Division of Performing Arts

Director

• Alan M. MacVey

Website: https://dpa.uiowa.edu/

Courses

Division of Performing Arts Courses

DPA: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, field trips). Requirements: first- or second-semester standing.

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

DPA:1800 World of the Beatles 3 s.h.
How the Beatles’ music was influenced by American pop music, the drug culture, and the avant-garde, nonwestern instruments and philosophy, anti-war sentiments, world politics, and so forth; Beatlemania’s impact on British and American cultures and its role in opening Eastern Europe to the West. GE: Literary, Visual, and Performing Arts. Same as MUS:1800.

DPA: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 MUS:2060.

DPA:3075 Yoga Teacher Training I 3 s.h.
Exploration of in-depth knowledge of yoga in preparation for teaching through practical experience 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 DAN:3075.

DPA:3210 Makeup Design for the Stage 3 s.h.
GE: Engineering Be Creative. Same as THTR:3210.

DPA:3221 Technology for the Entertainment Industry 3 s.h.
Introduction to technology skills that are at the center of the entertainment industry; programming and operating digital lighting and sound consoles, intelligent lighting systems, projection hardware and software; outdoor event rigging, metal construction, and fabrication. Same as THTR:3221.

DPA:3510 Introduction to Arts Management 3 s.h.
Nonprofit performing arts management and administrative principles; practical applications, trends in the field; focus on arts organizations and their key administrative positions. Same as INT:3510, THTR:3510.

DPA:3520 Starting Up the Arts Start-up 3 s.h.

DPA:3525 The Business of the Performing Arts 3 s.h.
Use of live performing arts—lecture, 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 DAN:3525, ENTR:3525, THTR:3525.

DPA:3526 The Business of Writing 3 s.h.
Students learn how to hone their writing skills and successfully transition into the workforce; objectives include developing the ability to pitch articles, establish personal brands, and navigate the world of freelance writing and editing; students network with professionals and explore writing-centric jobs. Same as WRIT:3526.

DPA: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 DAN:3850, MUS:3850, THTR:3850.

DPA: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 DAN:3851, MUS:3851.
**DPA: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 DANC:4060.

**DPA:4510 Arts Leadership Seminar** 3 s.h.
Performing arts management and administrative principles, practical applications, trends in arts leadership and advocacy. Prerequisites: THTR:3510 or ENTR:2000 or THTR:3520. Same as ENTR:4510, INTD:4510, THTR:4510.

**DPA: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 DANC:5060.

**DPA: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 DANC:5550, THTR:5610.