DANCE 1. Introduction to Contemporary Dance & Movement: 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. nAccompanied 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.

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 are not gender-specific. Dances will vary widely 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 — 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 106. Choreography Project: Dancing, Recollected. 1 Unit.
Collaboratively directed by Ketley and Frank, students will create dance material prompted by weekly interactions with residents of Lytton Gardens Assisted Living Residence. Students will meet twice weekly, once in studio on-campus, and once on-site with Lytton residents. Drawing from interviews and interactions with Lytton residents, students will engage in an evolving rehearsal process including movement score creation, aesthetic discussion, revision with active involvement of the residents, and performance. The course culminates in performance(s) of the dance work for Lytton residents, staff, and families on-site at the end of the quarter.

DANCE 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.

DANCE 107. Disruptive Choreography: Student Choreographers Creating Innovative Work. 1 Unit.
Collaboratively taught by choreographers and Stanford dance faculty Alex Ketley and Diane Frank, this is a body-based investigation and studio class. As a class we will take a conspiratorial approach toward choreographic processes that insure breakthrough moments of innovation as students investigate, create, and eventually perform their own dance works. Both instructors have a wide range of choreographic experience which they will use to guide students through a myriad of approaches they can deploy when devising new dance and physical performance. Pre-requisite: A curiosity about making your own work and diversifying your understanding of movement generation and the infinite possible forms dances can take. Dancers of all genres, training backgrounds, and levels of experience are strongly encouraged to enroll. The quarter of studio exploration work will culminate in a public performance of the created works during the last week of class.

DANCE 108. Hip Hop Meets Broadway. 1 Unit.
What happens when Hip Hop meets “Fosse”, “Aida”, “Dream Girls” and “In the Heights”? The 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. Choreographic Toolkit: Strategies for 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 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 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. nnWinter 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. 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 141. Advanced Contemporary Modern Technique. 2 Units.
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 ballet dance. The partner dances found in today's popular culture include Lindy hop, Viennese waltz, hustle, traveling foxtrot, plus intermediate/advanced levels of cross-step waltz and nightclub two-step. The course continues further tips for great partnering, enhancing creativity, developing personal style, stress reduction, musicality, and the ability to adapt to changing situations. Prerequisite: Dance 46.

DANCE 147. Living Traditions of Swing. 1 Unit.
Swing dancing: the early Lindy of the 1920s; 6- and 8-count Lindy hop, Shag, Big Apple, 1950s Rock 'n' Roll swing, disco Hustle and West Coast Swing. Partnering and improvisation. Swing's crosscultural influences and personal creativity. May be repeated for credit.

DANCE 148. Intermediate Ballet. 1 Unit.
Intermediate Ballet at Stanford is designed for students who have done ballet in their past, but maybe have stepped away from the form for awhile. The class focuses on technique, musicality, vocabulary, coordination and artistic choice. The class looks at ballet as an enduring and vibrant movement system that can be used for classical purposes or as a way to strengthen and diversify the movement vocabulary inherent in other dance forms like modern, hip-hop, or social dancing. Any questions can be directed to Lecturer Alex Ketley at aketley@stanford.edu.

DANCE 149. Advanced Ballet. 2 Units.
Advanced Ballet at Stanford is offered for students who are interested in rigorous, complex, and artistically compelling ballet training. The class focuses on technique, but in the broad sense of how ballet as a movement system can be used for a wide range of dance disciplines. The class honors the historical training legacy that defines classical ballet, but is in no way shackled to that history in an antiquated fashion. The students are encouraged to explore the form as artists, to question its foundations, and find their own sense of agency within classical dance. Students with a strong background in ballet are encouraged to come, but also students with less ballet training are welcome as long as they have an email dialog with the lecturer beforehand. Any questions can be directed to Lecturer Alex Ketley at aketley@stanford.edu.

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

DANCE 160. Performance and History: Rethinking the Ballerina. 4 Units.
The ballerina occupies a unique place in popular imagination as an object of over-determined femininity as well as an emblem of extreme physical accomplishment for the female dancer. This seminar is designed as an investigation into histories of the ballerina as an iconographic symbol and cultural reference point for challenges to political and gender ideals. Through readings, videos, discussions and viewings of live performances this class investigates pivotal works, artists and eras in the global histories of ballet from its origins as a symbol of patronage and power in the 15th century through to its radical experiments as a site of cultural obedience and disobedience in the 20th and 21st centuries. Same as: FEMGEN 160J, TAPS 160J, TAPS 260

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

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

Same as: TAPS 161H

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

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

Same as: TAPS 162H

DANCE 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 Latinx/i/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 archival 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 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 191. Independent Research. 1-18 Unit.

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

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 is 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. Casting by audition/invitation, first week of the quarter. For detailed project descriptions and full rehearsal/performance schedules, contact instructors directly.

DANCE 28. Other Course Offerings.

Dance (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. Chocolate Heads Performance Project: Dance & Intercultural Performance Creation. 2 Units.
Students from diverse dance styles (ballet to hip-hop to contemporary) participate in the dance-making/remix process and collaborate with musicians, visual artists, designers and spoken word artists, to co-create a multidisciplinary finished production and installation. Students of all dance or athletic backgrounds are welcome to audition on Wednesday (9/26) and Monday (10/1) during class time. Visual artists, musicians and dancers may also contact the instructor for further information at ahayes1@stanford.edu.
Same as: AFRICAAM 37

DANCE 351. 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 Improv StratLab: Freestyle Improvisation from Contemporary to Hip Hop & Beyond. 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. The partner dances found in today’s popular culture include 3 kinds of swing, 3 forms of waltz, tango, salsa, cha-cha and nightclub two-step. The course also includes tips for great partnering, enhancing creativity, developing personal style, stress reduction, musicality, and the ability to adapt to changing situations. The emphasis on comfort, partnering and flexibility enables students to dance with partners whose experience comes from any dance tradition.

DANCE 48. Beginning Ballet. 1 Unit.
Fundamentals of ballet technique including posture, placement, the foundation steps, and ballet terms; emphasis on the development of coordination, balance, flexibility, sense of lines, and sensitivity to rhythm and music. May be repeated for credit.

DANCE 50. Contemporary Choreography. 1 Unit.
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. Beginning Hip Hop. 1 Unit.
Steps and styling in one of America’s 21st-century vernacular dance forms. May be repeated for credit.

DANCE 59. Intermediate-Advanced Hip-Hop. 1 Unit.
Steps and styling in one of America’s 21st-century vernacular dance forms. May be repeated for credit.