

## DESCRIPTION OF CURRENT DANCE AND MOVEMENT COURSES

### **TAPS 0310 - Introduction to Dance Techniques, Movement Practices, Devising, and Dance History**

**Julie A Strandberg and Michelle-Bach Coulibaly (on-leave 2019) Sydney Skybetter**

This class is designed to introduce non-dancers to dance and to provide dancers, actors, other artists of all levels, and students in all disciplines with a holistic approach to dance and movement.

In this course students will be introduced:

1. To elements of codified dance techniques including Ballet and those of American Modern Dance innovators such as Martha Graham, Jose Limon, Lester Horton, and Merce Cunningham
2. To Somatic Studies, Mindfulness-Based Stress Reduction (MBSR), Physical Theatre practices including Authentic Movement, Laban Movement Analysis, Butoh, Rasa, Contact Improvisation, Site-Specific and Ensemble Devising.
3. To skills in viewing and writing about dance and performance

Students from this class are prepared to take courses in:

1. Ballet, Modern, Contemporary, Release, Contact Improvisation
2. Acting, Directing, Dramaturgy, Stage Movement, Movement for Actors
3. Devising, Dance Composition, and Choreography
4. History and Theory of Dance and Theatre

*This class may be taken once for credit*

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### **TAPS 0320. Dance Composition: Cultivating Creativity**

**Michelle Bach-Coulibaly (on-leave 2019) - Sydney Skybetter**

Focuses on building the individual's creative voice through work in Somatic Studies, Contemplative Movement, Anatomy, Physiology, Musical Composition, Site-Specific and Installation Art works, Contact Improvisation, and Contemporary Theatrical Movement practices. Principles of devising, co-creating, and teaching are part of the course. Performing original compositions is a culminating experience.

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**TAPS 0330. Mande Dance, Music and Culture**  
**Michelle Bach-Coulibaly (not offered, Fall 2019)**

Mande Dance, Music and Culture explores three distinct life-cycle and celebratory dances from the Bambara, Malinke, Wasalu, Bobo, and Khassonke peoples of Mali, West Africa. Each dance is taught in relationship to relevant oral histories, folklore and contemporary expressions. Emphasis is placed upon building a mindful community of committed thinkers and doers. Attendance at the first class is required. There is an application process for enrollment.

*This class may be taken once for credit*

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**TAPS 0930C The Actor's Instrument: Movement for Actors and Directors**  
**Sarah dAngelo**

Students engage in a process of exploration that centers on the physical relationship of the actor to the physical reality of the stage including light, sound, props and costumes. The course offers a broad spectrum of contemporary, classic and non-western movement theories/approaches to better enhance the actor's ability to be 3-dimensionally present in time and space and to develop skills in the art of non-textually based storytelling and performance. Following each unit of study, students work in groups to create performances based on the theories and methods explored. This class is structured as a survey introduction to a variety of methods and targets beginner level movers to appeal to a range of interests and performance applications. Michelle's work in the cross-over topics, are aimed to intermediate to advanced level movers and offers a deeper interrogation into the methods and techniques.

**In this course students engage in:**

1. **Yin Yoga**- the "quieter" yoga practice that strengthens the joints, connective and fascia tissue network. Poses are held for long periods of time seated or lying down and invite a mindful awareness of the yogi's inner life.
2. **Laban** - introduction to movement efforts and qualities of energy
3. **Rasa Boxes**- introduction to Richard Schechner's method based on Sanskrit performance theory. Exercises investigate the 8 archetypal human emotions through breath, sound and movement.
4. **Viewpoints**- introduction to movement techniques inspired by dancer, Mary Overlie and developed by Theatre director, Anne Bogart. Investigates time and space.
5. **Butoh**-introduction to the Japanese art of dance theatre centered on deconstructing formal dance methods by connecting with the earth, engaging with natural world and the unseen realms.
6. **Boal**-introduction to the Movement-based performance methods created by Brazilian Theatre Director Augusto Boal. Methodologies include techniques found in the Theatre

of the Oppressed and Rainbow of Desire. Aims to deconstruct oppression, engenders community and consensus and views performance as a “rehearsal for life.”

7. **Play (Clown)**- Everything in the world of the clown goes wrong: “head in the clouds feet on the ground.” Play encourages presence, awareness and commentary about everyone and everything.
8. **Unarmed stage combat**- introduction to staging combat moves that don't involve weapons.
9. **Mask Improvisation** -introduction to Theatre director Libby Appel's methods of mask work focusing on creating character through different physical leads in the body and engaging with given circumstances of story.
10. **Neutral Mask**- introduction to Lecoq method that centers on moving the body efficiently.
11. **Action Theatre**- introduction to movement improvisational methods developed by Ruth Zaporah and centers on developing performer presence.
12. **Frantic Assembly's movement methodology** - incorporates specific choreographic sequences that convey relationships and non-text based storytelling.

#### **Students in this course have gone on to:**

1. Further study of movement methodologies introduced in the class
2. Incorporate methods learned in the class into their classroom performances and student-run productions
3. Other movement class offered in TAPS/Dance
4. Other TAPS courses required by the concentration

*This class may be taken once for credit and fulfills a TAPS Theatre Arts concentration requirement*

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#### **TAPS 1000 S01 - Intermediate Dance Sydney Skybetter**

This is an intermediate-level modern dance class that extends and expands movement coursework for students who have taken TAPS 0310 or equivalent dance study. It is intended to challenge students' memory, capacity for rhythmic complexity, and improvisational competence, as well as foster a professional work ethic that can withstand abundant physical, emotional and organizational challenges.

The course will expose students to a variety of movement modalities, including:

- Release Technique
- Bartenieff Movement Fundamentals
- Pilates
- Forsythe Improvisation Technologies

The course will also be visited frequently by nationally renowned guest master teachers, including:

- Kathryn McNamara
- Ali Kenner
- Gina Gibney and Company
- Xan Burley
- Riley Watts
- Shura Baryshnikov
- Rachel Erdos

The course will be undergirded by opportunities to meet professional dancers and choreographers through the Conference for Research on Choreographic Interfaces, held at the Granoff Center, which will coincide with scheduled class times.

By the end of the semester, students will have gained fluency in many contemporary dance techniques and practices, and be prepared for continued study at the intermediate or advanced level.

*This course may be taken once for credit*

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### **TAPS 1281W - Fall: Artists and Scientists as Partners (ASaP): Theory Julie A Strandberg & Rachel Balaban**

This course focuses on current research on and practices in arts and healing, with an emphasis on dance and music for persons with Parkinson's Disease (PD) and Autism Spectrum Disorders (ASD). Course Includes guest lecturers, readings, and field trips. This class provides students in all disciplines with opportunities to explore the connections between the arts and the sciences and to discover their personal journeys towards integrating art and science in their own lives, practices, and future careers. No prior experience in science, dance or music required.

In this course students are introduced to:

1. Research on brain science and neurological disorders
2. Arts programs for persons with neurological disorders and other challenges
3. Methodologies of the sciences, the arts, and the social sciences
4. Medical humanities and the relationship between arts and healing
5. Public policy as it relates to the fields of health and education
6. Design thinking and development of projects that address real-life issues
7. Intermodal/interdisciplinary projects
8. Skills in collaboration

Students from this course have gone on to:

1. Create their own concentrations to integrate art and science
2. Incorporate the arts into their future careers as health practitioners

3. Engage in public policy programs and advocate for social change in the arts, education, and healing
4. Participate in arts programs for people with neurological disorders
5. Become assistants for mixed methods research projects
6. Recommit to and deepen their own artistic practices

**TAPS 1281Z - Spring: Artists and Scientists as Partners (ASaP): Theory to Practice**  
**Julie A Strandberg & Rachel Balaban**

This course focuses on the application of current research in neuroscience, education, narrative medicine, and best practices in the arts for persons with neurological disorders. Through site placements, students provide arts experiences (primarily dance and music) for persons with Parkinson's Disease (PD) and Autism Spectrum Disorders (ASD). The course also includes guest lecturers, readings, curriculum development, analyzing and developing research methodology, ethnographic research, and planning of and participation in a convening of artists, scientists and educators in an intergenerational exploration. Completion of TAPS 1281W highly recommended, but course may be taken with no prior experience in science, dance or music.

In this course students engage in:

1. Curriculum development
2. Teaching diverse populations including the aging and those with neurological disorders, e.g. Parkinson's Disease and Autism Spectrum Disorders
3. Analysis and development of research methodologies
4. Ethnographic research
5. Public policy as it relates to the fields of health and education
6. Design thinking and development of projects that address real-life issues
7. Intermodal/interdisciplinary projects
8. Skills in collaboration
9. Event planning and coordination

Students from this course have gone on to:

1. Create their own concentrations to integrate art and science
2. Incorporate the arts into their future careers as health practitioners
3. Incorporate access to diverse populations into their future careers as artists
4. Engage in public policy programs and advocate for social change in the arts, education, and healing
5. Recommit to and deepen their own artistic practices
6. Work in and/or develop arts programs for people with neurological disorders

*This class may be taken once for credit*

## **TAPS 1310 - Advanced Modern Dance and Contemporary Dance Techniques**

This class is designed for dancers who have attained an intermediate level or above in any dance technique. This course is taught by a rotation of dance faculty and guest artists, so the exact content varies with the specific teacher. Check the course announcement each year for exact content and description.

*Since the content varies each year, this course may be taken 4 times for credit.*

## **TAPS 1310 - Advanced Modern Dance and Contemporary Dance Techniques - Shura Baryshnikov - Fall 2019**

In this course, through technical investigations in both Release Technique and Contact Improvisation (CI), we will focus on articulation of the spine, ease in and out of the floor, breath, textural variation, structural alignment, and range of motion. Through both CI exercises and daily phrase work, we will grow a sophisticated understanding and use of weight, kinetic chains, extension, tonal modulation, and negotiation of disorientation. Accessing the floorwork again and again, we will define progressions that allow for sophisticated plays of suspension, increasing speed, and surprising pathways. The body is always falling, and we begin to understand that our task is to guide it safely from up to down and then to ride our momentum and structural organization from down to up again. That understanding and utilization of momentum is fundamental in both modalities. Ultimately, this class will not only expand students' ability to learn and retain contemporary choreography but will inspire full embodiment and joyful expression, building an appetite for large, expressive movement.

Through this course, students will:

- Develop an advanced understanding of postmodern contemporary movement techniques, with special emphasis on Release Technique and Contact Improvisation (CI)
- Discover how Release Technique and Contact Improvisation can be complementary practices
- Balance advanced technical concepts and themes, somatic awareness, and investigations in improvisation
- Learn to source movement from within and from external stimulus -- aiming to balance the two in one's attention and attunement
- Grow a healthy understanding of touch and the possibilities it offers us for communication with others
- Embrace a rigorous work ethic and support a generous and safe research environment for all participants

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### **TAPS 1320 - Choreography - Not currently offered**

Restructuring of former course to be designed with possible name change.

Adapted former description: *Designed for those who have had some experience in composition and would like to work, under supervision, on making movement pieces for diverse venues and group sizes. Considers sophisticated use of space, dynamics, and music. Further emphasis on viewing and interpreting classic and contemporary works from a choreographic viewpoint. Specific techniques and theories of composition will be studied including.....*

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### **TAPS 1330 - Dance History of the 20th Century**

**Julie A. Strandberg**

This class is designed to introduce dancers, artists in other disciplines, and any students interested in history and political and cultural studies, to dance history from the late 19th century to the early 21st century. In one century, an art form was born and ways of thinking about the body were changed forever as were ideas about the individual's place in the universe

*In many ways the artistic and intellectual history of the 20<sup>th</sup> century can be read in the dance that it produced.” – Thomas Bryson*

In this course students will:

1. Look at traditions of concert dance in The United States of America from 1880-2017 with a focus on the 1920s through the 1990s.
2. Study choreographers; dancers; collaborating artists in other disciplines; educators; impresarios; and dance critics and scholars who played influential roles in the development of American Concert Dance,
3. Study the artistic, socio-political context of dance during that period
4. Design and develop individualized research projects
5. Work in the studio to embody concepts and diverse movement languages; to explore the body as an archive of human movement; to experiment with diverse choreographic methods; and to develop kinesthetic ways of communicating knowledge.

Students from this class are prepared to take courses in:

1. History and Theory of Dance, Theatre, and Other Arts
2. Dance Studies
3. American Studies
4. Cultural and Political Theory
5. Intellectual History
6. Devising, Dance Composition, and Choreography
7. Introductory-to-advanced dance technique classes (level based on previous dance experience)

*This class may be taken once for credit*

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### **TAPS 1340 - Dance Styles**

This class is designed for dancers who have attained an intermediate level in any dance technique who wish to have an intense immersion in a specific dance style. In the past each semester of this course has been devoted to one technique or style, e.g:

- Ballet, Classical Indian Dance, Merce Cunningham, Contact Improvisation, Martha Graham, William Forsythe, Jazz, Bill T. Jones, Jose Limon, Paul Taylor, Musical Theatre, Release, Repertory Etudes by Robert Battle, Carla Maxwell (after Jose Limon), Donald McKayle, and David Parsons

This course is taught by a rotation of dance faculty and guest artists, so the exact content varies with the specific teacher. Check the course announcement each year for exact content and description.

*Since the content varies each year, this course may be taken 4 times for credit.*

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### **TAPS 1340 - Dance Styles - Spring 2018**

**Rachel Erdos**

This course encourages the participants to find their own creative voice through movement. This will happen simultaneously whilst improving their technique. Class will be based around movement exploration exercises, games, physical challenges, different improvisational techniques and set movement material and phrases. This class is suitable for dancers of all levels; actors; and any students interested in exploring dance and movement. In order to enroll for this course a curiosity of movement is needed. The ultimate aim of this course is to gain more confident moving and exploring one's physical presence and to make intelligent, creative movement choices.

In this course students will be introduced to:

1. Movement explorations and tasks based upon different improvisational techniques, visual and emotional stimuli, movement related games and physical challenges.
2. Exercises influenced by formal techniques and current trends, including release technique, Pilates and strength training, contact improvisation, and Gaga technique.
3. Other techniques and skills from physical theatre, theatre, other performing arts, and martial arts.

After taking this course students from this class will:

1. Be more confident in the creation and execution of dance in the studio, and accustomed to pushing themselves outside their comfort zones.



2. Become physically stronger and have more technical and choreographic range
3. Be prepared to take courses in other styles and techniques.
4. Have skills to use when creating their own work or working collaboratively with other choreographers.

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**TAPS 1340 - Dance Styles - Spring 2019**  
**Julie Strandberg**

In this course you will learn dances by four choreographers - Jazz Duet by Danny Buraczeki; Rainbow Etude by Donald McKayle; Parsons Etude by David Parsons; and Limon Etude by Carla Maxwell inspired by the dances of Jose Limon.

**TAPS 1341 - Introduction to Ballet**  
**Patricia Seto-Weiss**

This course is an introduction to basic ballet vocabulary and movement patterns. Students will focus on maintaining correct body alignment while increasing fitness and coordination. No prior ballet experience is necessary for this course. Whether students are dancers, actors, athletes, musicians, or a concentrators in a different field, anyone is welcome to join. Students with prior ballet experience who would like to brush up on basics may take the course as well.

Upon successfully completing this course students will be able to:

1. Understand basic ballet vocabulary, movement principles, and formal organization of a ballet class
2. Execute basic ballet steps properly and with musical accuracy
3. Acquire increased body and spatial awareness
4. Gain physical strength, flexibility and coordination
5. Engage more deeply with ballet, whether as a performer, choreographer, or audience member
6. Gain a deeper appreciation of the art form in the context of the liberal arts

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**TAPS 1342 - Advanced Beginning Ballet**  
**Patricia Seto-Weiss**

This course is designed for students who have some dance background, or who have successfully completed Introduction to Ballet (TAPS 1341). Apart from working on core strength, alignment, and flexibility, students will focus on faster paced movement sequences, and prepare for turns and jumps appropriate for an advanced beginner level.

Upon successfully completing this course students will be able to:

1. Understand advanced beginner ballet vocabulary and movement principles
2. Execute advanced beginner ballet steps properly and with musical accuracy
3. Perform faster paced and longer sets of choreography
4. Gain physical strength, flexibility and coordination

5. Engage more deeply with ballet, whether as a performer, choreographer, or audience member
6. Gain a deeper appreciation of the art form in the context of the liberal arts

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**TAPS 1350-1360 - Dance Performance and Repertory**  
**Julie A Strandberg**

This class is designed for experienced dancers in any dance technique who seek a pre-professional experience within an academic context.

In this course students:

1. Have new works created on them by emerging professional choreographers
2. Are mentored in the creation of their own choreography
3. Have dances set on them from the classical and contemporary repertoire by established choreographers
4. Develop performing skills in diverse theatrical settings
5. Collaborate with the larger dance community on joint artistic projects
6. Participate in local community engagement projects
7. Understand dances within their socio-political/historical/cultural context

Students from this course have gone into the dance field to become:

1. Independent dance artists
2. Dancers in dance companies
3. Choreographers
4. Scholars
5. Educators

*This course earns ½ credit/semester and must be taken for two semesters to get 1 full credit.  
The course may be repeated 8 times for a total of 4 credits*

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**TAPS 1370. New Works/World Traditions**  
**Michelle Bach Coulibaly.**

As an Engaged Scholarship course, New Works develops new dance theater pieces that are rooted in and researched in Mindfulness, Somatic Studies, Mande Dance, Contact Improvisation, Butoh and Contemporary Vernacular dance forms. Guest artists from Japan, China, West Africa, the USA, work alongside local community partners to co-create new theatrical pieces for the concert stage. May be repeated for credit.

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## **TAPS 1390. Contemporary Mande Performance**

**Michelle Bach-Coulibaly**

This course examines current trends in Contemporary Mande Performance as they respond to selected regional music traditions, oral literatures, and embodied practices. Mande traditional dances will be taught alongside their youthful manifestations in Balon'ni, Koteba, Coupe Decale, and Hip-Hop inspired ceremonies. Films, readings, guest lectures and collaborative research projects will help facilitate a deeper understanding of contemporary Mande society and its innovative artistic production. Guest artists from Mali, Cuba, Senegal, Guinea, Burkina Faso and the USA will share their specific traditions and practices.

Each student will:

- A. Work in collaborative research and performance groups in preparation for all embodied tests, quizzes, class presentations, and final exam performances.
- B. Learn three Mande celebratory dances that respond to regional political agendas, agrarian ceremonies, and contemporary social activism.
- C. Musical Genres, Oral Histories, Proverbs, and Current Events will be researched as inspirations for the creation of original performance pieces.

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## **TAPS 1971M: Digital Media & Virtual Performance**

**Sydney Skybetter (TAPS) & Kiri Miller (American Studies // Music)**

This seminar investigates digital media practices at the intersection of virtual and embodied experience, exploring overlapping genres of play, performance, pedagogy, and participatory culture. Topics include digital games, viral videos, online music and dance lessons, and the performative aspects of virtual communities. Theoretical approaches draw on scholarship in performance studies, media studies, ethnomusicology, human-computer interaction studies, gender studies, and critical race theory. We will give equal attention to production, circulation, and reception practices, and consider their contemporary convergence. The course requires critical engagement with a diverse range of media, genres, and cultural contexts, encouraging students to examine and develop their own media practices.

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**TAPS 0360: Viewpoints Technique: the Moving Body in Relation to Time, Space, and Ensemble**  
**Shura Baryshnikov**

This course delves deeply into the Viewpoints as directors Anne Bogart and Tina Landau have adapted and defined them for training performers and generating composition. Viewpoints Technique systematically breaks down elements of time and space, providing a precise language for makers to communicate about dynamic staging and offering performing artists the tools to direct themselves more successfully from within composition. An indispensable practice for ensemble awareness, Viewpoints Technique invites us to break down the binary of the dance artist and theatre artist. All performers can benefit from this rigorous investigation of time and space and the pursuit of cohesive ensemble.

In this course, students will:

- Work with the vocabulary of Viewpoints as a means to explore time and space as it pertains to the work of actors, dancers, movement artists; to use this language for analysis
- Build specificity and virtuosity in choice-making
- Tune ensemble awareness, building the group's ability to compose together
- Explore how Viewpoints can be utilized for the generation of dynamic staging, both with scripted and unscripted work

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