

# Dance

## Director, Division of Performing Arts

- Alan M. MacVey

## Chair, Department of Dance

- Rebekah J. Kowal

**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/>

## 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:1025 Beginning Hip Hop Dance** **2 s.h.**  
Foundations of hip hop dance and street dance culture; movement participation is central to learning; activities may include viewing videos and written assignments; students are challenged and encouraged to understand and apply foundational and historical knowledge of hip hop. 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: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 rigors 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:1071 Yoga for Dancers and Performers** **3 s.h.**  
Yoga practices related specifically to dancers and other active performers; conditioning needs with focus on cross-training and building strength and flexibility; warm-up for technique classes; weekly journal, written assignments.
- DANC:1075 Mat Pilates** **2 s.h.**  
Basic movement fundamentals of the Pilates system of exercises benefiting body alignment, flexibility, balance, coordination, strengthening, injury prevention, self-awareness, and efficiency of movement; somatic training techniques that achieve conditioning needs of performing artists, athletes, and students at large.
- 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:1125 Continuing Hip Hop Dance** **2 s.h.**  
Continuation of DANC:1025; focus on hip hop and street dance foundations and origins through movement participation; activities may include viewing videos and written assignments; students are challenged and encouraged to understand and apply historical and practical knowledge of hip hop; for advanced beginning students. 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:1170 Functional Anatomy 1 s.h.**

Introduction to human anatomy; scientific principles of movement safety and efficiency; survey of somatic practices for better kinesthetic awareness, body organization, and alignment; application of anatomical knowledge to multiple dance techniques.

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

GE: Literary, Visual, and Performing Arts; Values and Culture. Same as DPA:1412, THTR:1412.

**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:2025 Intermediate Hip Hop Dance 2 s.h.**

Continuation of DANC:1125; focus on strengthening and adding to foundations and origins of hip hop and street dance culture; the journey to today's current definitions of hip hop and street dance with introduction to freestyling and groove theory; movement participation is central to learning and activities include viewing videos and written assignments; students are challenged and encouraged to understand and apply historical and practical knowledge of hip hop at an intermediate level. GE: Literary, Visual, and Performing Arts.

**DANC:2029 Intermediate Ballet for Nonmajors 2 s.h.**

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

**DANC:2030 Majors Intermediate Ballet 3 s.h.**

Concentrated intermediate-level technical and performance training in ballet; topics include flexibility, strength, body alignment, and coordination as a foundation for more advanced dance artistry including more difficult steps, musicality, mobility, and balance; basic ballet terminology including steps, head, body, and arm positions; variations in timing; changes of facing. Requirements: placement by departmental audition.

**DANC:2039 Intermediate Modern Dance for Nonmajors 2 s.h.**

Low-intermediate technique and performance training in modern dance; flexibility, strength, body alignment, and breath as a foundation for more advanced dance artistry including musicality, mobility, balance, and improvisation; variations in timing; changes of facing.

**DANC:2040 Majors Intermediate Contemporary Movement Practices 3 s.h.**

Concentrated intermediate-level technical and performance training in contemporary movement practices; topics include flexibility, strength, body alignment, and breath as a foundation for more advanced dance artistry including musicality, mobility, balance, and improvisation; variations in timing; changes of facing. Requirements: placement by departmental audition. GE: Literary, Visual, and Performing Arts.

**DANC:2050 Introduction to Improvisation and Composition 3 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 Power/Performing Protest: The Body, Identity, and the Image 3 s.h.**

What is the relationship between Beyoncé, Jesse Owens, and Thích Quang Duc?—Protest! Each of these cultural figures put their body on the line using protest as performance to challenge power structures, address social equity, and influence social change; students examine historical and contemporary issues of power, identity, and inclusion, situating protest and dissent as key parts of civic engagement through study of music and performance videos, readings, blogs and other media; students are asked to place themselves in a historical continuum where intersections of class, race, gender, and sexuality are considered. GE: Diversity and Inclusion.

**DANC:2075 Teaching and Using Creative Dance for Children (K-8) in a Variety of Educational Settings 2 s.h.**

Practical and creative approach to understanding and using creative dance as the art of learning by doing, involving all the senses and intelligences; language of movement (i.e., scope, possibilities, movement experiences, resources); guidance and practice in developing comprehensive lesson plans for sequencing, progression, successful presentation, objective observation, and evaluation; creative dance for children and its philosophy, theories, sound pedagogical practices, uses, and benefits; in-class teaching experience and resources for K-8 students.

**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:2085 Introduction to Afro-Caribbean Movement Practices** 3 s.h.  
Exploration of African traditional movement practices; movement vocabulary of principal dances and their musical structures; dance and cultural histories; class sessions include warm up, progressions across the floor, and execution of traditional Caribbean movement practices (e.g., Yanvalou from Haiti, Orisha dance from Cuba, Brazil and Soca social dance from Trinidad). GE: Diversity and Inclusion.
- 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:2150 Brazilian Social Dance: The Samba** 2 s.h.  
Unique opportunity to actively experience the Samba de Gafieira and samba rock at a low-intermediate level; detailed information and extensive practice to learn social dance skills and choreograph partnering combinations; exposure to historical, social contents, and critical theories of performance; various performative elements related to Afro-Brazilian diaspora; the origins of samba music and its relevance for Brazilian culture.
- 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:2880 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 DIGA:2880, THTR:2880.
- DANC:2890 Producing and Directing Digital Video** 3 s.h.  
Introduction to basic concepts, theories, and practical applications of digital video production for multiple distribution streams, with focus on aesthetic and technical principles; development of 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 DIGA:2890, INTM:2890, THTR:2890.
- DANC:2981 Dance Repertory and Performance** 1 s.h.  
Students broaden their exposure to contemporary concert dance forms through participation in restaging of existing works by UI faculty and nationally or internationally renowned choreographers; in-depth study of particular dance compositions from training and rehearsal process to performance, with consideration to preservation and stewardship of the work for future performances; opportunities to engage in many roles of creation and restaging process. Prerequisites: DANC:1000.
- DANC:3010 Topics in Global Movement Practices** 2 s.h.  
Beginning, continuing, or advanced technique of global and non-Western movement 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:3020 Advanced Jazz** 2 s.h.  
Advanced 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. Requirements: dance major.
- 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 theater games; 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 Contemporary Movement Practices I** 1-3 s.h.  
Builds on DANC:2040; intermediate technical and performance training in contemporary movement practices; 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.

**DANC:3060 Western Concert Dance History: Romantic to Contemporary** 3 s.h.

Examination of concert dance practices in the United States and Europe from 19th to 21st centuries; changes in dance compositional, performance, viewing, technical, and training practices situated within aesthetic, cultural, social, and political contexts including the Industrial Revolution, Russian imperial court, World War I and World War II, movements for social justice, and aesthetic formations (e.g., romanticism, classicism, modernism, postmodernism); students consider the work of the historian and methodological approaches to formulating historiographic ideas, and put them into practice in individual research projects focused on historical or contemporary dance makers. 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: DANC:1170.

**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: dance major and sophomore or higher standing. Recommendations: prior yoga experience highly recommended. 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** 3 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: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: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:3525 The Business of the Performing Arts** 3 s.h.

Use of live performing arts— theatre, dance, performance art—to explore methods for starting and maintaining students' professional lives; topics and issues include understanding arts structures, producing and presenting, networking, and transitioning to various aspects of the arts and job market; how students as artists or producers fit into the arts ecosystem in the United States, how that ecosystem might be changing, and what students might do to change it. Prerequisites: DPA:3510 and ENTR:2000. Same as DPA:3525, ENTR:3525, THTR:3525.

**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 Contemporary Movement Practices II** 1-2 s.h.

High-intermediate technical and performance training in contemporary movement practices; 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:3700 Dance Pedagogy: Theories, Issues, and Perspectives** 3 s.h.

Overview of educational practices, ethics, and responsibilities in the dance studio for teaching children and adults; educational histories, philosophies, and methodologies for teaching dance in diverse settings; assignments may include readings, classroom observations, teaching demonstrations, and discussions with leaders in the field.

**DANC:3850 Introduction to Laban Movement Studies****2-3 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, THTR: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 Introduction to the Feldenkrais Method: Posture, Perception, and Pain Relief****3 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:3853 Introduction to Klein Technique****2 s.h.**

Introduction to principles and practice of Klein Technique to reeducate the body and offer tools for aligning bones, accessing the breath, and working with gravity to find more efficiency and articulation in movement; experiential design supplemented with readings and discussions on founder Susan Klein's writings.

**DANC:3875 Topics in Digital Performing Arts****3 s.h.**

Advanced techniques in performing with established and new technologies including live cameras in performance, controlling digital avatars, motion capture, virtual and augmented reality, and more. 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. GE: Engineering Be Creative. Same as CINE:3876, DIGA: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 DIGA: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 basic concepts, theories, and practical applications of digital video production for multiple distribution streams, with focus on aesthetic and technical principles; development of 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 DIGA:3890, 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. Prerequisites: MUS:2800 or THTR:3880 or CS:1110 or CS:1210 or SCLP:4835. Same as DIGA:3895, 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: DANC:3030.

- 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. Requirements: DANC:3030.
- DANC:4040 Major Contemporary Movement Practices III** 1-2 s.h.  
Advanced technical and performance training in contemporary movement practices; 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, and 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 coursework 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** 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:4453 M.F.A. Thesis Research Lab** arr.  
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 Movement Practices IV** 1 s.h.  
Professional technique and performance training in contemporary dance. Requirements: two semesters of DANC:4030 with a minimum grade of A- or two semesters of DANC:4040 with a minimum grade of A-.
- 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** 1-3 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:4888 Special Project Student Performance** arr.  
Rehearsal hours and performance of dance works created by faculty outside of traditional performance cycle. Requirements: audition or selection by faculty member.

- 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:5055 Embodying Voice/Performing Persona** 3 s.h.  
Creation and performance of text from body-based perspectives; working in a spectrum from casual conversation to formal presentation, students research verbal and written language habits, personal access to vocal range in volume and tone, communication through body and gesture, performance of personas, how breath relates to the voice, how voice expresses a sense of self, and how listening relates to speaking; projects include creative research presentations, storytelling, solo/group songs, improvisational scene studies, nonverbal physical theater, and personal performative essay writing.
- 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:5085 Graduate African Caribbean Dance Practices** 3 s.h.  
Introduction to African Caribbean dances with emphasis on historical relevance, ritual, performance, and music; exploration of basic fundamentals of African Caribbean dances from Trinidad and Tobago, Jamaica, Haiti, and Cuba; musical instruments used to accompany these dances; reflection and research papers.
- 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 Contemporary Movement Practices II** 1-3 s.h.  
High intermediate technical and performance training in contemporary movement practices; 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:5890 Producing and Directing Digital Video** 3 s.h.  
Introduction to basic concepts, theories, and practical applications of digital video production for multiple distribution streams with focus on aesthetic and technical principles; development of proficiency in contemporary approaches to digital media production by understanding the production pipeline from ideation to preproduction, production, postproduction, and through to distribution. Same as THTR:5890.
- 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 Contemporary Movement Practices III** 1-3 s.h.  
Advanced technical and performance training in contemporary movement practices; 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 3 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 3 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 theories, practices, directing, and arranging of choreography; collaborative process with performers and co-choreographers utilizing analytical and creative connections with bodies of knowledge across the liberal arts and sciences; theorizing through compositional studies; development of multiple works; advanced practice in critical feedback and articulation of ideas about process and product; students turn assignments into research questions that produce original/innovative treatments of generic concept development; independent research to advance individual goals and utilize course content.

**DANC:6540 Graduate Contemporary Movement Practices IV 1 s.h.**

Professional technique and performance training in contemporary movement practices.

**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:6888 Special Project Student Performance arr.**

Rehearsal hours and performance of dance works created by faculty outside traditional performance cycle. Requirements: graduate standing in dance.

**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 Contemporary Movement 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.**