

Dance

Chair

- Rebekah J. Kowal

Undergraduate major: dance (BA, BFA)

Undergraduate minor: dance

Graduate degree: MFA 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 3 s.h.

Elementary techniques, steps, and performance skills for rhythm and show tap styles; enhancement of rhythmic ability through exercises, improvisation, and creative activities; concert attendance, reading assignments, reflective and analytical writing; historical origins of dance form. Tap shoes required. GE: Literary, Visual, and Performing Arts.

DANC:1020 Beginning Jazz 3 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; concert attendance, reading assignments, reflective and analytical writing; historical origins of dance form. GE: Literary, Visual, and Performing Arts.

DANC:1025 Beginning Hip Hop Dance 3 s.h.

Foundations of hip hop dance and street dance culture; movement participation is central to learning; students are challenged and encouraged to understand and apply foundational and historical knowledge of hip hop; concert attendance, reading assignments, reflective and analytical writing; historical origins of dance form. GE: Literary, Visual, and Performing Arts.

DANC:1030 Beginning Ballet 3 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; concert attendance, reading assignments, reflective and analytical writing; historical origins of dance form. GE: Literary, Visual, and Performing Arts.

DANC:1040 Beginning Modern Dance 3 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; concert attendance, reading assignments, reflective and analytical writing; historical origins of dance form. GE: Literary, Visual, and Performing Arts.

DANC:1070 Yoga 3 s.h.

In-depth physical practice of yoga postures; basic yoga philosophy and texts; personal practice of meditation; breathing techniques; for students interested in expanding or beginning yoga practice.

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 3 s.h.

Continuation of performance skills learned in DANC:1010; concert attendance, reading assignments, reflective and analytical writing; historical origins of dance form. GE: Literary, Visual, and Performing Arts.

DANC:1120 Continuing Jazz 3 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; concert attendance, reading assignments, reflective and analytical writing; historical origins of dance form. GE: Literary, Visual, and Performing Arts.

DANC:1125 Continuing Hip Hop Dance 3 s.h.

Continuation of DANC:1025; focus on hip hop and street dance foundations and origins through movement participation; students are challenged and encouraged to understand and apply historical and practical knowledge of hip hop; concert attendance, reading assignments, reflective and analytical writing; historical origins of dance form; for advanced beginning students. GE: Literary, Visual, and Performing Arts.

DANC:1130 Continuing Ballet 3 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; concert attendance, reading assignments, reflective and analytical writing; historical origins of dance form. 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 Society. Same as LAS:1150.

DANC:1170 Functional Anatomy 2 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 Society. Same as THTR:1412.

DANC:2020 Intermediate Jazz 3 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; concert attendance, reading assignments, reflective and analytical writing; historical origins of dance form. GE: Literary, Visual, and Performing Arts.

DANC:2025 Intermediate Hip Hop Dance 3 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; students are challenged and encouraged to understand and apply historical and practical knowledge of hip hop at an intermediate level; concert attendance, reading assignments, reflective and analytical writing; historical origins of dance form. 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: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.

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.

DANC:2065 Performing Power/Performing Protest: The Body, Identity, and the Image 3 s.h.

What is the relationship between Beyoncé, Jesse Owens, and Thich 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: Understanding Cultural Perspectives.

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 African Caribbean Dance Practices 3 s.h.

Introduction to African Caribbean dance with emphasis on ritual, performance, and music; exploration of basic fundamentals of African Caribbean dances from Trinidad and Tobago, Jamaica, Haiti, and Cuba, as well as musical instruments used to accompany these dances; practical dance training; theoretical basis for understanding geographical, historical, sociological, and political contexts in which dances originated. GE: Understanding Cultural Perspectives.

DANC:2150 Brazilian Social Dance: The Samba 3 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 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, 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 3 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: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.

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 3 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 3 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:3330 Advanced Contemporary Ballet Practices 3 s.h.

Advanced pre-professional level in contemporary ballet practice with a focus on strength, stamina, and agility for professional auditions. Study of movement phrases of contemporary choreographers to develop familiarity with current trends. Choreographic study includes selected works of Crystal Pite, Kyle Abraham, Alonzo King, other professional choreographers, and pointe study for those interested. Corequisites: DANC:2030 or DANC:3030 or DANC:3530 or DANC:4030. Requirements: BFA in dance major.

DANC:3340 BFA Movement Practices 3 s.h.

Advanced dance technique and performance training in contemporary dance, designed for students pursuing a BFA in dance. Corequisites: DANC:3030 or DANC:3040 or DANC:3530 or DANC:3540 or DANC:4030 or DANC:4040. Requirements: Dance BFA student in first, second or third year of study. Dance BA students may enroll with permission of instructor. Movement styles in the course will vary based on the expertise of the instructor.

DANC:3530 Major Ballet II 3 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 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. 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:3710 Topics in Intermedia 4 s.h.

Performance, writing, reading, observation, physical practice, improvisation, and devising methods; development or expansion of physical practices that articulate with current artistic production. Prerequisites: (ARTS:1510 and ARTS:1520 and (CERM:2010 or INTM:2710 or MTLs:2910 or PNTG:2410 or PRNT:2610 or SCLP:2810 or TDSN:2210)) or DANC:2800 or DANC:2050. Same as INTM:3700.

DANC:3750 Dance Internship arr.

Develop skills in a dance or dance-related field. Internships include but are not limited to positions in teaching, administration, production, and performance. Students are tasked with connecting their internship experience to their academic coursework and their future career goals. Requirements: dance major and sophomore standing or higher.

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 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 3 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 Projection Design 3 s.h.

Introduction to the aesthetics and practical applications of projection design for live performance, including content creation, system design, media servers, projectors, cameras, and related professional equipment. Students learn how to create digital artwork with professional content/animation/effects software Adobe After Effects, Illustrator, Photoshop, Premiere Pro, Audition, etc. Through the media server QLab students learn how to integrate digital artwork and live video cameras into live performance via projectors and digital displays. GE: Engineering Be Creative. Same as CINE:3876, DIGA:3876, INTM:3876, THTR:3876.

DANC:3885 Repertory Dance Company 1-4 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:3895 Performance, Art, and New Technologies in Society 3 s.h.

Students pitch projects and work in interdisciplinary groups to create original live performances and installations based on major technological innovations that have deeply impacted society and live performance in late 20th and early 21st centuries; daily hands-on making; examination of theoretical texts and performances that address impact of technology on human condition to contextualize students' own art/technology projects; exploration and adaptation of technologies/aesthetics for live performance and art including telepresence and liveness, artificial intelligence and big data, augmented and virtual reality. Prerequisites: MUS:2800 or THTR:2880 or CS:1110 or CS:1210 or SCLP:4835. Same as DIGA:3895, THTR:3895.

DANC:4030 Major Ballet III 3 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 3 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:2030, or higher placement.

DANC:4040 Major Contemporary Movement Practices III 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; 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.

DANC:4350 Choreography III 3 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:4452 MFA 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 an MFA student creating a piece for adjudication, showing, and/or performances.

DANC:4453 MFA 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 MFA thesis concerts conducted by graduate students. Requirements: audition and selection by MFA 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 3 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 Graduate Concert 1 s.h.

Rehearsal hours and performance of dance works in produced dance concert. Requirements: audition.

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 MFA Thesis Concert 0-4 s.h.

Rehearsal hours and performance of dance works in produced dance concert.

DANC:4886 BFA Concert 0-4 s.h.

Rehearsal hours and performance of dance works in produced dance concert. Requirements: audition and/or concert adjudication.

DANC:4887 MFA 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 MFA 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 BFA Seminar in Dance 3 s.h.

Transitioning from college to careers in professional dance; creation and performance of a devised ensemble work; résumé building and personal marketing; how to make the most of auditions, internships, and company intensives; artist portfolios, grant writing skills, arts administration strategies, and discussion of opportunities for graduate study. Requirements: BFA major and junior or senior standing.

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.

DANC:4998 BFA Senior Project in Dance arr.

Senior year choreographic/performance capstone to complete BFA in dance under supervision of faculty advisor; culminates in public showing or produced concert. Requirements: admitted to BFA 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. Recommendations: junior or higher standing.

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: MFA major in dance or advanced dance standing.

DANC:5085 Graduate African Caribbean Dance Practices 3 s.h.

Introduction to African Caribbean dance with emphasis on ritual, performance, and music; exploration of basic fundamentals of African Caribbean dances from Trinidad, Tobago, Jamaica, Haiti, and Cuba; musical instruments used to accompany these dances; practical dance training; theoretical basis for understanding geographical, historical, and political sociology contexts in which dances originated.

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:5545 Teaching Dance in Higher Education**3 s.h.**

Introduction to pedagogical practices of lecture and studio-based dance teaching at collegiate level.

DANC:5880 Installations and Interactive Performance**3 s.h.**

Introduction to creating interactive experiences with technology; aesthetics, techniques, and practical possibilities of fusing together theatre, dance, music/sound, art, design, cinema, gaming, human-computer interaction, and engineering through use of Isadora, an interactive, node-based programming software; students create immersive performances, interactive installations, embodied user experiences, and user-manipulated virtual environments. Same as THTR:5880.

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**3 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: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: MFA 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**1-3 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 Graduate Concert**arr.**

Rehearsal hours and performance of dance works in produced dance concert. Requirements: audition.

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 MFA Thesis Concert**1-4 s.h.**

Rehearsal hours and performance of dance works in produced dance concert.

DANC:6887 MFA 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 MFA 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:6889 Graduate Performance Credit 1-3 s.h.

Credit for performances held outside of the department's regular production calendar; for students not already receiving credit for their project. Requirements: MFA major in dance.

DANC:6990 Graduate Independent Projects 3 s.h.

Creation and presentation of an independent choreographic or performance project; students prepare ideas, write an abstract and a proposal, attend progress showings several times during creative process, participate in feedback sessions, and complete a final paper.

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 MFA 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 MFA program and good standing.

DANC:7990 Thesis arr.