisation, folkloric dance, burlesque, street dance, queer club dance, drag performance, music videos, TV dance competitions, and intermedia/new media performance. In addition to providing theoretical and methodological grounding in dance studies, this course develops performance analysis skills and hones the ability to write critically and skillfully about dance. No previous experience in dance is necessary to successfully complete the course. Same as: CSRE 61, FEMGEN 161D, TAPS 161D

DANCE 161P. Dance and the Politics of Movement. 4 Units.

This course examines how the dancing body has been viewed, exhibited, analyzed, and interpreted from the late nineteenth century to the present. We will discuss how ideologies about race, gender, and sexual orientation are mapped onto the body, as well as investigate the body's place in discourses on religion, health, war, performance, and consumer culture. We will explore how people create meaning through dance and how dance, in turn, shapes social norms, political institutions, and cultural practices. The course's structure challenges the Western/non-Western binary by comparing dance forms across the globe. Same as: LIFE 161P, TAPS 161P, TAPS 361P

DANCE 162L. Latin/x America in Motion: An Introduction to Dance Studies. 3-4 Units.

This course introduces students to the field of Dance Studies by examining the histories of Latin American and Caribbean dances and their relationship to developing notions of race and nation in the Americas. We will study the historical emergence and transformation of indigeneity, blackness, whiteness, and Latin/@/x and consider how dance practices interacted with these identifications. No prior experience with Dance or Latin America and the Caribbean necessary. Same as: CHILATST 162, CSRE 162D, TAPS 162L, TAPS 262L

DANCE 162V. Advanced Research in Black Performing Arts. 1 Unit.

What is the history of Committee for Black Performing Arts (CBPA)? How did it come into being and how do we carry/re-member the legacy forward and into the future? In this course students will engage in the research and archiving process as we dig into the history of CBPA on the eve of its 50th anniversary. Activities will include, digitizing and cataloguing film, video and documents, conducting interviews with former students and professors of CBPA, and guest lecturers with professional archivists. Same as: CSRE 162V

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

A survey of movement and historical dance from the past five centuries to today, with the technique and general department that is distinctive to each era. Historic dances will include the Galliard, Pavan, Minuet, Waltz, Tango, Jazz Age and Swing Era dances, through today's social dance forms. The course will include techniques for historical dance reconstruction, with students creating their own dance reconstructions. This course will culminate by utilizing the understanding of five centuries of dance evolution to envision a better, more evolved, future of social dance forms. This will be an online Zoom course; students must have this time slot available for Zoom participatory sessions. Previous dance experience is not required to take this course.

DANCE 16AX. ReVIVAL: A Site-Specific, Multi media Dance Theater Production. 2 Units.

ReVIVAL: November 14-16, 2019 at Roble Studio Theater. Stanford Artist in Residence Amara Tabor-Smith leads the creation of a site-specific, multi media, dance theater work titled, ReVIVAL. ReVIVAL is a survival research performance work that is launched from the history of the student activism that took place on the Stanford Campus in the late 1960s, and has a particular focus on the student actions that led to the founding of the Committee on Black Performing Arts (CBPA). During the three week intensive, students will engage in a researched creative process which includes daily movement classes rooted in Afro-contemporary dance and improvisation techniques, theater training practices, and mining the Stanford archives: this will be the foundation for the creation of text and choreography. The question that each student will begin the process with is What parts of history do you/we choose to recall, remember, recreate and re-invent in order to carry us forward repaired, restored and revived? Students enrolled in this Arts Intensive course are expected to continue into the fall quarter culminating in the premiere of ReVIVAL the weekend of November 14-16.

DANCE 190. Special Research. 1-5 Unit.

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

DANCE 196. Dancing Black: Embodying the African Diaspora in the United States and the Caribbean. 4 Units.

What does it mean to dance black? How can studying comparative dance practices across the United States and the Caribbean expose continuities and differences in African diaspora experience? How can we draw strategies from black performance to inform our current movements for social change? This class will explore how dance and writing about performance have shaped notions of what it means to identify or be marked as an African diaspora subject. From the ring shouts of captive Africans to the 20th-century concert dance stage, from New York queer ballroom culture to Tiktok fads, this class will expose students to both historical and ethnographic methods for using dance to study the formation of black community in the New World. Looking beyond the surface of skin, we'll explore how race is experienced in muscle and flesh, and how black performers have historically taken advantage of or disavowed racialized ideas of how they can/should move. We will read theories of diaspora, queer of color critique and black feminist theory, and performance theory. We will search for the common questions and conversations about embodiment, the spectator's gaze, and black belonging that run through all three disciplines. Students will be required to do some movement research (through accessible, at-home dance practice), write weekly journals, and complete short essay projects. Students develop will skills for writing, speaking, and making performance to explore the intersections between race, sexuality, and dance.

Same as: AFRICAAM 196, TAPS 196, TAPS 396

DANCE 197. Dance in Prison: The Arts, Juvenile Justice, and Rehabilitation in America. 3 Units.

This class uses the lens of performance, and particularly dance, to explore the aesthetic, cultural, historical, and legal issues in the lives of incarcerated youth. In the process students gain an understanding of incarceration and its cultural dimensions. Class readings and discussions foreground the legal and social contexts surrounding prisons in the U.S., Particular attention will be paid to the nexus of art, community, and social action, and how dance might be used to study the performing arts effects on self-construction, perception, experiences of embodiment, and social control for incarcerated teenagers. The class includes guest speakers who bring important perspectives on criminal justice including returned citizens, a juvenile justice attorney, a restorative conferencing facilitator and a dancer who teaches women in prison to be their own dance instructors.

Same as: AMSTUD 197, TAPS 197

DANCE 2. Introduction to Dance & Movement: Afro Flows. 1 Unit.

Students in Afro Flows will focus on fundamentals of contemporary dance, gain fluid movement in everyday life and develop a rhythmic sensibility. This class invites participants to be more expressive and spontaneous in their movement choices. In addition to set movement warm ups, students will also learn footwork from different traditions, including tap and current social dance styles to expand their dance vocabulary. Through this approach and live percussion, students will discover their own natural rhythmic capability, as well as learn to attune with the environment and with others. No previous experience required. Questions? Contact: Aleta Hayes (ahayes1@stanford.edu).

DANCE 25. Studio to Stage: Student Choreography Projects. 1 Unit.

Make your own dance! In Studio-to-Stage, student choreographers propose, develop, rehearse, and perform their own dances under the close guidance of a faculty mentor. Together, mentor and dance maker discover rehearsal processes that will support and realize the proposed work, including movement investigation, music/sound choices, costuming, and lighting. The course culminates in a group concert showing. Dance is broadly defined as any intentional movement, including fusion forms and innovation. Dance makers of all levels, styles, and training backgrounds are strongly encouraged to enroll. Concert format, logistics, and level of theatrical production will be determined by the collective ambition and imagination of the participants. TAPS will provide some technical support towards the culminating showing of works.

DANCE 27. Faculty Choreography. 1-2 Unit.

Creation, rehearsal, performance of faculty choreography. For detailed project descriptions and full rehearsal/performance schedules, contact instructors directly. Students enrolled in Aut 2019-20 will participate in Revival with Amara Smith. For students enrolled in Spring 19-20, the course description is below: In online Zoom work sessions, project participants will create together a Phrase Bank for the Future, contributing to, and drawing from, a growing Google account of shared phrase material. Our focus will be on shared movement invention and development. That large growing bank of fragments and phrases will provide source material to create solos. By the end of the term, we will have created a Phrase Bank together, as well as a video-recorded solo line for and by each dancer. All this material will be available for a future site-specific live dance performance at the Anderson Collection Museum, exact date tbd/tba, but likely Autumn 2020.

DANCE 29. Roots Modern I. 1 Unit.

In this course students will be introduced to a series of contemporary dance warm ups and dance combinations that are drawn from a broad range of modern dance techniques, somatic practices and dance traditions of the African diaspora with a particular focus on Afro Brazilian, Afro Cuban and Haitian dance forms. No prior dance experience is required. Each class will be comprised of a series of warm up exercises and fun dance combinations that express the connection between western contemporary technique with dance traditions of the African diaspora. Dance combinations will consist of dynamic movement patterns that condition the body for strength, flexibility, endurance, musicality and coordination. Through these exercises students learn how to become expressive and dynamic movers and gain a deeper appreciation of the multiple expressions of what is known as contemporary or modern dance.

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.

DANCE 30. Contemporary Choreography: Chocolate Heads Performance Project. 2 Units.

The Chocolate Heads Movement Band attracts dancers and beginner movers from diverse dance styles and cultures (Hip-Hop to Contemporary, Skateboarding to Wushu). Students participate in the dance-making/remix process, alongside storytellers, musicians, visual artists, and filmmakers, to co-design a multimedia production. Autumn 2020, we will pioneer the visceral in the virtual to create a gestural portrait of a brilliant artistic community. Where are you in the world? Imagine moving through a sensorial landscape while traveling in place. What personal passion will drive your exploration? Audition: Tuesday (9/15) during class. Callbacks and Alternate Audition: Thursday (9/17), with instructor permission. Dancers, interdisciplinarians, and artists of all stripes are encouraged to contact the instructor, ahayes1@stanford.edu. Same as: AFRICAAM 37

DANCE 30S. Contemporary Choreography: Chocolate Heads On-Screen: Dance and Video Project. 2 Units.

Cinematography plus choreography equals Screendance. Now, all dance is screendance. Think of your favorite youtube videos, tik toks, and all your favorite movie musicals. This is your chance to star in a Chocolate Heads film production. During Fall quarter, the Chocolate Heads Movement Band conducted a series of dance and film experiments at home, that culminated in a fantastic Zoom Dance called 'Traveling in Place'. We started in our own homespaces, came together virtually, and made magic. If you'd like to see what we did in the fall, visit the Chocolate Heads Youtube channel: <https://www.youtube.com/watch?v=ykDVLai-c2s> Our goal is to cultivate the talents of all dancers through teamwork to touch, move, and inspire the audience. We will be partnering with the Stanford Doc Film Program, featuring guest workshops on storytelling through motion and film. We'll ultimately come together as a dance & filmmaking posse to create a screendance with both live and virtual elements. Be one of the brilliant dancers and choreographers who are shaping dance, art and video, integrating different dance styles and cultures, to unite the world.

DANCE 3SI. Bollywood Balle Balle. 1 Unit.

This is a survey course of Bollywood dance styles throughout history, with particular focus on the modern filmi dance. Throughout the course, students will learn the history and context of particular dance styles through discussions of integration with popular Indian cinema.

DANCE 45. Dance Improvisation from Freestyle to Hip Hop. 1-2 Unit.

This class is an arena for physical and artistic exploration to fire the imagination of dance improvisers, cultivate sensation and perception within and without studio practice and to promote interactive intelligence. Students will learn to harness and transform habitual movement patterns and dance trainings as resources for new ways of moving: expand their awareness of being a part of a bigger picture, while being attentive to everything all at once: and to use visual, aural and kinesthetic responses to convert those impulses into artistic material. Class will be accompanied by live and recorded music and include weekly jam sessions. Open to students from all dance, movement, athletic backgrounds and skill levels. Beginners welcome.

Same as: AFRICAAM 45

DANCE 46. Social Dance I. 1 Unit.

Introduction to non-competitive social ballroom dance. Adapted to online Zoom format so that individuals can take the course without a partner. The social dances found in today's popular culture include 3 kinds of swing, 3 forms of waltz, tango, salsa, bachata, 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 will enable students to dance with partners whose experience comes from any dance tradition. Many students are taken from the waiting list. If the class is filled, register to get on the waitlist.

DANCE 48. Ballet I: Introduction to 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.

Each day Ketley will develop a new phrase of choreography with the students and use this as the platform for investigation. Consistent lines of inquiry include; sculpting with the body as an emotional, instinctual, and graphic landscape, how the fracturing and the complication of strands of information can feel generative of new ways of moving, discussions around how our use of time is directly correlated to our sense of presence, and the multitude of physical colors available to each of us as artists as we expand our curiosity about movement. Classes will be very physical, trusting that much of our knowledge is contained in the body. For questions please e-mail aketley@stanford.edu.

DANCE 58. Hip Hop I: Introduction to Hip Hop. 1 Unit.

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

DANCE 59. Hip-Hop II. 1 Unit.

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

DANCE 71. Introduction to Capoeira: An African Brazilian Art Form. 1 Unit.

Capoeira is an African Brazilian art form that incorporates, dance, music, self-defense and acrobatics. Created by enslaved Africans in Brazil who used this form as a tool for liberation and survival, it has since become a popular art form practiced around the world. In this course students will learn basic movements for both Capoeira Angola and Capoeira Regional, and the history of this rich and physically rigorous art form. Students will learn basic acrobatic skills, be introduced to Capoeira songs, and learn to play rhythms on the drum, pandeiro (tambourine), and the Berimbau – a single stringed bow instrument. This course will be physically rigorous and fun! No previous experience necessary.

Same as: AFRICAAM 71