Dance

Director, Division of Performing Arts
• Alan M. MacVey
Chair, Department of Dance
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Undergraduate major: dance (B.A., B.F.A.)
Undergraduate minor: dance
Graduate degree: M.F.A. in dance
Faculty: https://dance.uiowa.edu/people
Website: https://dance.uiowa.edu/

The Department of Dance provides comprehensive training in dance technique, performance, choreography, and theoretical studies while approaching scholarship, creative research, and studio-based training in the framework of a liberal arts education at the Bachelor of Arts, Bachelor of Fine Arts, and Master of Fine Arts levels. Integrating dance studies with the liberal arts and sciences, the dance degree programs promote creative and intellectual growth in an environment that develops young artists and advances the art of dance.

The undergraduate major prepares students for careers as performers, choreographers, and educators as well as for graduate studies in dance and related fields. The M.F.A. curriculum broadens and deepens the knowledge and experience of returning professionals seeking to reenter the field or to secure positions in higher education.

The Department of Dance imparts the values and knowledge necessary to make dance and intelligent moving lifelong practices. Students develop as young artists, creative thinkers, and problem solvers who may further the arts in society in diverse, urgent, and transformational ways.

The department offers up to 10 concerts each year, providing dance students with numerous opportunities to perform and/or to present their choreography; visit the Performance Opportunities web page. The department's annual Dance Gala on campus, performed by dance students, presents original faculty choreography as well as work by a special distinguished guest artist. Dancers in Company, the department's student repertory company, performs across Iowa and surrounding states.

All dance faculty members regularly present and/or publish their choreography or scholarship nationally and internationally. Students have ample opportunities to work with faculty on their creative and/or scholarly research. Periodic master classes with noted guest teachers, choreographers, and touring companies introduce students to contemporary artists and provide opportunities for professionalization and networking.

Students have the opportunity to earn a major in dance and a second major in another of the University's colleges, or in one of the other units within the division—music or theatre arts. The dance faculty supports students pursuing a second major with the understanding that supplemental studies, in addition to a degree in dance, is preparation for a wide range of professional careers in fields such as arts administration and production, education, the health sciences, law, and engineering.

The department is one of the academic units in the Division of Performing Arts.

Programs

Undergraduate Programs of Study

Majors
• Major in Dance (Bachelor of Arts)
• Major in Dance (Bachelor of Fine Arts)

Minor
• Minor in Dance

Graduate Program of Study

Major
• Master of Fine Arts in Dance

Facilities

The Department of Dance houses six technique studios, a movement training lab, a media classroom and library, a media laboratory, an audio recording laboratory, and its own 240-seat theater for dance concerts, which also are streamed live to off campus audiences.

Courses

Dance Courses

DANC:1000 First-Year Seminar 1 s.h.
Small discussion class taught by a faculty member; topics chosen by instructor; may include outside activities (e.g., films, lectures, performances, readings, visits to research facilities). Requirements: first- or second-semester standing.

DANC:1010 Beginning Tap 2 s.h.
Elementary techniques, steps, and performance skills for rhythm and show tap styles; enhancement of rhythmic ability through exercises, improvisation, creative activities; may include history of tap. Tap shoes required. GE: Literary, Visual, and Performing Arts.

DANC:1020 Beginning Jazz 2 s.h.
Basic movement fundamentals, terminology, performance skills of jazz dance; enhancement of flexibility, strength, body alignment, coordination, balance, kinesthetic awareness, personal range of motion, and musicality; warm-up, locomotion, center combinations; may include history of jazz dance. GE: Literary, Visual, and Performing Arts.

DANC:1030 Beginning Ballet 2 s.h.
Basic movement fundamentals, terminology, performance skills of ballet; enhancement of flexibility, strength, body alignment, coordination, balance, kinesthetic awareness, personal range of motion, and musicality; barre and center combinations; terminology; may include history of ballet. GE: Literary, Visual, and Performing Arts.

DANC:1040 Beginning Modern Dance 2 s.h.
Basic movement fundamentals, terminology, performance skills of modern dance; enhancement of flexibility, strength, body alignment, coordination, balance, kinesthetic awareness, personal range of motion, and musicality; warm-up, locomotion, center combinations; may include history of modern dance. GE: Literary, Visual, and Performing Arts.
DANC:1050 Beginning/Contact Improvisation 2 s.h.
Concepts of dance improvisation and contact improvisation; cultivation of creative freedom through the use and invention of movement; range of expression broadened through personal movement capacity, spontaneity and imagination, ability to make and commit to movement choices; new approaches to moving and movement elements such as time, space, motion, qualities, dynamics; shared weight, support, counter-balancing, elementary partnering; studio course.

DANC:1055 Creativity in Motion 3 s.h.
Using foundational principles and components of movement, dance, and contact improvisation to explore questions and processes of creativity—What inspires you? How do you uniquely engage with the world? Students use readings and theories of creativity and the rigor of play and imagination to ground explorations, engage in an ongoing process of reflection and response that culminates in a final creative project, and get to know a local community partner in creative ways that are unique to individual participants. GE: Engineering Be Creative.

DANC:1060 Introduction to Dance Studies 1 s.h.
Introduction to dance studies in the liberal arts; breadth and diversity of contemporary scholarship on dance; dance history, criticism, ethnography, theory, choreography, and technology.

DANC:1070 Yoga 2 s.h.
Somatic training techniques that address conditioning needs of dancers, other performing artists, athletes, and students at large—yoga, Pilates, release techniques; other somatic studies related to injury prevention, concentration, flexibility, efficient movement, strength training.

DANC:1085 Introduction to Afro-Caribbean Dance Techniques 2 s.h.
Exploration of African traditional dance form evolution through movement; movement vocabulary of principle dances and their musical structures; dance and cultural histories; class sessions include warm up, progressions across the floor, and execution of traditional Caribbean dances (e.g., Yanvalou from Haiti, Orisha dance from Cuba, Brazil and Soca social dance from Trinidad). Same as DPA:1085.

DANC:1090 Dance Production 3 s.h.
Scenic design, costuming, lighting, audio/video, publicity; visits by professional guest lecturers, field trips to creative shops; projects.

DANC:1110 Continuing Tap 1-2 s.h.
Continuation of DANC:1010. GE: Literary, Visual, and Performing Arts.

DANC:1120 Continuing Jazz 2 s.h.
Continuation of DANC:1020; skills for technique and performance of jazz dance; enhancement of flexibility, strength, body alignment, coordination, balance, kinesthetic awareness, personal range of motion, and musicality; warm-up, locomotion, center combinations; may include history of jazz dance. GE: Literary, Visual, and Performing Arts.

DANC:1130 Continuing Ballet 2 s.h.
Continuation of DANC:1030; skills necessary for technique and performance of ballet; enhancement of flexibility, strength, body alignment, coordination, balance, kinesthetic awareness, personal range of motion, and musicality; barre and center combinations; terminology; may include history of ballet. GE: Literary, Visual, and Performing Arts.

DANC:1140 Continuing Modern Dance 2 s.h.
Continuation of DANC:1040; skills necessary for the technique and performance of modern dance; enhancement of flexibility, strength, body alignment, coordination, balance, kinesthetic awareness, personal range of motion, and musicality; warm-up, locomotion, center combinations; may include history of modern dance. GE: Literary, Visual, and Performing Arts.

DANC:1150 Brazilian Culture and Carnival 3 s.h.
Dance, music, historical, and social contents of Brazilian Carnival production, critical theories of performance, religious backgrounds, and theatre making in carnival parades. GE: Engineering Be Creative; Values and Culture. Same as LAS:1150.

DANC:1412 The Arts in Performance 3 s.h.

DANC:2020 Intermediate Jazz 2 s.h.
Low intermediate technique and performance training in jazz dance; flexibility, strength, body alignment, and coordination as foundation for more advanced dance artistry, including mobility, musicality, style; warm-up, locomotion, center combinations; may include history of jazz dance. GE: Literary, Visual, and Performing Arts.

DANC:2030 Intermediate Ballet 1-2 s.h.
Low intermediate technique and performance training in ballet; flexibility, strength, body alignment, and coordination as foundation for more advanced dance artistry, including more difficult steps, musicality, mobility, balance; basic ballet terminology, including steps, head, body, arm positions; variations in timing, changes of facing. GE: Literary, Visual, and Performing Arts.

DANC:2040 Intermediate Modern 2 s.h.
Low intermediate technique and performance training in modern dance: flexibility, strength, body alignment, and breath as foundation for more advanced dance artistry, including musicality, mobility, balance, improvisation; variations in timing, changes of facing. GE: Literary, Visual, and Performing Arts.

DANC:2050 Improvisation I 2 s.h.
Introduction to movement as research; experimental process as vehicle for invention, creative freedom, aesthetic range; development of kinesthetic imagination, awareness, creative problem solving; introduction to issues of artistic originality and authenticity; practical integration of improvisation and composition through spontaneous manipulation of time, space, and energy; knowledge of creative process supported by reading and individual research.

DANC:2060 Dance and Society in Global Contexts 3 s.h.
Dance and other physical endeavors as embodied forms of knowledge and culture; U.S. dance practices; European and African dance cultures; aesthetic and political issues raised by concert dance (i.e., performance, choreography, spectatorship, criticism); ethnographic methods to examine the function of dance in cultural formation (i.e., spiritual, celebratory, social, political contexts); lecture, discussion, viewing, movement workshops, formal and informal writing, field research, and BLOG construction. GE: Engineering Be Creative; Literary, Visual, and Performing Arts. Same as DPA:2060.
DANC:2065 Performing Crisis: Dances of Identity, Witness, and Resistance 3 s.h.
What is the relationship between dance and crisis, and how can performances made at this intersection broaden understanding of diverse identities, address social inequality, or influence social change? Students examine contemporary issues of diversity and inclusion in dance and the intersection of dance and crisis in multiple social and historical contexts; engage in conversations based on viewings, readings, presentations, and other material; and complete written, multimedia and/or performance assignments based in archival, theoretical, and interpersonal research. GE: Diversity and Inclusion.

DANC:2080 Dance and Social Action 3 s.h.
Exploration of dance as a means for civic engagement; readings that support theory and practice of dance as social action; practicum experience of facilitating a workshop to girls at the Iowa Juvenile Home.

DANC:2090 Lighting Design for Engineers and Dancers 3 s.h.
Introduction to artistic topics that are necessary to produce and enhance dance composition and performance; focus on student exploration of production environment with respect to artistic concerns. GE: Engineering Be Creative.

DANC:2220 Production Run Crew 1-2 s.h.
Hands-on experience in production work for live dance performance.

DANC:2800 Digital Arts: An Introduction 3 s.h.
Introduction to potential of integrating art with technology to provide a foundation of skills and concepts through hands-on experimentation; lectures and demonstrations introduce key concepts and ideas as well as the history of digital arts; students develop skills that form a foundation for future investigation through labs; work may include using an Arduino, programming, and developing an interface to control a software project; final project is shared with the public in some way; critical discourse in the form of writing assignments allows for reflection and evaluation. GE: Engineering Be Creative. Same as ARTS:2800, CINE:2800, CS:2800, DIGA:2800, MUS:2800, THTR:2800.

DANC:3010 Topics in Global Dance Techniques 2 s.h.
Beginning, continuing, or advanced technique of global and non-Western dance practices; topics vary, may include Asia, Latin America, Africa, Pacific Islands, or other regions in historical and cultural context, and classical, folk, traditional, or contemporary forms.

DANC:3030 Major Ballet I 1-3 s.h.
Builds on DANC:2030; intermediate technical and performance training in ballet; flexibility, strength, body alignment, and coordination as foundation for introduction of more advanced aspects of dance artistry, including steps, musicality, mobility, balance; terminology related to barre and center vocabulary including steps, head, body, and arm positions; practice of steps and combinations, variations in timing, changes of facing. Requirements: audition or promotion.

DANC:3034 Acting for Dancers 3 s.h.
Beginning acting for dancers; spontaneity and expression, sources of action and reaction through time; emotional journey in effective drama and comedy; drama, comic structure, and tension through character and script analysis.

DANC:3039 Partnering Class 1 s.h.
The art of partnering in dance, from salsa to Swan Lake; power sharing on the dance floor, including supported poses, balance, musical and physical timing, unity of movement, eloquence of gesture; for advanced dancers with strong coordination skills.

DANC:3040 Major Modern Dance I 1.3 s.h.
Builds on DANC:2040; intermediate technical and performance training in modern dance; physical and mental skills for transition to more advanced dance—physical stamina, strength, flexibility, articulation, coordination, musicality, phrasing; basic physical concepts underlying clear and efficient movement; assimilation of new movement material; center of gravity and its role in body mobilization and control; personal movement choices, and expressive range. Requirements: audition or promotion.

DANC:3050 Body/Image: Dance and Media in Discourse and Practice 3 s.h.
Intersection of body, image, and sound in analog and digital media; relationship to critical and practical texts; written and performative assignments that address fundamental concepts of corporeality in related fields including dance for camera, stage and film performance, and artistic, documentary, and publicity filmmaking and photography. Same as INTM:3050.

DANC:3060 Dance History 3 s.h.
Dance history in the 19th and 20th centuries; changes in dance training and technique, theory, composition, performance practices in context of broader social, political, and cultural trends; how dance and choreographic practices have changed over time, relationships between social ideas about embodiment and production of dance forms, precedents for contemporary dance practices in past forms. Prerequisites: DANC:2060.

DANC:3070 Dance Kinesiology 3 s.h.
Body science related to demands of dance; structural and muscular analysis for efficient, effective dance training and prevention of injuries; investigation of skeletal and ligamentous structure for working knowledge of how the body produces movement; joint actions and restrictions, common injuries to those sites; attachments of the voluntary muscles, pathways and potential actions; neuromuscular analysis of an action; functional skeletal alignment; how individual differences may affect movement performance. Prerequisites: HHP:1100.

DANC:3075 Yoga Teacher Training I 3 s.h.
Exploration of in-depth knowledge of yoga in preparation for teaching through physical practice of yoga postures, study of basic yoga philosophy and texts, personal practice of meditation, yoga for various populations, anatomy of yoga postures, and practice teaching within class structure; two-semester course that results in a 200-hour yoga teacher certification. Requirements: sophomore or higher standing. Recommendations: previous experience taking yoga classes. Same as DPA:3075.

DANC:3076 Yoga Teacher Training II 3 s.h.
Continuation of DANC:3075; expansion of yoga and/or teaching knowledge, in-depth physical practice of yoga postures, basic yoga philosophy and texts, personal practice of meditation, yoga for various populations, anatomy of yoga postures, and practice teaching within class structure. Prerequisites: DANC:3075. Corequisites: DANC:3070. Requirements: dance major and sophomore or higher standing. Recommendations: experience and knowledge of yoga practice highly recommended.
DANC:3080 Music Essentials for Dance 2 s.h.
Evolution of music and dance forms from early history times to the present; rhythmic analysis and fundamental music theory for dance students.

DANC:3130 Singing for Actors and Dancers 2 s.h.
Skill development for healthy, effective singing in the musical theatre style; techniques of vocal production through breath management, resonance, articulation, flexibility; song interpretation and repertoire. Recommendations: for MUS:3520—concurrent registration in MUS:1020. Same as MUS:3520, THTR:3130.

DANC:3150 Choreography I 2 s.h.
Introduction to theories and practices of creating choreography; locating varied sources for movement; elementary considerations of choreographic form; development of ideas, impulses, and initial inspirations into short works; fundamentals of giving and receiving critical feedback; articulation of thoughts and experience as composers and watchers of choreography; exposure to choreographic concerns supported by video and reading. Prerequisites: DANC:2050.

DANC:3190 Lighting for Dance and Entertainment 3 s.h.
How to research, conceptualize, and express ideas through light plots; design paperwork; dance lighting design projects.

DANC:3250 Choreography II 2 s.h.
Continuation of DANC:3150; development of intermediate choreographic skills; emphasis on cultivation of individual choreographic voice through expansion of vocabulary, discovery of complex ways to form and arrange, and use of widening range of methods and types of resources. Prerequisites: DANC:2050 and DANC:3150.

DANC:3251 Choreography II Rehearsal Lab 1-4 s.h.
Participation in rehearsals, showings, adjudication, and concert rehearsals and performances; for undergraduate dancers who have been selected through audition for roles in creative research conducted by students enrolled in DANC:3250. Requirements: audition and selection by a student choreographer.

DANC:3521 Acting for Singers and for Dancers 2 s.h.
Fundamentals of acting technique, with attention to demands on performers in opera, musical theater, and dance. Same as MUS:3521, THTR:3521.

DANC:3530 Major Ballet II 1-2 s.h.
High intermediate training in ballet technique and performance; physical and mental skills necessary for more advanced work—physical stamina, strength, flexibility, articulation, coordination, musicality, phrasing, basic physical concepts underlying clear and efficient movement, capacity to assimilate new movement material, awareness of the center of gravity and its role in mobilization and control of the body. Requirements: audition or promotion to determine placement.

DANC:3540 Major Modern Dance II 1-2 s.h.
High intermediate technical and performance training in modern dance; physical and mental skills necessary for more advanced work—physical stamina, strength, flexibility, articulation, coordination, musicality, phrasing, basic physical concepts underlying clear and efficient movement, capacity to assimilate new movement material, awareness of the center of gravity and its role in mobilization and control of the body, consciousness of personal movement choices and expressive range. Requirements: audition or promotion to determine placement.

DANC:3600 Art, Feminist Practice, and Social Justice 3 s.h.
Issues specifically related to gender, women's, and sexuality studies through the arts; exploration of a theme—a broad social issue such as violence, sexual assault, incarceration, reproduction, immigration, labor—and work with community partners to address the theme through social practice in the arts. Recommendations: prior courses in gender, women's, and sexuality studies or social work or art education or studio arts.

DANC:3850 Introduction to Laban Movement Studies 2 s.h.
Introduction to Bartenieff Fundamentals (BF) and Laban Movement Analysis (LMA) as methods of organizing and integrating movement to support artistic goals and expanding expressive range; BF teaches body awareness, breath support, developmental patterns, ergonomically efficient alignment, balancing of muscular strength and stretch, and coordination; LMA teaches vocabulary of expressive movement and nonverbal communication, including effort (use of energy/dynamics for expression, stamina, stress relief) and shape (how posture and gesture communicate); quality of movement that supports individual goals in artistic expression, sound production, and wellness. Same as DPA:3850, MUS:3850.

DANC:3851 Introduction to the Alexander Technique 3 s.h.
The Alexander Technique and "self-use"—how movement choices affect results achieved; improvement of physical skills and presence; principles in support of performing arts (e.g., speaking, singing, playing an instrument, dancing, acting); application to skills in daily life, addressing underpinnings of movement; physical participation (e.g., lying down, rolling, sitting, standing, locomotion). Same as DPA:3851, MUS:3851.

DANC:3852 Awareness Through Movement 2 s.h.
Introduction to the Feldenkrais Method of Awareness Through Movement; refinement of physical organization and coordination applied toward ordinary actions and functions, as well as athletics and performing arts; non-repetitive lessons on the floor, sitting in a chair, and standing; lessons communicated via auditory cues, no demonstration and imitation of idealized positions; improving awareness toward uncovering postural habits; expanding options for new and more efficient movement; exploring developmental patterns, joint, muscle and postural relationships; cultivating multiple possibilities for achieving the same action; conscious integration of sensing, feeling, thinking, and action.

DANC:3875 Topics in Digital Performing Arts 2 s.h.
Introduction to digital documentation and editing for dance performance; from a digital reel of student's work, including performance and teaching, to creative strategies for using digital imagery in performance; digital arts literacy as an invaluable tool in today's dance field. Same as THTR:3875.
DANC:3876 Video for Performance 3 s.h.
Introduction to aesthetics and practical applications of digital media and video design for live performance, including content creation, system design, and content optimization for media servers; students create digital video and animations and integrate them into live performance and entertainment events via projections, media servers, and digital displays using QLab Media Server and Adobe Creative Cloud (e.g., Illustrator, Photoshop, Premiere Pro, Audition, After Effects); for those with an interest in designing, creating, and displaying digital media for theatre, dance, concerts, corporate events, gallery installations, VJ sets, and architectural projections. Prerequisites: THTR:3890 or CINE:1834 or CINE:1834. GE: Engineering Be Creative. Same as CINE:3876, INTM:3876, THTR:3876.

DANC:3880 Installations and Interactive Performance 3 s.h.
Introduction to aesthetics, techniques, and practical possibilities of fusing together theatre, dance, music/sound, art, design, cinema, gaming, human computer interaction, and engineering; foundations of creating interactive experiences that use digital photos, video, text, real-world objects, sensor data, live bodies moving in space, Kinect 2 sensors, cameras, and multiple video outputs (e.g., projectors, LED displays); use of Isadora, an interactive, node-based programming software, to create immersive mediated performances, interactive installations, embodied user-based experiences, and user-manipulated virtual environments. GE: Engineering Be Creative. Same as INTM:3880, THTR:3880.

DANC:3885 Repertory Dance Company 1-3 s.h.
Advanced repertory studies; learning and performing multiple works by professional guest artists, faculty, and invited graduate students; collaborative creation and performing in community outreach lecture-demonstration throughout Iowa and the region. Requirements: audition.

DANC:3890 Producing and Directing Digital Video 3 s.h.
Introduction to the basic concepts, theories, and practical applications of digital video production for multiple distribution streams, with a focus on aesthetic and technical principles; focus on developing proficiency in contemporary approaches to digital media production by understanding the production pipeline, from ideation to preproduction, production, postproduction, and through to distribution. GE: Engineering Be Creative. Same as INTM:3890, THTR:3890.

DANC:3895 Performance, Art, and New Technologies in Society 3 s.h.
Survey of major technological innovations that have deeply impacted society and live performance in the late 20th and early 21st century, and the future of the rapidly evolving technological world; students examine theoretical texts and performances that address the impact of technology on the human condition, as well as create original applied live performances and installations; a variety of technologies are explored and adapted for live performance as they relate to the following five categories of original human experience—telepresence, liveness, artificial intelligence, augmented and virtual reality, and transhumanism. Same as THTR:3895.

DANC:4030 Major Ballet III 1-2 s.h.
Advanced training in ballet technique and performance; physical and mental skills necessary for professional work—physical stamina, strength, flexibility, articulation, coordination, musicality, phrasing, basic physical concepts underlying clear and efficient movement, capacity to assimilate new movement material, awareness of the center of gravity and its role in mobilization and control of the body. Requirements: audition or promotion to determine placement.

DANC:4034 Ballet Pointe I 1 s.h.
Intermediate/advanced techniques and training for ballet pointe work; barre and center exercises to strengthen feet/legs/back and ensure proper alignment; review of basic ballet vocabulary; pirouettes and turns commonly performed en pointe; learning and performing variations drawn from repertory. Requirements: significant ballet experience.

DANC:4035 Ballet Pointe II 1-2 s.h.
Intermediate/advanced techniques and training for ballet pointe work; repetition and analysis of steps and combinations, assimilation of new material; barre and center exercises, pirouettes and turns commonly performed en pointe, learning and performing variations drawn from repertory.

DANC:4040 Major Modern Dance III 1-2 s.h.
Advanced technical and performance training in modern dance; physical and mental skills necessary for professional work—physical stamina, strength, flexibility, articulation, coordination, musicality, phrasing, basic physical concepts underlying clear and efficient movement, capacity to assimilate new movement material, awareness of the center of gravity and its role in mobilization and control of the body, consciousness of personal movement choices and expressive range; may include partnering exercises for investigation of weight exchange, timing, expressivity. Requirements: audition or promotion to determine placement.

DANC:4060 The Contemporary Dance Scene 3 s.h.
Historical, theoretical, and practical elements of contemporary dance; the term "postmodern" and its associations with dance, performing arts, contemporary culture; relationships between process and product, identity and subjectivity, artistic intent and authorship, meaning and intertextuality; possibility of art as a form of dissent; theory and practice placed in a dialectic; analysis and synthesis of previous research. Same as DPA:4060.

DANC:4350 Choreography III 2 s.h.
Continuation of DANC:3250; increased emphasis on invention, clarity, sophistication, and development of complete works; creation of sharply defined mature movement worlds; increasingly thorough consideration of sources and methods, responsibility for applying course work to self-defined artistic concerns and emerging individual aesthetic; advanced theories and methods through video, reading, choreographic research. Prerequisites: DANC:2050 and DANC:3250.

DANC:4451 Choreography IV Rehearsal Lab 1-4 s.h.
Participation in rehearsals, showings, and concert rehearsals and performances; for undergraduate dancers who have been selected through audition for roles in creative research. Requirements: audition and selection by a student choreographer.

DANC:4452 M.F.A. Independent Project Research Lab 1 s.h.
Arr.
Participation in rehearsals, showings, adjudication, concert rehearsals and performances; for undergraduate dancers who have been selected through audition for graduate independent projects conducted by graduate students enrolled in DANC:6990. Requirements: audition and selection by a M.F.A. student creating a piece for adjudication, showing, and/or performances.

DANC:4452 M.F.A. Independent Project Research Lab 1 s.h.
Participation in rehearsals, showings, adjudication, concert rehearsals and performances; for undergraduate dancers who have been selected through audition for graduate independent projects conducted by graduate students enrolled in DANC:6990. Requirements: audition and selection by a M.F.A. student creating a piece for adjudication, showing, and/or performances.
Participation in rehearsals, showings, adjudication, and concert rehearsals and performances; for undergraduate dancers who have been selected through audition for roles in M.F.A. thesis concerts conducted by graduate students. Requirements: audition and selection by M.F.A. student creating a piece for thesis concert.

DANC:4454 Faculty Creative Research Lab  arr.
Participation in rehearsals, showings, and concert rehearsals and performances; for students who have been selected through audition for roles in creative research conducted by faculty members. Requirements: audition or selection by faculty member.

DANC:4535 Elementary Ballet Pedagogy  3 s.h.
Methods, materials, concepts for teaching ballet techniques.

DANC:4540 Major Contemporary Dance IV  1 s.h.
Professional technique and performance training in contemporary dance.

DANC:4545 Teaching of Modern and Contemporary Dance Forms  3 s.h.
Practices of teaching modern dance; information and experience for developing an individualized approach to teaching; educational methodology for defining essential elements of a modern class, approaches for planning and structuring classes.

DANC:4880 Dance Gala Performance  1-4 s.h.
Rehearsal hours and performance of dance works in produced dance concerts. Requirements: audition and/or concert adjudication.

DANC:4881 Collaborative Dance Performance Concert  1 s.h.
Rehearsal hours and performance of dance works in produced dance concert. Requirements: audition and selection for Collaborative Dance Performance Concert.

DANC:4882 Graduate/Undergraduate Concert  1-4 s.h.
Rehearsal hours and performance of dance works in produced dance concert. Requirements: audition and/or concert adjudication.

DANC:4883 Faculty/Graduate Concert  1-4 s.h.
Rehearsal hours and performance of dance works in produced dance concert. Requirements: selection by audition and/or concert adjudication.

DANC:4884 Undergraduate Event  1-4 s.h.
Rehearsal hours and performance of dance works in produced dance concert. Requirements: audition and/or concert adjudication.

DANC:4885 M.F.A. Thesis Concert  0-4 s.h.
Rehearsal hours and performance of dance works in produced dance concert.

DANC:4886 B.F.A. Concert  0-4 s.h.
Rehearsal hours and performance of dance works in produced dance concert. Requirements: audition and/or concert adjudication.

DANC:4887 M.F.A. Event  1-2 s.h.
Participation in rehearsals, concert rehearsals, and performances; for graduate dancers who have been selected through audition for roles in the M.F.A. event held during spring semesters. Requirements: selection by audition and/or concert adjudication.

DANC:4980 Senior Seminar in Dance  2 s.h.
Designed to foster current and future pursuits and helps students make the transition from college to careers in the professional dance world; résumé building and personal marketing; how to make the most of auditions, internships, and company intensives; artist portfolios, grant writing skills, arts administration strategies; opportunities for graduate study; instructors mentor independent projects in students' areas of specialization; for advanced B.A. and B.F.A. students who are interested in professional dance careers as artists/educators. Requirements: B.F.A. major and senior standing.

DANC:4981 B.F.A. Devising Ensemble  1 s.h.
Students create a devised ensemble work to perform in B.F.A. event at end of semester; each student co-creates work with the ensemble and content is derived from personal experiences, interests, and research; rehearsal process includes exercises in improvisation, storytelling, writing, choreographing, and directing; for senior B.F.A. dance students.

DANC:4990 Independent Study  arr.
Credit for an individual student-designed project coordinated with a faculty advisor. Requirements: sophomore or higher standing.

DANC:4991 Independent Choreography  arr.
Credit for creation of independent choreographic project, developed under guidance of faculty advisor, that results in production of a dance work.

DANC:4995 Honors Studies in Dance  arr.
Choreography, performance, production, Labanotation, dance history, or pedagogy. Prerequisites: a minimum g.p.a. of 3.33. Requirements: g.p.a. of 3.33 or higher.

DANC:4998 B.F.A. Senior Project in Dance  arr.
Senior year choreographic/performance capstone to complete B.F.A. in dance under supervision of faculty advisor; culminates in public showing or produced concert. Requirements: admitted to B.F.A. program in dance and senior standing.

DANC:4999 Honors Project in Dance  arr.
Research, choreographic, reconstruction, or performance project under guidance of a faculty advisor. Requirements: senior standing.

DANC:5050 Graduate Improvisation I  1-2 s.h.
Dance improvisation.

DANC:5060 Theories of Dance and the Body  3 s.h.
Theoretical trends in studies of dance and physical bodies; performative and choreographic aspects of being. Recommendations: M.F.A. major in dance or advanced dance standing. Same as DPA:5060.

DANC:5530 Graduate Majors Ballet II  1-3 s.h.
High intermediate technique and performance training; physical and mental skills necessary for more advanced work—physical stamina, strength, flexibility, articulation, coordination, musicality, phrasing, basic physical concepts underlying clear and efficient movement, capacity to assimilate new movement material, awareness of the center of gravity and its role in mobilization and control of the body.
DANC:5540 Graduate Majors Modern II  1-3 s.h.
High intermediate technical and performance training in modern dance; physical and mental skills necessary for more advanced work—physical stamina, strength, flexibility, articulation, coordination, musicality, phrasing, basic physical concepts underlying clear and efficient movement, capacity to assimilate new movement material, awareness of the center of gravity and its role in mobilization and control of the body, consciousness of personal movement choices and expressive range.

DANC:5550 Collaborative Performance  3-4 s.h.
Collaborative process with advanced dance artists and creative, design, and technical practitioners from varied disciplines that culminates in a devised performance for the general public; emphasis on sharing and investigating ideas, artistic intent, personal vision, and practical application. Same as DPA:5550, THTR:5610.

DANC:6030 Graduate Majors Ballet III  1-3 s.h.
Advanced ballet technique and performance training for proficient dancers; physical and mental skills necessary for professional work—physical stamina, strength, flexibility, articulation, coordination, musicality, phrasing, understanding of basic physical concepts underlying clear and efficient movement, capacity to assimilate new movement material, awareness of the center of gravity and its role in mobilization and control of the body.

DANC:6040 Graduate Majors Modern III  1-3 s.h.
Advanced technical and performance training in modern dance; physical and mental skills necessary for professional work—physical stamina, strength, flexibility, articulation, coordination, musicality, phrasing, understanding of basic physical concepts underlying clear and efficient movement, capacity to assimilate new movement material, awareness of the center of gravity and its role in mobilization and control of the body, consciousness of personal movement choices and expressive range.

DANC:6050 Graduate Improvisation II  2 s.h.
Advanced concepts in compositional improvisation; students practice through individual exploration and ensemble collaboration; multiple structures and entry points to develop embodied imagination; diverse materials including movement, text, site, objects, and music; creative process as physical research applied to choreographic thinking and spontaneous performance; integration of conceptual and experiential in dancing and dance-making; examination of aesthetic and political frameworks and harmonies with other spontaneous practices.

DANC:6060 Graduate Seminar in Dance  2 s.h.
Introduction to areas of study in dance to encourage rigorous research; preparation for artistic, academic, administrative, and socially engaged careers; topics address role of dance in society and higher education, issues of dance administration, and areas of concern to dance artists, educators, and audiences; investigation of cultural, economic, political, and historical role of dance and dance artists in Western and other social contexts; brief history of dance in higher education; current issues and trends of dance programs in higher education.

DANC:6080 Graduate Production Practicum  1 s.h.
Scenery and costume design, lighting, audio/video, publicity.

DANC:6350 Graduate Choreography III  2 s.h.
Advanced choreography as research; students ask and answer questions through a creative process to produce original choreography and address complex concepts, methods, and applications to produce multiple works; experimentation with movement and structure to formulate artistic questions and produce innovative treatments of generic concepts; exploration of choreography as a directorial process; establishment of context and point-of-view to frame developing and editing processes; individual research within larger choreographic, aesthetic, theoretical, and/or sociocultural contexts; practice of advanced critical response. Requirements: M.F.A. major in dance.

DANC:6450 Graduate Choreography IV  3 s.h.
Advanced choreography concepts, methods, applications.

DANC:6540 Graduate Contemporary IV  1 s.h.
Professional technique and performance training in modern dance.

DANC:6880 Dance Gala Performance  1-4 s.h.
Rehearsal hours and performance of dance works in produced dance concerts. Requirements: audition and/or concert adjudication.

DANC:6881 Collaborative Dance Performance Concert  arr.
Rehearsal hours and performance of dance works in produced dance concert. Requirements: audition and selection for Collaborative Dance Performance Concert.

DANC:6882 Graduate/Undergraduate Concert  1-4 s.h.
Rehearsal hours and performance of dance works in produced dance concert. Requirements: audition and/or concert adjudication.

DANC:6883 Faculty/Graduate Concert  1-4 s.h.
Rehearsal hours and performance of dance works in produced dance concert. Requirements: selection by audition and/or concert adjudication.

DANC:6884 Undergraduate Event  1-4 s.h.
Rehearsal hours and performance of dance works in produced dance concert. Requirements: audition and/or concert adjudication.

DANC:6885 M.F.A. Thesis Concert  1-4 s.h.
Rehearsal hours and performance of dance works in produced dance concert.

DANC:6887 M.F.A. Event  1-2 s.h.
Participation in rehearsals, concert rehearsals, and performances; for graduate dancers who have been selected through audition for roles in the M.F.A. event held during spring semesters. Requirements: selection by audition and/or concert adjudication.

DANC:6990 Graduate Independent Choreography  arr.
Credit for creation of an independent choreographic project, developed under guidance of faculty advisor, that results in production of a dance work.

DANC:6991 Graduate Independent Study  arr.
Credit for individually designed project coordinated with a faculty advisor.

DANC:6992 Graduate Independent Performance Project  arr.
Credit for creative participation as a performer in a choreography project, developed under guidance of a faculty advisor, that results in the performance of a dance work.
DANC:7550 Graduate Modern Dance Technique Practicum 2-3 s.h.
Advanced, in-depth understanding of teaching dance technique at the college level; emphasis on studio practice of technique through active participation in technique class; individualized research on technical and pedagogical approaches to dance; taken with a faculty member during student’s teaching rotation to gain understanding of the teacher’s pedagogical approach across three levels of the majors-level technique curriculum. Requirements: completion of one semester of M.F.A. program and good standing.

DANC:7560 Graduate Ballet Technique Practicum 2-3 s.h.
Advanced, in-depth understanding of teaching dance technique at the college level; emphasis on studio practice of technique through active participation in technique class; individualized research on technical and pedagogical approaches to dance; taken with a faculty member during student’s teaching rotation to gain understanding of the teacher’s pedagogical approach across three levels of the majors-level technique curriculum. Requirements: completion of one semester of M.F.A. program and good standing.

DANC:7990 Thesis arr.