

# DEPARTMENT OF MUSIC

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## Programs

### Undergraduate

#### Majors

- Composition, BFA (<https://catalog.tulane.edu/liberal-arts/music/composition-bfa/>)
- Jazz Studies, BFA (<https://catalog.tulane.edu/liberal-arts/music/jazz-studies-major/>)
- Music, BA (<https://catalog.tulane.edu/liberal-arts/music/music-ba/>)
- Music, BFA (<https://catalog.tulane.edu/liberal-arts/music/music-bfa/>)
- Musical Theatre, BFA (<https://catalog.tulane.edu/liberal-arts/music/musical-theatre-bfa/>)
- Performance, BFA (<https://catalog.tulane.edu/liberal-arts/music/performance-bfa/>)

#### Minors

- Music Minor (<https://catalog.tulane.edu/liberal-arts/music/music-minor/>)
- Music Science and Technology Minor (<https://catalog.tulane.edu/liberal-arts/music/music-science-technology-minor/>)

### Graduate

- Music, MA (<https://catalog.tulane.edu/liberal-arts/music/music-ma/>)
- Music, MFA (<https://catalog.tulane.edu/liberal-arts/music/music-mfa/>)

## Courses

#### NOTE:

For all ensembles (APMS 2171-2187): Students are permitted to earn 8 credits total toward their undergraduate degree in ensemble credit.

For all lessons and composition coursework (APMS 2210-2228; APMS 3210-3214):

B.F.A. students are permitted to earn 18 credits total in lessons or composition coursework toward their degree including 4 2000-levels (2 credits each), 2 3000-levels (2 credits each), and 2 4000-levels (3 credits each). All other students are permitted to earn 16 credits total in lessons or composition coursework including 4 2000-levels (2 credits each) and 4 3000-levels (2 credits each).

All others (including B.A. students and non-majors) are permitted to take any given type of lesson or composition coursework up to 4 times at the 2000-level (2 credits each), and 4 times at the 3000-level (2 credits each). For example, a student could take *piano* lessons 4 times at the 2000-level, and also *voice* lessons 4 times at the 2000-level.

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## Music- Applied (APMS)

#### APMS 1090 Musicianship Lab I (1)

Basic musicianship laboratory. Corequisite(s): MUSC 1510.

Corequisite(s): MUSC 1510.

#### APMS 1100 Musicianship Lab II (1)

Intermediate musicianship laboratory. Corequisite(s): MUSC 1520.

Corequisite(s): MUSC 1520.

#### APMS 1290 Semester Abroad (1-20)

Can be repeated up to unlimited credit hours.

Maximum Hours: 99

#### APMS 1940 Transfer Coursework (0-20)

Transfer Coursework at the 1000 level. Departmental approval may be required.

Maximum Hours: 99

**APMS 2030 Band & Orchestral Instru (1)****APMS 2040 Band & Orchestral Instru (1)****APMS 2090 Musicianship Lab III (1)**

Advanced musicianship laboratory. Corequisite(s): MUSC 2010.

**Prerequisite(s):** APMS 1100.

**Corequisite(s):** MUSC 2010.

**APMS 2100 Musicianship Lab IV (1)**

Writing and aural skills based on 20th century melodic, rhythmic, and harmonic principles. Prerequisite(s): APMS 1100. Corequisite(s): MUSC 2020.

**Prerequisite(s):** APMS 1100.

**Corequisite(s):** MUSC 2020.

**APMS 2171 Vocal Ensemble (1)**

Ensemble courses are open, for credit, to all students of the University. Some are by instructor approval (audition), as indicated. Students are permitted to earn 8 credits total toward their undergraduate degree in ensemble credit.

**Course Limit:** 8

**APMS 2172 Men's Chorus (1)**

Ensemble courses are open, for credit, to all students of the University. Some are by instructor approval (audition), as indicated. Students are permitted to earn 8 credits total toward their undergraduate degree in ensemble credit.

**Course Limit:** 8

**APMS 2173 Instrumental Ensemble (1)**

Ensemble courses are open, for credit, to all students of the University. Some are by instructor approval (audition), as indicated. Students are permitted to earn 8 credits total toward their undergraduate degree in ensemble credit.

**Course Limit:** 8

**APMS 2174 Tulane-Newcomb Choir (1)**

Ensemble courses are open, for credit, to all students of the University. Some are by instructor approval (audition), as indicated. Students are permitted to earn 8 credits total toward their undergraduate degree in ensemble credit.

**Course Limit:** 8

**APMS 2181 Percussion Ensemble (1)**

Ensemble courses are open, for credit, to all students of the University. Some are by instructor approval (audition), as indicated. Students are permitted to earn 8 credits total toward their undergraduate degree in ensemble credit.

**Course Limit:** 8

**APMS 2182 Concert Band (1)**

Ensemble courses are open, for credit, to all students of the University. Some are by instructor approval (audition), as indicated. Students are permitted to earn 8 credits total toward their undergraduate degree in ensemble credit.

**Course Limit:** 8

**APMS 2183 Marching Band (1)**

Ensemble courses are open, for credit, to all students of the University. Some are by instructor approval (audition), as indicated. Students are permitted to earn 8 credits total toward their undergraduate degree in ensemble credit.

**Course Limit:** 8

**APMS 2184 Big Jazz Band (1)**

Ensemble courses are open, for credit, to all students of the University. Some are by instructor approval (audition), as indicated. Students are permitted to earn 8 credits total toward their undergraduate degree in ensemble credit.

**Course Limit:** 8

**APMS 2185 Jazz Combo (1)**

Ensemble courses are open, for credit, to all students of the University. Some are by instructor approval (audition), as indicated. Students are permitted to earn 8 credits total toward their undergraduate degree in ensemble credit.

**Course Limit:** 8

**APMS 2186 Orchestra (1)**

Ensemble courses are open, for credit, to all students of the University. Some are by instructor approval (audition), as indicated. Students are permitted to earn 8 credits total toward their undergraduate degree in ensemble credit.

**Course Limit:** 8

**APMS 2187 Musical Theatre Workshop (1)**

Ensemble courses are open, for credit, to all students of the University. Some are by instructor approval (audition), as indicated. Students are permitted to earn 8 credits total toward their undergraduate degree in ensemble credit.

**Course Limit:** 8

**APMS 2210 Voice/Vocal Jazz (2)**

One 50-minute private lesson per week (2 credits). Students assigned to guitar, piano or voice meet for two 50-minute classes each week (2 credits); all beginners must start with a class. Course may be repeated 4 times for credit.

**Course Limit:** 4

**APMS 2211 Voice Class I (2)**

Course may be repeated 4 times for credit.

**Course Limit:** 4

**APMS 2212 Voice Class II (2)**

Course may be repeated 4 times for credit.

**Course Limit:** 4

**APMS 2213 Voice/Vocal Jazz (2)**

One 50-minute private lesson per week (2 credits). Students assigned to guitar, piano or voice meet for two 50-minute classes each week (2 credits); all beginners must start with a class. Course may be repeated 4 times for credit.

**Course Limit:** 4

**APMS 2214 Voice/Vocal Jazz (2)**

Course may be repeated 4 times for credit.

**Course Limit:** 4

**APMS 2218 Composition (2)**

One 50-minute private lesson per week (2 credits). Students assigned to guitar, piano or voice meet for two 50-minute classes each week (2 credits); all beginners must start with a class. Course may be repeated 4 times for credit.

**Course Limit:** 4

**APMS 2220 Instrument (2)**

Course may be repeated 4 times for credit.

**Course Limit:** 4

**APMS 2221 Piano/ Jazz Piano (2)**

Course may be repeated 4 times for credit.

**Course Limit:** 4

**APMS 2222 Piano Class (2)**

Course may be repeated 4 times for credit.

**Course Limit:** 4

**APMS 2223 Piano Class II (2)**

Course may be repeated 4 times for credit.

**Course Limit:** 4

**APMS 2225 Guitar (2)**

Course may be repeated 4 times for credit.

**Course Limit:** 4

**APMS 2226 Guitar Class I (2)**

Course may be repeated 4 times for credit.

**Course Limit:** 4

**APMS 2227 Guitar Class 1-A (2)**

Course may be repeated 4 times for credit.

**Course Limit:** 4

**APMS 2228 Drums (2)**

Course may be repeated 4 times for credit.

**Course Limit:** 4

**APMS 2230 Composition for Electronic Media I (2)**

Students in Composition for Electronic Media work closely with the instructor to develop facility with compositional tools available in commercial Digital Audio Workstations. Students first pursue short composition assignments focused on the use of samples, virtual instruments, digital audio effects, and basic recording techniques. After a level of proficiency has been achieved students undertake a larger scale project to be presented on an end of semester concert.

**Course Limit:** 4

**APMS 2320 Music Recording Techniques I (3)**

This is an applied music course. It includes an in-depth study of the techniques and methods used to produce small-scale, home studio, and mobile studio recordings. Special emphasis is placed on recording methods and microphone techniques for music recording that translate between modern recording studio environments and home studios and live music recording situations.

**Maximum Hours:** 6

**APMS 2390 Semester Abroad (1-20)**

Can be repeated up to unlimited credit hours.

**Maximum Hours:** 99

**APMS 2810 Special Topics (0-4)**

**Maximum Hours:** 99

**APMS 2890 Service Learning (0-1)**

Students complete a service activity in the community in conjunction with the content of a three-credit co-requisite course. Course may be repeated up to unlimited credit hours.

**Maximum Hours:** 99

**APMS 2891 Service Learning (0-1)**

Students complete a service activity in the community in conjunction with the content of a three-credit co-requisite course. Course may be repeated up to unlimited credit hours.

**Maximum Hours:** 99

**APMS 2893 Service Learning (0-1)**

Students complete a service activity in the community in conjunction with the content of a three-credit co-requisite course. Course may be repeated up to unlimited credit hours.

**Maximum Hours:** 99

**APMS 2940 Transfer Coursework (0-20)**

Transfer Coursework at the 2000 level. Department approval may be required.

**Maximum Hours:** 99

**APMS 3020 Counterpoint (18th Cen) (3)**

Eighteenth-century counterpoint. Principles of canonic and fugal composition in the style of J.S. Bach. Analysis of pertinent compositions. Sight singing and dictation.

**Prerequisite(s):** APMS 1520.

**APMS 3130 Tech of Instru Conduct (1)**

**Prerequisite(s):** MUSC 1520 and 2020.

**Prerequisite(s):** MUSC 1520 and 2020.

**APMS 3140 Tech of Instru Conduct (1)****APMS 3210 Voice/Vocal Jazz (2)**

One 50-minute lesson per week at the intermediate level culminating in half recital. Course may be repeated 4 times for credit.

**Course Limit:** 4

**APMS 3211 Instrument (2)**

Course may be repeated 4 times for credit.

**Course Limit:** 4

**APMS 3212 Piano/Jazz Piano (2)**

Course may be repeated 4 times for credit.

**Course Limit:** 4

**APMS 3213 Composition (2)**

One 50-minute lesson per week at the intermediate level culminating in half recital. Course may be repeated 4 times for credit.

**Course Limit:** 4

**APMS 3214 Voice/Vocal Jazz (2)**

Course may be repeated 4 times for credit.

**Course Limit:** 4

**APMS 3230 Composition for Electronic Media II (2)**

Students in Composition for Electronic Media II work closely with the instructor first on advanced audio composition assignments utilizing Digital Audio Workstations and Computer Programming languages to place and manipulate audio samples, midi note information, and effects parameter automation. Topics are chosen based on student and faculty interests and can include Algorithmic Composition, Surround Sound, Interactive Composition, Electro-acoustic Composition, Musique Concrete, and Advanced Sound Synthesis.

**Course Limit:** 4

**APMS 3330 Music For Film (3)**

This course provides both critical analysis of music and sound for film as well as practical approaches to the medium. Students will complete several music for film projects, such as scoring original music for a scene from a silent film.

**APMS 3340 The Creative Soundscape (3)**

This course introduces students to approaches of art and research that consider environmental sound. Students will learn technical skills, develop compositional processes, and engage with theoretical perspectives to inform the generation of original creative works, ranging from composed and improvised musical pieces to podcast episodes and radio dramas. Topics covered will include frameworks for environmental acoustics including ontologies of sound; listening practices; field recording; microphone technique; compositional strategies; audio editing and creative audio processing; spectral analysis; sonification; and more.

**APMS 3400 The Story Road Project (3,4)**

In this course, students will prepare, perform and tour a work of music theatre to area schools and civic organizations. The participants will not only perform, but also create educational materials to accompany the production, take on marketing responsibilities, and act as moderators with the audience members following the performances. This course fulfills the first or second tier service learning requirement. There is no prerequisite for the course, but instructor permission is needed for registration.

**Corequisite(s):** APMS 3891.

**APMS 3450 Music & Musicians in Community (1)**

Music service learning students will gain firsthand knowledge of how emerging musicians can serve and create music in the New Orleans community - creating musical programs, cultural events, or major service projects for the Bishop Perry Center, and by learning how to prepare and work in the Chapel of the Holy Spirit's church music setting. (This a 1 credit course, with an additional 1 credit service learning component).

**APMS 3500 Improvisation (2)**

Students will work with instructors individually and in small groups to develop the ability to logically respond to the harmonic, melodic, rhythmic, and formal implications inherent in specific types of musical material. Students will also examine compositional techniques characteristic of Black American Music. This course may be repeated 3 times for credit.

**Course Limit:** 3

**APMS 3510 Jazz Arrangements (3)**

Students will work with the instructors individually and in small groups to develop the ability to understand the challenges involved in the process of creating jazz arrangements. Student will focus on the concepts of music notation characteristic of the jazz idiom and on the idiomatic writing for instruments. They will also examine the sound characteristics of individual instruments, the mixtures, and the crucial issues of balance within the ensembles.

**Course Limit:** 2

**APMS 3810 Special Topics (0-4)**

**Maximum Hours:** 99

**APMS 3890 Service Learning (0-1)**

Students complete a service activity in the community in conjunction with the content of a three-credit co-requisite course. Course may be repeated up to unlimited credit hours.

**Maximum Hours:** 99

**APMS 3891 Service Learning (0-1)**

Students complete a service activity in the community in conjunction with the content of a three-credit co-requisite course. Course may be repeated up to unlimited credit hours.

**Maximum Hours:** 99

**APMS 4030 Advanced Analysis (3)****APMS 4040 Orchestration (3)**

The instruments of the orchestra; their construction, ranges, and playing techniques; methods of effective instrumental writing; the mechanics of reading and writing a score. Written exercises, analysis of scores, study of recorded performances and live demonstrations.

**APMS 4230 Adv Voice/Recital Prep (3)**

One 50-minute lesson per week at the advanced level. This course may be repeated 2 times for credit.

**Course Limit:** 2

**APMS 4231 Adv Instrument/ Recital Prep (3)**

One 50-minute lesson per week at the advanced level. This course may be repeated 2 times for credit.

**Course Limit:** 2

**APMS 4232 Adv Piano/Recital Prep (3)**

One 50-minute lesson per week at the advanced level. This course may be repeated 1 time for credit.

**Course Limit:** 2

**APMS 4233 Adv Composition/Recital Prep (3,4)**

One 50-minute lesson per week at the advanced level. This course may be repeated 2 times for credit.

**Course Limit:** 2

**APMS 4234 Adv Voice/Recital Prep (3)**

One 50-minute lesson per week at the advanced level. This course may be repeated 2 times for credit.

**Course Limit:** 2

**APMS 4250 TU Opera Workshop Prod & Desig (1-2)**

The purpose of this Opera Workshop Production and Design is to provide opportunities for growth in the area of operatic repertoire, role preparation, operatic scenic/costume design, and compelling performance, direction, or design for the stage. The course will focus on the study and performance of operatic literature from traditional, contemporary, and diverse cultural sources. Admission is BY AUDITION in the semester prior to the opera. The course is open to music majors and non-music majors from across the University. Course may be repeated 6 times for credit.

**Course Limit:** 6

**APMS 4300 Adv Comp/ Sr. Recital (3,4)**

One 50-minute lesson per week at the advanced level culminating in a senior recital.

**APMS 4500 Materials Pedagogy Piano (3)****APMS 4810 Special Topics (0-4)**

**Maximum Hours:** 99

**APMS 4890 Service Learning (0-1)**

Students complete a service activity in the community in conjunction with the content of a three-credit co-requisite course. Course may be repeated up to unlimited credit hours.

**Maximum Hours:** 99

**APMS 4910 Lect Rec Prep/Lect Rec (2)**

This course is offered to transfer students or students going abroad, who will have missed one of their required 8 courses in private lessons necessary for the BFA in the track of Performance. It takes the place of ONE of the pre-senior year lessons courses.

**APMS 4940 Transfer Coursework (0-20)**

Transfer coursework at the 4000 level. Departmental approval required.

**Maximum Hours:** 99

**APMS 4950 Spec Top In Music Theory (3)**

Ensemble courses are open, for credit, to all students of the University. Some are by instructor approval (audition)

**APMS 5190 Semester Abroad (1-20)**

Course may be repeated up to unlimited credit hours.

**Maximum Hours:** 99

**APMS 5370 Washington Semester (1-20)**

Course may be repeated up to unlimited credit hours.

**Maximum Hours:** 99

**APMS 5380 Junior Year Abroad (1-20)**

Course may be repeated up to unlimited credit hours.

**Maximum Hours:** 99

**APMS 5390 Junior Year Abroad (1-20)**

Course may be repeated up to unlimited credit hours.

**Maximum Hours:** 99

**APMS 5940 Transfer Coursework (0-20)**

Transfer coursework at the 5000 level. Departmental approval required.

**Maximum Hours:** 99

**APMS 6810 Special Topics (0-4)****Maximum Hours:** 99**APMS 6900 Summer Lyric Theatre (1)**

Course may be repeated up to unlimited credit hours.

**Maximum Hours:** 99**APMS 6920 Summer Lyric Theatre (2)****APMS 6940 Summer Lyric Theatre (3)****APMS 7250 TU Opera Workshop Prod & Desig (3)**

The purpose of this Opera Workshop Production and Design is to provide opportunities for growth in the area of operatic repertoire, role preparation, operatic scenic/costume design, and compelling performance, direction, or design for the stage. The course will focus on the study and performance of operatic literature from traditional, contemporary, and diverse cultural sources. Admission is BY AUDITION in the semester prior to the opera. The course is open to music majors and non-music majors from across the University. Course may be repeated 6 times for credit.

**Course Limit:** 6**APMS 7510 Applied Music (3)****APMS 7520 Applied Music (3)****APMS 7530 Applied Music (3)****APMS 7540 Applied Music (3)****APMS 7810 Applied Music Special Topics (1-3)**

Applied Music Special Topics for Graduate Students

**Maximum Hours:** 99

## **Dance (DANC)**

**DANC 1470 Transfer Coursework (0-20)**

Transfer Coursework.

**Maximum Hours:** 99**DANC 1510 Dance Composition I (3)**

An introduction to dance composition with an emphasis on spatial design, sources of movement, viewing choreography, and the basic elements of space, time, shape, and motion. Course may be repeated 2 times for credit.

**Course Limit:** 2**DANC 1810 Tap Dance I (2)**

A beginning course in tap introducing basic rhythmic movement skills necessary for various tap styles. Course may be repeated 2 times for credit.

**Course Limit:** 2**DANC 1910 African Dance I (2)**

Introduction to basic technique and African ethnic dance forms including three traditional dances. Course may be repeated 2 times for credit.

**Course Limit:** 2**DANC 1920 Brazilian Dance (2)**

Introduction to Brazilian dance, focusing especially on samba, the overview of history and cultural context. Course may be repeated 2 times for credit.

**Course Limit:** 2**DANC 1930 Ballet I (2)**

An introduction to classical ballet. Basic theory and techniques of classical ballet as well as the appreciation of the art form. Course may be repeated 2 times for credit.

**Course Limit:** 2



**DANC 1940 Transfer Coursework (0-20)****Maximum Hours:** 99**DANC 1950 Jazz Dance I (2)**

An introductory course to the basic foundations of jazz dance, emphasizing body placement, isolations, and rhythmic qualities of jazz. Course may be repeated 2 times for credit.

**Course Limit:** 2**DANC 1970 Contemporary Dance I (2)**

Introduction to contemporary dance technique, with emphasis on alignment and basic elements of space, shape, time, and motion. Includes theory and application of dance as an art form. Course may be repeated 2 times for credit.

**Course Limit:** 2**DANC 2000 Movement Optimums Vital to Embodiment-MOVE (3)**

An introductory movement class designed to provide beginning level students with an embodiment of mind/body/movement skills associated with the concept of movement literacy. Activities: movement sessions, improvisational activities, meaningful reflection and analysis of body language used as experiences in moving/thinking that progress toward a confident person moving with physical intelligence through life.

**DANC 2010 Performance I (3)**

A structured and at times spontaneous exploration of space, time, shape, sound, scenario, motion, and expenditure of energy to the end of attracting and holding the attention of the audience.

**DANC 2020 Performance II (3)****DANC 2050 Embodied Writing (3)**

Embodied Writing: This introductory course activates the body and movement to fine tune and discover creative writing modalities. Movement will be the nexus (the connective tissue) agent to discover tools to support existing writing strategies and new ways of writing. Dancers and non-dance majors are welcome.

**DANC 2210 Intro. To Dance- Ballet (3)**

An introduction to classical ballet including beginning ballet technique and an overview of ballet history from its inception to the present day.

**DANC 2220 Intro. To Dance- Modern (3)**

An introduction to modern dance including beginning modern dance technique and an overview of modern dance history from its inception to the present day.

**DANC 2230 Intro. To Dance- Jazz (3)**

An introductory course for students who seek information regarding the different aspects of the dance world, including different genres (ballet, modern, jazz, and world dance). Special emphasis is given to the role of American Vernacular dance - jazz dance and its identity in the dance scene of America.

**DANC 2500 Yoga: Fundamentals and Beyond (2)**

This course offers an exploration of several aspects of yoga, including the physical practice, breathing techniques, yoga philosophy and meditation. This class is open to students of all levels and we will start with fundamentals and progress into a more vigorous, vinyasa style yoga class. We will use the breath to flow through sequences of yoga postures, including sun salutations, standing asanas, balancing asanas, arm balances, back bends, and inversions. Delving into yoga philosophy and meditation, in class and through outside assignments, will provide students with tools for cultivating mindfulness.

**Course Limit:** 3**DANC 2520 Dance Composition II (3)**

Continuation of DANC 2010. Prerequisite(s): DANC 2010 or THEA 2010.

**Prerequisite(s):** DANC 2010 or THEA 2010.**DANC 2810 Tap Dance II (2)**

Continuation of Tap I. Course may be repeated 4 times for credit.

**Course Limit:** 4

**DANC 2910 African Dance II (2)**

Continuation of the development of African dance skills with emphasis on understanding and demonstrating basic components necessary to choreograph traditional African dance movements. Course may be repeated 4 times for credit.

**Course Limit:** 4

**DANC 2930 Ballet II (2)**

Continuation of 1930. Course may be repeated 4 times for credit.

**Course Limit:** 4

**DANC 2940 Transfer Coursework (0-20)**

Transfer Coursework at the 2000 level. Department approval may be required.

**Maximum Hours:** 99

**DANC 2950 Jazz Dance II (2)**

A continuation of the development of movement skills with emphasis on alignment and expanded jazz dance vocabulary. Course may be repeated 4 times for credit.

**Course Limit:** 4

**DANC 2960 Hip-Hop Dance (2)**

Continuation of the development of movement skills with emphasis on hip-hop jazz vocabulary and performance. May be taken for credit four times.

**Course Limit:** 4

**DANC 2970 Contemporary Dance II (2)**

This 2-credit class offers a continuation of the development of contemporary dance skills with emphasis on coordination, body awareness, alignment and an expanded movement vocabulary. This is a studio course, but includes some aspects of theory, history, and appreciation of modern and contemporary dance. Course may be repeated 4 times for credit.

**Course Limit:** 4

**DANC 3240 US/Caribe Social Dance (3)**

This course will study, compare selected social and vernacular dances from early American vernacular jazz dance and selected Afro-Caribbean dance idioms: Coursework includes assigned reading, lecture, research, videotape viewing and studio dancing.

**DANC 3330 Pedagogy (3)**

A seminar and practicum course providing opportunities for dance students to acquire skills in dance teaching methodologies and strategies. Topics include organization of subject matter, weekly and unit lesson planning, development of assessments, utilization of information technology for instruction, working with diverse populations of students. Activities include observation in college classrooms (shadowing), seminars and conferences with teachers in field, in-class/micro/peer teaching, and 50 hours of field work including observation and consultation with dance field professor and field-experience teaching of assistant teaching at NOPS in discipline-based or curriculum-based programs. Prerequisite(s): DANC 2010, 2520 and 3520.

**Prerequisite(s):** DANC 2010, 2520 and 3520.

**DANC 3520 Dance Composition III (3)**

An in-depth study of dance composition with an emphasis on choreographic design and dynamics, creating new movement materials, working with music, and choreographing complete solo works. Prerequisite(s): DANC 1520 or 2520.

**Prerequisite(s):** DANC 1520 or 2520.

**DANC 3550 Laban Movement Studies (3)**

Laban Movement Analysis (LMA), developed by Rudolph Laban, is a theoretical framework and language for describing movement through movement experiences, observations and theoretical discussions. It is a system of observing, analyzing, and synthesizing patterns of movement within the context of the actions. The goal of LMA is to be fully embodied, to access maximum movement potential, to find authentic movement, and to integrate the body and mind in the study of effort, shape, and space.

**DANC 3700 Dance Movement Science (3)**

Dance Movement Science is an introduction to the field of Dance Science. This course will explore various somatic practices and benefits of cross-training. Additionally students will learn anatomy, anatomical analysis, conditioning principals and develop applicable skills that they may apply to their studio practice and dance performance.

**DANC 3710 Conditioning for Dance (3)**

In this course you will learn the principles of conditioning and how to use them to train, maintain and care for your body, the instrument of the art of dance. You will also build physical capacities to improve your dance performance and reduce injury. Additionally, students will be introduced to various somatic practices that support their studio work.

**DANC 3800 Modern Dance III (2)**

This 2-credit class offers a continuation of the development of contemporary dance skills with emphasis on coordination, body awareness, alignment and an expanded movement vocabulary. This is a studio course, but includes some aspects of theory, history, and appreciation of modern and contemporary dance. Can be repeated for credit.

**Course Limit:** 6

**DANC 3810 Tap Dance III (2)**

An intermediate course in tap dance with emphasis on alignment and rhythmic skills. Course may be repeated 6 times for credit.

**Course Limit:** 6

**DANC 3820 Ballet III (2)**

Continuation of the development of classical ballet technique with emphasis on alignment and expanded movement vocabulary. Includes theory of ballet and appreciation of ballet as an art form. Class meets 2 times per week. Course may be repeated 6 times for credit.

**Course Limit:** 6

**DANC 3830 Intensive Contemporary Dance III (3)**

This 2-credit class offers a continuation of the development contemporary dance skills with emphasis on coordination, body awareness, alignment and an expanded movement vocabulary. This is a studio course, but includes some aspects of theory, history, and appreciation of modern and contemporary dance.

**Course Limit:** 6

**DANC 3840 Intensive Ballet III (3)**

Continuation of the development of classical ballet technique with emphasis on alignment and expanded movement vocabulary. Includes theory of ballet and appreciation of ballet as an art form. Course meets 4 days per week. Course may be repeated 6 times for credit.

**Course Limit:** 6

**DANC 3890 Service Learning (0-1)**

Students complete a service activity in the community in conjunction with the content of a three-credit croquets course. Course may be repeated up to unlimited credit hours.

**Maximum Hours:** 99

**DANC 3940 Transfer Coursework (0-20)**

Transfer Coursework at the 3000 level. Department approval may be required.

**Maximum Hours:** 99

**DANC 3950 Jazz Dance III (2)**

A study of jazz dance at the intermediate level, including warm-ups, isolations, and locomotor movements specific to the jazz dance style. Historical developments of jazz and musical theatre dance are emphasized. Course may be repeated 6 times for credit.

**Course Limit:** 6

**DANC 3960 Jazz: Newc Sum Danc Fest (2)**

The New Orleans Jazz Project: Newcomb College Summer Dance Festival is presented for two weeks annually in June offering an intensive schedule of technique classes in jazz, African, musical theatre, tap, hip hop, and modern dance forms, with repertory classes which culminates in performance by the participants. Lecture-demonstration projects, special lectures, and professional performances complete programming for evening events. Final decision on placement of students in technique and repertory classes will be determined by the faculty at the beginning of the workshop. Course may be repeated 6 times for credit. Course may be repeated up to unlimited credit hours.

**Course Limit:** 6

**Maximum Hours:** 99

**DANC 3990 Dance Performance Pract (1)**

Practical performing experience in dance. Required for the dance minor. Course may be repeated 6 times for credit.

**Course Limit:** 6

**DANC 4520 Dance Composition IV (3)**

A continuation of DANC 3520 with emphasis on group forms, sound sources for dance and development of fully designed dance pieces.

**DANC 4560 Internship Studies (1-3)**

An experiential learning process coupled with pertinent academic course work, e.g. Internship seminars offered by the Tulane University Center for Public Service for fulfillment of second tier public service. Only one internship may be completed per semester. Course may be repeated up to unlimited credit hours.

**Maximum Hours:** 99

**DANC 4580 Dance Company (1)**

Performing experience, advanced-level dance techniques and practical experience in dance production. Course may be repeated 8 times for credit.

**Course Limit:** 8

**DANC 4590 Senior Project (3)**

A continuation of dance composition with emphasis on development, research and production of senior concert pieces with written analysis of process. Course may be repeated 8 times for credit. Prerequisite(s): DANC 2010, 2520 and 3520.

**Prerequisite(s):** DANC 2010, 2520 and 3520.

**Course Limit:** 8

**DANC 4600 Choreography & Media (3)**

An introduction to dance for camera in its various forms. It provides a brief overview of aesthetic, historic, and cultural representations of the body through image and media and offers a context in which to explore visual imagery and narrative within the frame of camera/screen.

**DANC 4650 Senior Choreographic Project (3)**

Advanced choreographic projects. Prerequisite(s): DANC 3520.

**Prerequisite(s):** DANC 3520.

**DANC 4710 Dance Hist:Prim To 19 C. (3)**

A survey of dance, including the anthropological aspects of dance, in primitive cultures and the development of dance in the Western World.

**DANC 4720 Dance Hist:20th C. & Beyond (3,4)**

A survey of dance in the 20th-century United States emphasizing the development of modern dance, its impact on classical ballet and on dance in the Western World.

**DANC 4730 Dance History: The History of Ballet and Modern Dance (3-4)**

This survey course traces the development and evolution of Ballet and Modern Dance from the Renaissance through the present day

**DANC 4800 Contemporary Dance IV (2)**

This 2-credit class offers a continuation of the development of contemporary dance skills with emphasis on coordination, body awareness, alignment and an expanded movement vocabulary. This is a studio course, but includes some aspects of theory, history, and appreciation of modern and contemporary dance. Course may be repeated for credit.

**Course Limit:** 8

**DANC 4810 Special Topics (1-3)**

Specialty courses in dance techniques, projects, and dance related subjects as designed by dance faculty. Course may be repeated 8 times for credit.

**Course Limit:** 8

**Maximum Hours:** 99

**DANC 4820 Ballet IV (2)**

Classical ballet technique with emphasis on alignment, complex movement combinations, and precision in execution. Includes pointe work and theory of ballet as an art form. Class meets 2 days per week. Course may be repeated 8 times for credit.

**Course Limit:** 8

**DANC 4830 Intensive Contemporary Dance IV (3)**

This 2-credit class offers a continuation of the development of contemporary dance skills with emphasis on coordination, body awareness, alignment and an expanded movement vocabulary. This is a studio course, but includes some aspects of theory, history, and appreciation of modern and contemporary dance. Courses may be repeated for credit.

**Course Limit:** 8

**DANC 4840 Intensive Ballet IV (3)**

Classical ballet technique with emphasis on alignment, complex movement combinations, and precision in execution. Includes pointe work and theory of ballet as an art form. Class meets 4 days per week. Course may be repeated 8 times for credit.

**Course Limit:** 8

**DANC 4890 Service Learning (0-1)**

Students complete a service activity in the community in conjunction with the content of a three-credit co-requisite course. Course may be repeated up to unlimited credit hours.

**Corequisite(s):** DANC 4900.

**Maximum Hours:** 99

**DANC 4900 Building Comm Thru Arts (3,4)**

This course will be taught in coordination with courses offered at Xavier and Dillard Universities. The course examines the theory and practice of community-based arts, civic engagement in higher education, and the relationship between art and community development. Students will work in teams with local artists on Home, New Orleans?, a multi-disciplinary, art-and-community-development project grounded in 4 selected New Orleans neighborhoods, the 9th Ward, the 7th Ward, Central City and Lakeview.

**Corequisite(s):** DANC 4890.

**DANC 4910 Independent Study (1-3)**

Independent projects with professors. Course may be repeated 8 times for credit.

**Course Limit:** 8

**Maximum Hours:** 99

**DANC 4950 Jazz Dance IV (2)**

An advanced study of dance devoted to movement exploration involving spatial, dynamic, and rhythmic combinations of various jazz and musical theatre dance styles. Historical study of jazz dance development is emphasized. Course may be repeated 8 times for credit.

**Course Limit:** 8

**DANC 4960 Tap Dance IV (2)**

An advanced course in rhythm tap with emphasis on complex rhythm patterns requiring intricate foot articulations and stylistic dance movements. Course may be repeated 8 times for credit.

**Course Limit:** 8

**DANC 4990 Honors Thesis (3)**

Honors Thesis.

**DANC 4991 Senior Honors Project in Fine Arts (3)**

Senior Honors Project in Fine Arts

**DANC 5000 Honors Thesis (4)**

Honors Thesis.

**DANC 5001 Senior Honors Project in Fine Arts (3)**

Senior Honors Project in Fine Arts

**Prerequisite(s):** DANC 4991.

**DANC 5380 Junior Year Abroad (1-20)**

**Maximum Hours:** 99

**DANC 5390 Junior Year Abroad (1-20)**

Junior year abroad. Course may be repeated up to unlimited credit hours.

**Maximum Hours:** 99

**DANC 6010 Creative Projects and Movement Practice (3)**

Creative Projects (CP) are advanced level choreographic and creative studies or projects coordinated by DGS. Movement Practice (MP) is participation in either existing dance technique classes offered by the department or in existing individual movement practices. CP consists of advanced assignments taught by various dance faculty members, undergraduate student projects, and/or guest artist projects. For MP if students participate in technique classes offered by the department, these classes are combined with undergraduate students. Graduate students are expected to participate in the entire semester of the classes with advanced engagement with class materials. Graduate students, as returning professionals with existing individual movement practice, may elect to continue that practice. This course is core for IDP MFA. Required 5 of 6 semesters and repeatable up to 6 times.

**Course Limit:** 6

**DANC 6210 Sem I: Text & Movement Studies (3)**

A graduate level course where choreographers work on individual and collaborative projects that examine the relationship between a variety of texts, existent and original, and communication through movement. Projects/studies are presented throughout the semester. Taught in conjunction with MFA in Playwriting, and with direct in-program experience with Performance I (DANC/THEA 2010) for undergraduate students.

**DANC 6220 Seminar II: Dance and Performance Topics (3)**

This seminar introduces graduate students to dance and performance research and dance and performance theory by examining the work of contemporary scholars/researchers, dance/performance historians, and dance/performance critics. The class will include creative assignment correlated with theory and will cover several aspects of writing, including: research methods; literature review: dance and performance evolution and history; analysis of choreography and performance; performance descriptions; writing about dance and the moving body; and theoretical approaches to create original scholarship.

**DANC 6310 Creative Projects/Rehearsal (2)**

Advanced level choreographic or creative projects

**DANC 6410 Choreography & Media (3)**

This course provides an introduction to dance for camera in its various forms, from the video-taping and editing of dance for the purpose of documentation, to the creation of dances made specifically for the screen. It provides a brief overview of aesthetic, historic and cultural representations of the body through image and media, and offers a context in which to explore visual imagery and narrative within the frame of the camera/screen, in contrast to that of the proscenium stage. This material is intended as a springboard for further in-depth exploration.

**DANC 6520 Teaching Practices (3)**

Survey of teaching practices.

**DANC 6550 Laban Movement Studies (3)**

Laban Movement Analysis (LMA), developed by Rudolph Laban is a theoretical framework and language for describing movement through movement experiences observations and theoretical discussions. It is a system of observing, analyzing, and synthesizing patterns of movement within the context of the actions. The goal of LMA is to be fully embodied, to access maximum movement potential, to find authentic movement, and to integrate the body and mind to the study of effort, shape, and space.

**DANC 6553 Philanthropy and Social Change (3)**

This course focuses on current, not-for-profit, performing arts organizations in New Orleans through real time grant making. Working directly with two local performing arts organizations, students will create project proposals with their community partner, and collectively award \$10,000 over the course of the semester. With this experiential philanthropy, we will study the nonprofit sector, civil society, and social justice by having students confront the power and privilege of managing scarce resources in the face of abundant need.

**DANC 6820 Special Topics (3)**

Special topics in Dance.

**Maximum Hours:** 99

**DANC 6821 Special Topics (3)**

Special offering.

**DANC 6822 Special Topics (3)**

Special topics in Dance.

**DANC 6890 Service Learning (0-1)**

Students complete a service activity in the community in conjunction with the content of a three-credit co-requisite course. Course may be repeated up to unlimited credit hours.

**Course Limit:** 99

**Maximum Hours:** 99

**DANC 6910 Independent Study (1-3)**

Independent Study in Dance.

**DANC 7580 MFA Internship (3-9)**

MFA Internship, Elective, unpaid, 3, 6, or 9 credits (1/3, 2/3, or full semester variable). The MFA internship is a professional learning experience that offers meaningful, practical work related to a student's field of study or career interest. This elective course is for exceptional cases with opportunity to work with an outside organization, arts-specific or otherwise, that benefit the final thesis or work post-MFA of the graduate student. Student is responsible for finding internship partner, presenting an internship prospectus for approval, with student and internship partner signatures, by Tulane registration period during the semester prior to registration for the internship. DGS/faculty approval required prior to registration for the course. See department DGS for specific requirements for each credit level.

**DANC 7890 MFA Internship (3-9)**

MFA Internship, Elective, unpaid, 3, 6, or 9 credits (1/3, 2/3, or full semester variable). The MFA internship is a professional learning experience that offers meaningful, practical work related to a student's field of study or career interest. This elective course is for exceptional cases with opportunity to work with an outside organization, arts-specific or otherwise, that benefit the final thesis or work post-MFA of the graduate student. Student is responsible for finding internship partner, presenting an internship prospectus for approval, with student and internship partner signatures, by Tulane registration period during the semester prior to registration for the internship. DGS/faculty approval required prior to registration for the course. See department DGS for specific requirements for each credit level.

**DANC 7900 Management / Portfolio (3)**

Development of electronic portfolio, including arts administration topics. This course will prepare the student's portfolio, as well as the student, for the professional world, with emphasis on development of digital vitae/resumes, artistic statements, choreography reel, web site, portfolio, organization of materials, job search techniques, grant writing, and interview preparation.

**DANC 7990 MFA Thesis Project I - Production (3)**

Performance and Written project

**DANC 7991 MFA Thesis Project II - Analysis (3)**

DANC 7991 is the culminating written component of the IDP MFA thesis project. It is the analysis, dramaturgy, and written thesis of the project developed and presented for DANC 7990, Thesis Project I - Performance. Oral presentation and defense of the thesis project production (DANC 7990) and the written thesis (DANC 7991) is required at the end of the semester for DGS, Dance Faculty, Committee of Study, and invited guests. Graduate school guidelines apply for completion of the written thesis.

**Prerequisite(s):** DANC 7990\*.

\* May be taken concurrently.

**DANC 9980 Masters Research (3)**

Continuation of MFA Thesis work. Course may be repeated up to unlimited credit hours

**Maximum Hours:** 99

## Music (MUSC)

**MUSC 1000 Fundamentals of Theory (3)**

Basic course in the elements of music. Both semesters.

**MUSC 1010 Adv Fund Theory Songwrt (3)**

The focus of this course involves writing songs and acquiring basic skills in arranging.

**MUSC 1030 Music at Midday (3)**

A music appreciation class focused on examining, evaluating, and understanding the musical compositions and performances of classical, jazz, electronic and world music presented at the Music Department's Music at Midday concert series, interspersed with readings and discussions of writings on music performance philosophy.

**MUSC 1050 The Art of Listening (3)**

A course designed to increase the listener's perception and enjoyment of music employing masterworks of the European classical tradition.

**MUSC 1060 Survey of Euro Art Music (3)**

A chronological survey of masterworks of the European classical tradition.

**MUSC 1080 Music of the Mexico-US Border (3)**

The Mexico-U.S. border has historically been a site of contention. Walls and policing try to keep the two sides separate and to make the U.S. impenetrable. But sound has different boundaries and is hard to contain. Moreover, for large groups of people, the border is a way of life where the categories "Mexican" and "American" have fluid meaning. This course examines musical recordings and performances from a transnational perspective, pointing at the limits of the nation-state and of the category of "Hispanic" to understand and embrace border populations and their musics.

**MUSC 1090 Intro To Popular Music (3)****MUSC 1190 Freshmen Writing Seminar (4)****MUSC 1290 Semester Abroad (1-20)**

Course may be repeated up to unlimited credit hours.

**Maximum Hours:** 99

**MUSC 1410 Hist Euro Music To 1800 (3)**

Primarily for music majors and minors.

**MUSC 1420 Hist European Music Since 1800 (3)**

Primarily for music majors and minors.

**MUSC 1510 Harmony (3)**

The study of diatonic and secondary chord structures and progressions with written exercises and analysis of music from the common practice period. Basic musicianship laboratory. Prerequisite(s): MUSC 1000. Corequisite(s): APMS 1090.

**Prerequisite(s):** MUSC 1000.

**Corequisite(s):** APMS 1090.

**MUSC 1520 Advanced Harmony (3)**

Chromatic harmony and modulation, written exercises using expanded harmonic vocabulary. Formal analysis of classic period works. Advanced musicianship laboratory. Prerequisite(s): MUSC 1510. Corequisite(s): APMS 1100.

**Prerequisite(s):** MUSC 1510.

**Corequisite(s):** APMS 1100.

**MUSC 1530 Black American Music Theory (3)**

This course will be an intense study of Black American Music theory. There will be emphasis on the application of rhythm, melody, and harmony. The course is designed for music majors and minors as well as for non-majors who have a firm grasp of music fundamentals.

**Prerequisite(s):** MUSC 1000.

**MUSC 1531 Composition & Arranging (3)**

In this course, we will explore approaches to musical composition and the fundamentals of arranging, including the range, transposition, idiomatic techniques of instruments, and styles of ensemble arranging. Our primary text is Richard Sussman and Michael Abene's Jazz Composition and Arranging in the Digital Age, and a recommended text is Samuel Adler's The Study of Orchestration, 3rd Edition or any comparable orchestration book. Additional score excerpts and recordings will be supplied. Through written arrangement exercises and class discussion, we will practice the basic skills of composition and arranging that can be applied to your own music projects. Completion of MUSC 1530 is suggested.

**MUSC 1650 History West Art Music (3)****MUSC 1810 Special Topics (3)**

Special Topics in Music; title and topic varies by semester.

**MUSC 1890 Service Learning (0-1)**

Students complete a service activity in the community in conjunction with the content of a three-credit co-requisite course. Course may be repeated up to unlimited credit hours.

**Maximum Hours:** 99



**MUSC 1900 Music in New Orleans (3)**

This course is intended as an introductory survey of New Orleans music, including jazz, brass band, Mardi Gras Indian, rhythm and blues, funk, and hip-hop, through an intensive exposure to existing research, field trips, and occasional visits from local researchers and musicians. Musical socialization—the role of young people in extending the city's musical traditions—will be a running theme throughout the course and will connect the course materials to the optional service learning project.

**MUSC 1901 Sound Studies (3)**

Sound is one of the five senses and a primary way we relate to one another and to the world. Speech distinguishes humans from other animals; we locate ourselves in spaces through echo; we feel sound in our bodies and vibrate sympathetically; we capture sound waves on vinyl or as binary codes. In this introduction to the field of sound studies, we will take up familiar topics like voice and listening, music and technology, and unpack them through readings from leading scholars. We will listen intently to speech and song, silence and noise. And we will dive into case studies that focus on people and places in the United States.

**MUSC 1940 Transfer Coursework (0-20)**

Transfer Coursework at the 1000 level. Department approval may be required.

**Maximum Hours:** 99

**MUSC 2010 Tonal Analysis:18/19th C (3)**

An in-depth study of harmonic, contrapuntal, rhythmic, and formal procedures in representative works selected from the Baroque through the Romantic periods. Expanding and applying analytical skills learned in 1510 and 1520 to entire compositions. Corequisite(s): APMS 2090.

**Prerequisite(s):** MUSC 1520.

**Corequisite(s):** APMS 2090.

**MUSC 2016 Music, Sound and Climate Change (3)**

This course explores the relation between music, sound and climate change. We do an overview of the field of acoustic ecology and explore key terms such as ambient music, soundscape, keytones and soundwalks, environmental sound art, among others. We look at issues of sound pollution and the sonic relations between humans and non-humans across different cultures, especially environmental racism and the relation between climate change, music and the colonial. We explore these issues through specific audiovisual and sonic materials.

**MUSC 2020 Twentieth Century Theory (3,4)**

Analysis of works by Debussy, Stravinsky, Bartok, Hindemith, Schoenberg, Webern, Berg, Lutoslawski, etc. Writing skills based on 20th-century melodic and harmonic principles. Prerequisite(s): MUSC 1520. Corequisite(s): APMS 2100.

**Prerequisite(s):** MUSC 1520.

**Corequisite(s):** APMS 2100.

**MUSC 2050 Orchestral Music (3)**

The development of music for orchestra from Bach to Mahler. Listening, reading, and written reports.

**MUSC 2170 Transfer Coursework (0-20)**

Transfer Coursework at the 2000 level. Department approval may be required.

**Maximum Hours:** 99

**MUSC 2290 Hist Amer Popular Music (3)**

This is a survey history of American popular music from pre-Civil War Minstrelsy to MTV. The course is intended for the general student body, with no musical prerequisites required. Lectures integrate an in-depth discussion of the music itself, generously illustrated by recordings, with a solid presentation of the music's historical and cultural context. Major topics include the multicultural roots of American popular musics, the parallel development of four separate streams of popular music (an urban mainstream and three rural sub streams), the increasing tendency of these separate streams to interact to create new popular styles, and the function of the music industry in the dissemination of popular musical styles.

**MUSC 2300 Computer Apps In Music (3)**

An introduction to the critical role of computers in the music field today. As a survey of computer tools and techniques, this course will include applied work with notation, MIDI, digital sound-editing and multi-media software.

**MUSC 2310 Electronic Music History (3)**

This course will involve an examination of the electronic music repertoire with a focus on both the music and technology. We will learn about the history of electronic music through philosophies, aesthetics, and technologies that have been and are being used today.

**MUSC 2390 Semester Abroad (1-20)**

Course may be repeated up to unlimited credit hours.

**Maximum Hours:** 99

**MUSC 2410 American Music (3)**

A chronological survey of music in the United States from the Pilgrims to jazz and rock. The course traces the widely varied paths taken by music in America and shows how the three spheres of folk, popular, and classical music have continually interacted to form a variegated whole. Lectures move from genre to genre, placing each in its historical and sociological order.

**MUSC 2420 World Musics (3)**

An overview of the field of ethnomusicology and the types of issues and concerns that have guided the research of world music within that field. A number of selected musical case studies from Asia, the Middle East, Africa and the Americas that illuminate the differences and similarities between Western musics and their counterparts in other parts of the world. Particular interest will be given to the way in which cultural, social, and religious beliefs have informed stylistic, performance practice, and aesthetic development in other parts of the world as a means of reflecting about the same types of connections in Western music.

**MUSC 2450 Intro To Opera (3)**

Course includes lectures concerning the nature of opera and also a historical outline of the development of opera in Europe. Emphasis is then placed on viewing a number of complete operas, which will be screened on laser discs.

**MUSC 2800 Intro To Music Business (3)**

This course prepares students for operational and administrative as well as creative and technical positions within the music and entertainment industry.

**MUSC 2890 Service Learning (0-1)**

Students complete a service activity in the community in conjunction with the content of a three-credit co-requisite course. Course may be repeated up to unlimited credit hours.

**Maximum Hours:** 99

**MUSC 2910 Special Topics (3)**

**Course Limit:** 99

**MUSC 2940 Transfer Coursework (0-20)**

Transfer Coursework at the 2000 level. Department approval may be required.

**Maximum Hours:** 99

**MUSC 3300 Music Cultures of World (3)**

A survey of music in different societies throughout the world with assignments and readings in music other than Western art music. The lectures explain how to listen to this music and consider systematically the function of music in societies ranging from Australian Aborigines, to Indian classical musicians, to urban popular music in Latin America.

**MUSC 3310 Topics: Musics Latin Amr (3)**

This course will provide a survey of Latin American music and culture. The content of the course will change on a rotating basis each fall term. Topics include: Caribbean; Andean Countries; Mexico and Central America. Course may be repeated up to unlimited credit hours.

**Maximum Hours:** 99

**MUSC 3320 Musical Theatre In Amer (3)**

A survey of vernacular theatre music in America from its European roots in opera buffa, ballad opera, and operetta through the jazz and rock developments of the sixties.

**MUSC 3330 Jewish Music (3)**

Survey of Jewish liturgical music from Biblical times to the present, and of Jewish popular, theatre, and folk music. Emphasis on European, Israeli, Sephardic, and American traditions.

**MUSC 3340 History of Jazz (3,4)**

Development of jazz as a cultural, sociological phenomenon, and survey of jazz styles.

**MUSC 3350 Music In Contem Society (3)**

An introduction to the music of the contemporary world as it interacts with social, political, and cultural processes that distinguish the 20th century. Examines the full spectrum of modern musical styles (classical, jazz, popular, folk, rock) as they have adapted to the mass communications technology of the present day.

**MUSC 3360 The Latin Tinge: Jazz and Latin American Music in New Orleans and Beyond (3,4)**

This course explores the relationship of African-American popular music and Latin American popular music, with a special focus on how New Orleans is a key site mediating these musical mixtures. It compares U.S. popular styles with styles from other countries in the hemisphere.

**MUSC 3370 Studies in Great Composers (3)**

The music of three influential composers is studied in depth against the background of their careers and times. The composers selected will change each term; contact the instructor or department for more information. Student must have ability to read, analyze, and discuss musical notation in order to be successful in the course. Prerequisite(s): MUSC 1410\*, 1420\* and 2010\*. \* May be taken concurrently.

**Prerequisite(s):** MUSC 1410\*, 1420\* and 2010\*.

\* May be taken concurrently.

**MUSC 3390 World Vocal Traditions (3)**

This course is an ethnomusicological exploration of selected vocal traditions from around the world. Anchored around three sets of guest lectures and live performances by Tuvan throat singers, a Persian Jewish singer, and a singer of Afro-Cuban religious music, the course will examine both the musical sounds that voices can produce, and the ways in which these voices are woven into the cultures from which they emerge.

**MUSC 3410 Russian Music (3)**

The history of 19th- and 20th-century Russian music with special emphasis on Tchaikovsky, Prokofiev, and Shostakovich.

**MUSC 3421 Women Die in Opera (3-4)**

Opera has been an elite form of musical entertainment in Western culture since the seventeenth century. Even though most famous lead roles in opera are for women, operas until the twentieth century have been predominantly written by men librettists and composers. They capture and prescribe the predominant values of modern Western patriarchy. In this course, we watch and listen to operas from 1600 to the present time. We pair the viewings with readings to answer the question: why do women so frequently die (and lie) in opera?

**MUSC 3430 Blues In American Life (3)**

The blues, as both a musical form and a state of being, is the primary layer of African American culture. This course considers how the blues permeates American life, through the music of work songs, rural blues, classic blues, jazz, rhythm and blues, cowboy and rock n roll.

**MUSC 3440 Black Music, Black Lives (3,4)**

Black music is celebrated as the signature artistic contribution America has given to the world. Music has been a source of power for people subject to enslavement, legal segregation, and an ongoing struggle for political citizenship and economic equity. This course highlights the agency of black musicians and the political significance of the music they have created, from slave songs to hip-hop. This is a social and cultural history, and no musical training is required for understanding course materials.

**MUSC 3441 Black Music Lab (1)**

This lab is for music majors, minors, or any other performing musicians who are enrolled in MUSC-3440 "Black Music, Black Lives." Students will discuss and perform the musical aspects of the material covered in that course. The two courses should be taken concurrently.

**Corequisite(s):** MUSC 3440.

**Course Limit:** 1

**MUSC 3450 Music & Politics (3)**

Though often considered apart from social and political trends, music is central to thought and action in the public sphere. Whether in protest marches or in dance clubs, music challenges the belief that public opinion is expressed solely through language. We will concentrate on conflicts across lines of social identity: race, ethnicity, gender/sex, religion, and nationality. We will focus especially on racism against Black Americans in the U.S., anti-Semitism against Jews in Nazi Germany, and the Israeli-Palestinian conflict. The course is open to all undergraduate students.

**MUSC 3460 Music, Religion, Spirit (3,4)**

Music forms vital part of ritual for most religions around the world. In performing and listening to music, religious affiliates seek connection with the supernatural, foster community ties, and create tradition bridging past, present, and future. Furthermore, music gives religious groups visibility in the broader society, whether in live or recorded performance. This course explores the traditional musical practices of the three major monotheistic religions -Judaism, Christianity, Islam -followed by one unit on Indian religions, and one unit about of selected spiritual practices inherited from Africa currently practiced in the Americas, including voodoo, candomble, and Santeria. We will also critically look at historical and current social perceptions reacting to these musical practices and to their practitioners. This is a cultural history class; no musical training is required.

**MUSC 3480 Music and Gender (3,4)**

In this course, we'll explore the relationship between gender and music in the West over the past 450 years. How have shifting rules and boundaries of gender identity interacted with similarly shifting rules and boundaries about beauty, function, and construction of music? In what ways has music helped to represent and/or define gender in culture? Further, how do gender identities intersect with other categories of social and cultural identity such as race, ethnicity, and class? This course will use a variety of case studies from popular and art music to explore the relationships between musical practice and gender identification, including: the courtesans and castrati of Baroque opera; Glam Rock; Clara Schumann, jazz singers; and Elvis Presley. Course open to both music majors and non-majors.

**MUSC 3700 Contemporary Music Industry (3)****MUSC 3890 Service Learning (0-1)**

Students complete a service activity in the community in conjunction with the content of a three-credit co-requisite course. Course may be repeated up to unlimited credit hours.

**Maximum Hours:** 99

**MUSC 3940 Transfer Coursework (0-20)**

Transfer Coursework at the 3000 level. Department approval may be required.

**Maximum Hours:** 99

**MUSC 4110 Chamber Music (3)****MUSC 4270 Indigenous media and sound in Latin America (3)**

This course explores how indigenous musics and sounds have been inscribed into ethnographic media. We explore how the notion of indigenous musics arose in the late nineteenth century based on how it was collected and inscribed on specific sound and audiovisual formats, creating a racialized and colonial notion of indigenous musics. Then we explore how indigenous peoples themselves, often in collaborative processes, are decolonizing and appropriating such histories by rethinking the early archives or documenting their own musics and sounds in new ways. In so doing, they challenge Western notions of musicality, of media inscription, of racialized histories of music, and how human and non-human sounds are understood. Graduate students: some readings in Spanish.

**MUSC 4330 Music of the Latin American Outlaws (3,4)**

Music sounds loud and clear at the edge of law. From bandits to illegal immigrants, from underdogs to drug dealers, people who subscribe to their own rules reach out to our ears through song and dance. Their stories and sounds both fascinate and scare audiences well beyond their immediate surroundings, making their way to mass media and live events big and small. In this class, we will focus on Spanish- and Portuguese-speaking regions in the Americas, and our point of entry will be the music produced by and for groups or individuals who live(d) at the margin of law in the nineteenth and twentieth centuries. Your study time will be equally divided between learning and practicing aural skills and musical terminology, and critically reading texts of historical significance. In the long term, I hope that this course helps you look at any outlaw groups in new, more informed ways. I invite you to let the musics we will study challenge our preconceptions about Latin American cultures.

**MUSC 4400 Music & Dsp (3)**

This course introduces the student to the breadth and depth of signal processing used in musical applications. The course will cover fundamentals of signal processing and familiarize the student with classic computer music theories as well as state-of-the-art topics for sound synthesis, analysis, and computer music composition. Students work mostly in a graphical coding language for audiovisual applications called Pure Data. No prior coding experience is required although experience with Matlab, Python or other languages translates well. Pure Data is an excellent coding language for students interested in both creative applications and science and engineering projects.

**MUSC 4410 Music Performance System (3)**

This Human Computer Interaction (HCI) course focuses on creative and innovative applications of engineering and design in the context of musical performance and composition. Students learn about the history of technology as it relates to musical instrument design and music composition as they design their own custom instruments, synthesizers, and controllers.

**MUSC 4420 Algorithmic & Comp Music (3)**

This course will be an exploration of computer music composition using various available techniques and state-of-the-art tools. This will be a hands-on course with compositional exercises and projects, working in our digital studio, and producing a concert at the end of the term.

**MUSC 4440 Music Performance Systems (3)****MUSC 4560 Internship (1,3)**

Qualified junior and senior majors may receive credit for work in musical institutions in the community, such as recording studios, the New Orleans Opera Association, the Louisiana Philharmonic Orchestra, and the like; this is to be accompanied by an academic component. Registration is administered by the Office Manager in the Department of Music, Brandt v. B. Dixon Performing Arts Center, Room 10. Course may be repeated up to unlimited credit hours.

**Maximum Hours:** 99

**MUSC 4570 Internship (1,3)**

Qualified junior and senior majors may receive credit for work in musical institutions in the community, such as recording studios, the New Orleans Opera Association, the Louisiana Philharmonic Orchestra, and the like; this is to be accompanied by an academic component. Registration is administered by the Office Manager in the Department of Music, Brandt v. B. Dixon Performing Arts Center, Room 10. Course may be repeated up to unlimited credit hours.

**Maximum Hours:** 99

**MUSC 4890 Service Learning (0-1)**

Students complete a service activity in the community in conjunction with the content of a three-credit co-requisite course. Course may be repeated up to unlimited credit hours.

**Maximum Hours:** 99

**MUSC 4900 Intro New Orleans Jazz (3)**

This course is designed to provide an historical introduction to the origins, idiomatic coalescence, and early development of New Orleans jazz.

**MUSC 4910 Independent Study (1-4)**

Course may be repeated up to unlimited credit hours.

**Maximum Hours:** 99

**MUSC 4920 Independent Study (1-3)**

Course may be repeated up to unlimited credit hours.

**Maximum Hours:** 99

**MUSC 4930 Seminar (3)****MUSC 4940 Seminar (3)**

Course may be repeated up to unlimited credit hours.

**Maximum Hours:** 99

**MUSC 4950 Spec Topic In Musicology (1-4)**

Course may be repeated up to unlimited credit hours.

**Maximum Hours:** 99

**MUSC 4951 Special Topics in Musicology (1-4)****MUSC 4952 Special Topics (1-4)**

**Course Limit:** 99

**MUSC 4953 Special Topics (1,4)**

This class provides an overview of the benefits of music education in the lives of young people. We will consider the influence of teachers in the development of professional musicians as well as the value of teamwork, leadership, and discipline imparted to all students. Focusing on marching bands in New Orleans, we will visit school bandrooms, attend a high school football game, and host visits from music educators. Students will get a birds-eye view of the fate of music education while researching the effects of increasing cutbacks in arts education.

**MUSC 4954 Special Topics in Musicology (1-4)**

**MUSC 4955 Spec Topic In Musicology (1-4)**

**MUSC 4956 Spec Topic In Musicology (1-4)**

**MUSC 4990 Honors Thesis (3)**

**MUSC 4991 Senior Honors Project in Fine Arts (3)**

Senior Honors Project in Fine Arts

**MUSC 5000 Honors Thesis (3-4)**

Honors Thesis

**MUSC 5001 Senior Honors Project in Fine Arts (3)**

Senior Honors Project in Fine Arts

**Prerequisite(s):** MUSC 4991.

**MUSC 5190 Semester Abroad (1-20)**

Course may be repeated up to unlimited credit hours.

**Maximum Hours:** 99

**MUSC 5370 Washington Semester (1-20)**

Course may be repeated up to unlimited credit hours.

**Maximum Hours:** 99

**MUSC 5380 Junior Year Abroad (1-20)**

Course may be repeated up to unlimited credit hours.

**Maximum Hours:** 99

**MUSC 5390 Junior Year Abroad (0-20)**

Course may be repeated up to unlimited credit hours.

**Maximum Hours:** 99

**MUSC 5940 Transfer Coursework (0-20)**

Transfer coursework at the 5000 level. Departmental approval required.

**Maximum Hours:** 99

**MUSC 6010 Advanced Theory (3)**

**MUSC 6020 Advanced Theory (3)**

**MUSC 6030 Band Instrum & Arranging (3)**

**MUSC 6050 Analytical Methodology (3)**

**MUSC 6060 Culture & Power in New Orleans (3)**

New Orleans is renowned for culture and it has been Black New Orleanians, above all, whose creativity has shaped the city's musical, culinary, architectural, and religious identity. This course places culture at the center of struggles for full citizenship by African Americans and Creoles of Color as well as Italians, Jews, Latinos, and Vietnamese. Under colonial, antebellum, and Jim Crow rule, culture was a source of power in terms of fomenting an ethics of care and a politics of rebellion against white supremacy. Since the Civil Rights era, culture has increasingly been incorporated into the tourist economy. This added value has trickled down unevenly, with Black culture workers most exploited and subject to surveillance, enclosure, and extraction. This course will investigate the deep history of local culture as a contested source of value, drawing upon historical, anthropological, and cultural studies of Blackness and whiteness in New Orleans.

**MUSC 6090 Music Before 1600 (3)**

**MUSC 6100 17th & 18th Centry Music (3)**

**MUSC 6110 Chamber Music (3)**

**MUSC 6120 17th & 18th Cen Sem (3)**

**MUSC 6130 Opera (3)**

**MUSC 6140 Symphonic Literature (3)**

**MUSC 6150 Music of 19th Century (3)**

**MUSC 6160 20th Century Music (3)**

**MUSC 6190 Symphonic Literature (3)**

**MUSC 6200 Opera (3)**

**MUSC 6201 Women Die in Opera (3)**

Opera has been an elite form of musical entertainment in Western culture since the seventeenth century. Even though most famous lead roles in opera are for women, operas until the twentieth century have been predominantly written by men librettists and composers. They capture and prescribe the predominant values of modern Western patriarchy. In this course, we watch and listen to operas from 1600 to the present time. We pair the viewings with readings to answer the question: why do women so frequently die (and lie) in opera?

**MUSC 6210 Chamber Music (3)**

**MUSC 6230 Keyboard Lit 1600-1750 (3)**

**MUSC 6240 Keyboard Lit 1750-1970 (3)**

**MUSC 6250 The German Lied (3)**

**MUSC 6260 The French Art Song (3)**

**MUSC 6270 Indigenous Media and Sound in Latin America (3)**

This course explores how indigenous musics and sounds have been inscribed into ethnographic media. We explore how the notion of indigenous musics arose in the late nineteenth century based on how it was collected and inscribed on specific sound and audiovisual formats, creating a racialized and colonial notion of indigenous musics. Then we explore how indigenous peoples themselves, often in collaborative processes, are decolonizing and appropriating such histories by rethinking the early archives or documenting their own musics and sounds in new ways. In so doing, they challenge Western notions of musicality, of media inscription, of racialized histories of music, and how human and nonhuman sounds are understood. Graduate students: some readings in Spanish.

**MUSC 6310 History/Music In The US (3)**

**MUSC 6320 Musical Theatre In Ameri (3)**

**MUSC 6330 Music of the Latin American Outlaws (3)**

Music sounds loud and clear at the edge of law. From bandits to illegal immigrants, from underdogs to drug dealers, people who subscribe to their own rules reach out to our ears through song and dance. Their stories and sounds both fascinate and scare audiences well beyond their immediate surroundings, making their way to mass media and live events big and small. In this class, we will focus on Spanish- and Portuguese-speaking regions in the Americas, and our point of entry will be the music produced by and for groups or individuals who live(d) at the margin of law in the nineteenth and twentieth centuries. Your study time will be equally divided between learning and practicing aural skills and musical terminology, and critically reading texts of historical significance. In the long term, I hope that this course helps you look at any outlaw groups in new, more informed ways. I invite you to let the musics we will study challenge our preconceptions about Latin American cultures.

**MUSC 6340 Seminar In Jazz (3)**

**MUSC 6350 Music and Gender (3)**

**MUSC 6370 Mus In Contemporary Soc (3)**

**MUSC 6400 Music & Dsp (3)**

See MUSC 4400 for course description.

**MUSC 6410 Music Performance System (3)**

See MUSC 4410 for course description.

**MUSC 6420 Algorithmic & Comp Music (3)**

See MUSC 4420 for course description.

**MUSC 6430 The Creative Soundscape (3)**

This course introduces students to approaches of art and research that consider environmental sound. Students will learn technical skills, develop compositional processes, and engage with theoretical perspectives to inform the generation of original creative works, ranging from composed and improvised musical pieces to podcast episodes and radio dramas. Topics covered will include frameworks for environmental acoustics including ontologies of sound; listening practices; field recording; microphone technique; compositional strategies; audio editing and creative audio processing; spectral analysis; sonification; and more.

**MUSC 6440 Music Performance Systems (3)****MUSC 6480 Music and Gender (3)****MUSC 6600 Theory of American Music (3)****MUSC 6610 Analysis of American Music (3)****MUSC 6840 Special Topics (1-6)**

Graduate level special topics course.

Course Limit: 99

**MUSC 6900 Summer Lyric Theatre (2-6)****MUSC 6930 Independent Study (1-3)****MUSC 6940 Special Topics (3)**

Course may be repeated up to unlimited credit hours.

Maximum Hours: 99

**MUSC 6941 Special Topics (3)****MUSC 6942 Special Topics (3)****MUSC 6943 Special Topics (3)****MUSC 7010 Advanced Composition (3)****MUSC 7020 Advanced Composition (3)****MUSC 7030 Intro To Graduate Study (3,4)****MUSC 7040 Seminar Musical Analysis (3)****MUSC 7050 History of Theory (3)****MUSC 7060 Musical Cultures - New Orleans (3)**

New Orleans is an American city with a unique history as a European colony, a hub for the slave trade, and a destination for immigrants from Europe and the Americas. The city celebrated musical traditions have been created by a diverse mix of people and shaped by their interactions in the shared spaces of the city. This course is intended as a comprehensive overview of New Orleans music, including jazz, brass band, Mardi Gras Indian, rhythm and blues, funk, and hip-hop, through an intensive exposure to existing research and visits from local researchers and musicians. No musical training is required for understanding course materials.

**MUSC 7080 Jazz Transcription (3)****MUSC 7400 Musical Timbre (3)****MUSC 7420 Directed Research (1-4)****MUSC 7430 Electroacoustic Music Analysis (3)****MUSC 7440 Electroacoustic Music Composition (3)****MUSC 7770 Graduate Computer Music Workshop (3)**

Students in Graduate Computer Music Workshop choose research or creative topics in consultation with the faculty and engage in personalized semester long study of these topics resulting in the presentation of creative work on end of semester concerts and submission to relevant festivals and conferences. Topics typically include Large Scale Electronic Media Composition, Acousmatic Music, Custom Instrument Design, Electronic Music Performance Techniques, Algorithmic Composition, Surround Sound, Interactive Composition, Electro-acoustic Composition, Musique Concrete, and Advanced Sound Synthesis.

Course Limit: 4



**MUSC 7930 Independent Study (3)****MUSC 7940 Special Project (3)**

Course may be repeated up to unlimited credit hours.

**Maximum Hours:** 99

**MUSC 9980 Master's Research (0)**

Course may be repeated up to unlimited credit hours.

**Maximum Hours:** 99

**MUSC 9990 Dissertation Research (0)**

Course may be repeated up to unlimited credit hours.

**Maximum Hours:** 99

## Theatre (THEA)

**THEA 1010 Plays and Playwrights (3)**

An introduction to the literature of theatre from the Greeks to the present with emphasis on the script in performance.

**THEA 1020 Theatre in Contemporary Soc (3)**

This course surveys the history of theatre and develops an appreciation for and enjoyment of the performing arts. It also develops an appreciation for artists who bring the playwright's pages to life and considers the contribution of the audience.

**THEA 1090 Voice I (2)**

Development of relaxation habits, physical alignment, breath control and release, tone production, and articulation.

**THEA 1910 Special Topics (1-3)**

Specialty courses for undergraduates in performance techniques, projects, and theatre related subjects as designed by visiting or permanent theatre faculty. For description, consult the department. Course may be repeated up to unlimited credit hours under separate title.

**Maximum Hours:** 99

**THEA 1940 Transfer Coursework (0-20)**

Transfer Coursework at the 1000 level. Department approval may be required.

**Maximum Hours:** 99

**THEA 2010 Performance I (3)**

A structured and at times spontaneous exploration of space, time, shape, sound, scenario, motion, and expenditure of energy to the end of attracting and holding the attention of the audience.

**THEA 2020 Performance II (3)**

A structured and at times spontaneous exploration of space, time, shape, sound, scenario, motion, and expenditure of energy to the end of attracting and holding the attention of the audience.

**THEA 2090 Voice II (2)**

Development of relaxation habits, physical alignment, breath control and release, tone production, and articulation with emphasis on corrective tutorial work. Prerequisite(s): THEA 1090.

**Prerequisite(s):** THEA 1090.

**THEA 2100 Fundamentals of Acting (3)**

Class and workshop sessions in developing fundamental skills in the art and craft of acting as a creative process.

**THEA 2110 Acting I (3)**

Class and workshop sessions in developing fundamental skills in the art and craft of acting as a creative process. This course is intended for students with previous performance experience. Instructor approval is required. Course may be repeated 1 time for credit.

**Course Limit:** 1

**THEA 2210 Theatre As Collaborative Art (3)**

This is an introductory course designed to examine to the collaborative nature of theatre. Students will attend live theatre performances and survey the disciplines of playwriting, acting, directing, and design as well as important periods and styles of the medium. This course satisfies the Aesthetics & Creative Arts core distribution requirement. There are no prerequisites.

**THEA 2810 Global Theatre & Performance (3,4)**

Drawing from performance traditions and dramatic literature in ancient Greece, India, Africa, China, Japan, Europe, Latin America, and The Caribbean, this course surveys the foundations of theatre history from a global perspective. It examines origins, dramatic theories, and historic contexts to foster the appreciation of cultural distinctions, common themes, and legacies the shape drama today. Assignments will engage students in critical and creative thinking through discussion, collaboration, and written analysis. This course satisfies the "foundations course" requirement for theatre majors.

**THEA 2910 Special Topics (1-3)**

Specialty courses for undergraduates in performance techniques, projects, and theatre related subjects as designed by visiting or permanent theatre faculty. For description, consult the department. Course may be repeated up to unlimited credit hours.

**Maximum Hours:** 99

**THEA 2940 Transfer Coursework (0-20)**

Transfer Coursework at the 2000 level. Department approval may be required.

**Maximum Hours:** 99

**THEA 3010 Acting II (2)**

Continuing development of acting skills focusing primarily on work approaching character. Instructor approval is required. Prerequisite(s): THEA 2110.

**Prerequisite(s):** THEA 2110 and 2010.

**Course Limit:** 1

**THEA 3030 Suzuki Method of Acting (2)**

Internationally renowned theatre director Tadashi Suzuki developed the well-established Suzuki Acting Method. Technically speaking, the method consists of training to learn to speak powerfully and with clear articulation, and is also used to enhance the expressiveness of the whole body. It is thus that actors can learn the best way to exist on the stage. The goal is therefore to make it possible for actors to develop their ability of physical expression and also to nourish a tenacity of concentration. The class activities include a series of exercises involving the physical center of the body in motion off center/on center within a consistent level of energy. This training is a vocabulary necessary to materialize the theatre and requires assimilation of the vocabulary by the actor as a second instinct. These techniques should be studied, mastered, until they serve as an operational hypothesis. Course may be repeated 1 time for credit.

**Course Limit:** 1

**THEA 3090 Stage Speech I (3)**

Corrective work on individual regional speech habits, articulation, and phrasing.

**THEA 3110 Text Analysis for Actors and Directors (2)**

Lecture, discussion, and activity which guides students through practical, structural and interpretive analyses of dramatic texts. Students will apply techniques for breaking down plays to make acting and directorial choices.

**THEA 3210 Directing I: The Foundation (2)**

This course is an applied study of the foundations of theatre directing including script analysis, blocking, composition, and dramatic action. Staged scenes using outside actors make up a major part of the course activities. Prerequisite(s): THEA 2100 or 2110.

**Prerequisite(s):** THEA 2100 or 2110.

**THEA 3220 Directing II: Staging the Imagination (2)**

Advanced studies in principles and practice of directing. Course activities will utilize the principles of Non-Realism to focus on radical use of the imagination, storytelling techniques, and integration of basic design principles. Prerequisite(s): THEA 3210.

**Prerequisite(s):** THEA 3210.

**THEA 3230 Playwriting I (3)**

The majority of exercises and discussions throughout this class will focus on finding your voice of expression. This can only be done by jumpstarting your writing. With that in mind, this class will throw you almost immediately into the act of habitually writing by insisting upon regular journaling, assigning a consistent stream of exercises that involve more radical theatrical approaches, and the creation of a monologue and ten-minute play.

**THEA 3240 Playwriting II (3)**

By the end of this semester you will have completed a 20 to 30-page one act. Prerequisite(s): THEA 3230.

**Prerequisite(s):** THEA 3230.

**THEA 3250 Directing III: Directing Psycho-Physical Theatre (2)**

Psychophysical theatre is a unique approach to making and directing theatre. It is rare to encounter an entire cast with a deep understanding of the concepts of Psychophysical theatre. As a director, one should have a broad knowledge of the theories and be able to embody them, as one will find themselves having to not only direct but often demonstrate as well as coach the cast on them. This course offers a broad base of information for directing psychophysical theatre, understanding of various fundamentals and theories, and experiential practice in coaching and demonstrating the work. To quote theatre director Tadashi Suzuki: "A director should be a great one-minute actor". Instructor approval required. Prerequisite(s): THEA 3210.

**Prerequisite(s):** THEA 3210.

**THEA 3311 Scene Shop Practicum (1)**

Course is open with credit to all students of the University and is designed to provide the student with practical production experience in the area of set construction and scene painting.

**Course Limit:** 2

**THEA 3312 Costume Shop Practicum (1)**

Course is open with credit to all students of the University and is designed to provide the student with practical production experience in the area of costume construction.

**Course Limit:** 2

**THEA 3313 Running Crew Practicum (1)**

Course is open with credit to all students of the University and is designed to provide the student with practical production experience in the area of backstage running crew in areas of sets, props, costumes, lighting, or sound.

**Course Limit:** 2

**THEA 3314 Box Office Practicum (1)**

Course is open with credit to all students of the University and is designed to provide the student with practical production experience in the area of box office, selling tickets, ushering, etc.

**THEA 3315 Acting Practicum (1)**

Course is open to majors performing in department productions wishing to receive credit for the performance work. Note this does not count toward the 4 required Practicum credits. This course is repeatable up to 4 times for credit.

**Course Limit:** 4

**THEA 3340 Production & Design I (3)**

An integrated introduction to the disciplines of scenic, costume, and lighting design coupled with the practical considerations of construction and execution of the design process. First of two semester course with Theatre 3350. Prerequisite(s): THEA 3311\* or 3312\*. \* May be taken concurrently.

**Prerequisite(s):** THEA 3311\* or 3312\*.

\* May be taken concurrently.

**THEA 3350 Production & Design II (3)**

A continued exploration of the disciplines of scenic, costume, and lighting design coupled with the practical considerations of construction and execution of the design process. A finished final presentation will be required. One year sequence required of all theatre majors. Prerequisite(s): THEA 3311\* or 3312\*. \* May be taken concurrently.

**Prerequisite(s):** THEA 3311\* or 3312\*.

\* May be taken concurrently.

**THEA 3410 History of Costume (4)**

An illustrated history of dress and society from the ancient Greeks to the present. Assignments emphasizing interpretation of costume research for the stage.

**THEA 3510 Rehears Tech/Actor & Dir (3)**

Exploration of the interaction between actor and director during scene study with emphasis on developing the analytic and rehearsal techniques fundamental to the production process.

**THEA 3610 Basic Makeup (1)**

The purpose of this class is to develop basic skills in the design and application of stage makeup. The work completed in this class has the objective of providing a background in the subject that is expected of the professional performer.

**THEA 3710 Shakespeare on the Road (3-4)**

Students in this course will create, rehearse, and perform a piece of theatre that demonstrates Shakespeare's style and modern-day relevance. This piece will tour to middle and high schools in the New Orleans area. This course is also designed to fulfill a 1st or 2nd tier Service Learning requirement. May be repeated once. Course may be repeated 2 times for credit.

**Corequisite(s):** THEA 3890.

**Course Limit:** 2

**THEA 3810 Fashion Design Fundamentals (3)**

This course explores the student's creativity and imaginative thinking by carrying out small fashion design projects and developing a personal style. No special skills are required and all class materials will be provided.

**THEA 3890 Service Learning (0-1)**

Students complete a service activity in the community in conjunction with the content of a three-credit co-requisite course. Course may be repeated up to unlimited credit hours.

**Corequisite(s):** THEA 3710.

**Maximum Hours:** 99

**THEA 3891 Service Learning (0-1)**

Students complete a service activity in the community in conjunction with the content of a three-credit co-requisite course. Course may be repeated up to unlimited credit hours.

**Maximum Hours:** 99

**THEA 3910 Special Topics (1-3)**

Specialty courses for undergraduates in performance techniques, projects, and theatre related subjects as designed by visiting or permanent theatre faculty. For description, consult the department. Course may be repeated up to unlimited credit hours.

**Maximum Hours:** 99

**THEA 3911 Special Topics in Theatre (1-3)**

Special topics in Theatre.

**THEA 3920 Special Topics (1-3)**

Specialty courses for undergraduates in performance techniques, projects, and theatre related subjects as designed by visiting or permanent theatre faculty. For description, consult the department. Course may be repeated up to unlimited credit hours.

**Maximum Hours:** 99

**THEA 3940 Transfer Coursework (0-20)**

Transfer Coursework at the 3000 level. Department approval may be required.

**Maximum Hours:** 99

**THEA 3990 Theatre Practicum (1,2)**

Required of all theatre majors. Course is open with credit to all students of the University and is designed to provide the student with practical production experience in the areas of set, costume, lighting, sound, and box office management. Course may be repeated 4 times for credit.

**Course Limit:** 4

**THEA 4010 Acting III (2)**

Continuing development of acting skills focusing primarily on language-driven work. Instructor approval required. Prerequisite(s): THEA 3010.

**Prerequisite(s):** THEA 3010.

**THEA 4090 Stage Speech II (3)**

Corrective work on individual regional speech habits, articulation, and phrasing with added emphasis on the speaking of verse material.

**THEA 4120 Acting IV (4)**

An advanced course in acting techniques.

**THEA 4210 Documentary Theatre (3)**

The purpose of this course is to examine the nature of documentary or "verbatim" theatre. Students will investigate the following issues: What is the nature of the documentary material? What is the basis for selection? What is the organizing principle?

**THEA 4320 Movement Stories (3)**

An interdisciplinary studio course that examines creation of and communication of stories through movement and theatre approaches with emphasis on creativity and invention.

**THEA 4400 Clowning & Improvisation (3)**

A course that will teach students a form of French clowning popularized by Bataclown. The act of clowning as will be practiced in this class is based on corporeal, emotional, and vocal expression. Each student will create her or his own individualized clown character through improvisational exercises. A midterm research paper with presentation and final performance will be required of all.

**THEA 4410 Thea & Social Change (3)**

Students are introduced to Augusto Boal's Theatre of the Oppressed" techniques. They will be used to explore such issues as identity and representation.

**THEA 4420 Theatre as a Preventative Tool to Address Toxicity and Promote Social Change on Campus (3)**

This seminar will examine how theatre can be used as a tool to address difficult topics and promote safety, equity, and justice on college campuses. We will analyze plays written to provoke dialogue and change as well as interactive programs that use improvisational theatre techniques as educational and preventative tools. The plays and case studies are all aimed at stimulating dialogue on subjects such as consent, boundaries, racism, power differentials, sexual harassment, and dating violence.

**THEA 4475 Shakespeare Performance (3)**

Exploration of Shakespeare's work through performance using the summer Shakespeare Festival as a catalyst. May be repeated once with different context.

**THEA 4560 Internship (1-3)**

An experiential learning process coupled with pertinent academic course work. Open only to juniors and seniors in good standing. Registration is completed in the academic department sponsoring the internship on TUTOR. Only one internship may be completed per semester. Note: A maximum of three credits may be earned in one or two courses. Course may be repeated up to unlimited credit hours.

**Maximum Hours:** 99

**THEA 4710 Foundations of Theatre History (3-4)**

A survey course in the history and dramatic literature of theatrical production and performance from antiquity through the 19th century.

**THEA 4720 Modern and Contemporary Non-US Theatre (3-4)**

This is an upper-division theatre history course in modern and contemporary non-US theatre. The structure of the course is split between lecture and discussion of the topics and plays assigned. By the end of the course students should be able to describe and discuss major trends and figures introduced in class, analyze and contextualize significant scripts from the time periods under discussion, and synthesize information from class and readings in original research and analysis.

**THEA 4730 U S Theatre History (3,4)**

A course in the history and dramatic literature of theatrical production and performance in the United States (mostly) from Colonial drama to the present.

**THEA 4750 African American Theatre Histo (3-4)**

This course is a chronological examination of African-American theater history from 1821 to the present through the study of African-American plays, critical race theory, as well as political/social conditions in the United States. Upon completion of this course the student should be familiar with a crosssection of the major written works of African-American theater, have a more complete understanding of the intersection of American and African-American theatre histories. They should also know the position of African-American theater within the context of major American theatrical movements.

**THEA 4790 Readings in Theatre History (1-2)**

This Independent Study is used when a transfer/study abroad course covers some, but not all, of the content in a required theatre history course.

**THEA 4890 Service Learning (0-1)**

Students complete a service activity in the community in conjunction with the content of a three-credit co-requisite course. Course may be repeated up to unlimited credit hours.

**Corequisite(s):** THEA 4210.

**Maximum Hours:** 99

**THEA 4910 Independent Study (1-3)**

Independent practical and research study in theatre-related areas. Course may be repeated up to unlimited credit hours.

**Maximum Hours:** 99

**THEA 4920 Independent Study (1-3)**

Independent practical and research study in theatre-related areas. Course may be repeated up to unlimited credit hours.

**Maximum Hours:** 99

**THEA 4940 Transfer Coursework (0-20)**

Transfer coursework at the 4000 level. Departmental approval required.

**Maximum Hours:** 99

**THEA 4990 Honors Thesis (3)**

Honors Thesis.

**THEA 4991 Senior Honors Project in Fine Arts (3)**

Senior Honors Project in Fine Arts

**THEA 5000 Honors Thesis (3-4)**

Honors Thesis.

**THEA 5001 Senior Honors Project in Fine Arts (3)**

Senior Honors Project in Fine Arts

**Prerequisite(s):** THEA 4991.

**THEA 5190 Semester Abroad (1-20)**

Semester abroad. Course may be repeated up to unlimited credit hours.

**Maximum Hours:** 99

**THEA 5380 Junior Year Abroad (1-20)**

Junior Year Abroad. Course may be repeated up to unlimited credit hours.

**Maximum Hours:** 99

**THEA 5390 Junior Year Abroad (1-20)**

Junior Year Abroad. Course may be repeated up to unlimited credit hours.

**Maximum Hours:** 99

**THEA 5940 Transfer Coursework (0-20)**

Transfer coursework at the 5000 level. Departmental approval required.

**Maximum Hours:** 99

**THEA 6020 Shakespeare Verses (3)**

One or more topics will be covered each semester, e.g., Acting Shakespeare.

**THEA 6110 Acting For Other Media (3)**

This course is designed to train the acting student in techniques that are required for successful performance in film, television, and radio. Students will explore the differences between acting for the stage and for the "mechanical" media and will be assigned scenes and copy to perform on camera and on microphone.

**Corequisite(s):** DMPC 2099.

**THEA 6130 Ensemble Production (1,3)**

Development of the ensemble in relation to specific genres and playwrights culminating in a public performance.

**THEA 6140 Ensemble Production (1,3)**

Development of the ensemble in relation to specific genres and playwrights culminating in a public performance.

**THEA 6220 Advanced Makeup (3)**

This studio style course explores the different types of theatrical makeup and it uses in different venues. The students are provided with supervised time in class to develop application skills both on themselves and using live models as well as thinking critically about an application.

**THEA 6230 Special Effects (3)**

Introductory course designed to expose the student to the various types of special effects available, and their uses in the entertainment industry.

**THEA 6310 Adv Technical Problems (3)**

A survey of the traditional methods of constructing and mounting scenery for theatre. A practical approach to planning technical production. Includes budgets for time and material, organization of shops and crews, and standards in drafting the production.

**THEA 6330 Fundamentals of Lighting (3)**

A course in the art and craft of stage lighting. Basic electricity and color theory. Lighting instruments and their control. Practical experience in lighting the production. Laboratory in addition to lecture.

**THEA 6340 Comp. Tech For Lighting (3)**

Advanced problems in stage lighting. Structured approach to the development of lighting for the stage. Analysis of available lighting control options. Practical experience in preparation of light designs for production. Laboratory in addition to lecture.

**THEA 6350 Thea Drafting & Model-Making (3)**

A course in basic drafting and model making techniques for first year graduate students. Foundation for Scenic Design CAD, Fundamentals of Lighting, Scene Design I, II, Technical Direction I, II, and Lighting Design , I, II.

**THEA 6410 Design Fundamentals I (3,4)**

The development of scenic and costume designs from the modern viewpoint. Techniques of drawing, rendering, and perspective in relation to designers' presentation and portfolio. Laboratory.

**THEA 6420 Design Fundamentals II (3,4)**

A continuation of THEA 6410. Equal emphasis on the designers' process and rendering techniques. Watercolor, pen and ink, scenic models. Prerequisite(s): THEA 6410.

**Prerequisite(s):** THEA 6410.

**THEA 6440 Rendering For Designers (3)**

The development of the individual's graphic skills in regard to rendering for theatrical purposes. Stress will be placed on accurately representing designs on plates in a professional fashion and on the manipulation of different mediums.

**THEA 6460 Adv Costume Rendering (3)**

To improve drawing/costume rendering skills. A course to advance the costume design student's understanding of the human body and how it moves and behaves, thus enhancing the student's ability to communicate through costume design rendering; exploration of the anatomy of the body, including the skeletal and muscular systems, how they interact and how they move; and exploration of how different fabrics behave on the body and how the body's movement is affected by clothing.

**THEA 6470 Design for Television (3)**

This course is designed to give the students the knowledge of preparing the production of television programs with emphasis on the producer's, the director's, and designer's responsibilities to the overall planning and execution of the program - both in the studio and in the field.

**THEA 6480 Design for Puppetry (3)**

This course is an introduction to puppet design concepts. An exploration of the specifics associated with different puppet show genres.

**THEA 6530 Period Style Designers I (3,4)**

In-depth study of the styles of architecture, decor, furniture, and costume from antiquity through Elizabethan England, 1625. Research and design adaptation assignments.

**THEA 6540 Period Styles Design II (3,4)**

Further study in architecture, decor, furniture, and costume from Charles I through modern including Eastern cultures. Research and design adaptation assignments.

**THEA 6550 Stage Management (3)**

Introduction to the multifaceted job of stage management.

**THEA 6552 Performing Arts Management (3)**

This course offers an overview of the managerial aspects of performing arts in America. It aims to relate principles of administration and business operations to theatre, dance, and music, and provide a basis for practical contemporary management of performing arts productions and organizations. Students will gain broad knowledge of management positions in theatre, dance, and music, and steps leading to careers in performing arts management. Students will be introduced to the history of performing arts production and management and will acquire knowledge of practical and financial aspects of managing a performing arts organization.

**THEA 6555 Costume Shop Management (3)**

Students will develop skills and an understanding of the daily responsibilities required of a Costume Shop Manager. These topics will include budgeting, managing labor, managing costume stock, writing rental agreements and sewing machine maintenance.

**THEA 6580 Producing (3)**

Introduction to the different elements of producing for the theatre, as well as television, new media, and cinema. Students receive an overview of the different elements of producing, from the initial steps of putting together script, talent, and the team (writer(s), director, actors, designers), through financing, and into marketing and the launch of a new production.

**THEA 6600 Welding (3)**

This class will cover a variety of metalworking techniques that are used in theatrical construction.

**THEA 6650 Studies In Theatre Hist (3)**

Graduate History of Theatre I is an intensive course in the conventions, physical conditions and techniques of theatrical production in the Western tradition from the Greek classical period through the 18th C. Emphasis will be placed on setting each period of theatre within the aesthetic traditions of Western Culture.

**THEA 6660 Theatre History II (3)**

Graduate History of Theatre I is an intensive course in the conventions, physical conditions and techniques of theatrical production in the Western tradition of Modern British and European Theatre.

**THEA 6700 Sound Technology (3)**

Introductory level course designed to expose the student to the theories and technology of the professional audio world.

**THEA 6730 Dramaturgy (3,4)**

This course explores dramatic structure as a means of achieving successful storytelling and examines the role of the dramaturg in modern theatrical practice.

**THEA 6750 Costume Construction (3)**

Students will develop skills in the construction of theatrical clothing, specifically hand sewing skills, machine-sewing skills, reading and understanding commercial patterns, and construction of basic garments as assigned by instructor.

**THEA 6751 Beginning Patternmaking (3)**

The course is designed to develop basic flat pattern making skills. A basic understanding of sewing techniques is preferred. Prerequisite(s): THEA 6750 or 6750.

**Prerequisite(s):** THEA 6750 or 6750.

**THEA 6760 Costume Technology (3)**

Concentrated introduction to the methods, tools, and techniques used in the construction of Theatrical Millinery. Focus will be placed on standard shop equipment, fabrics, and specific Millinery construction materials and techniques.



**THEA 6761 Adv. Millinery Techniques (3)**

Further development of the methods, tools, and techniques used in the construction of Theatrical Millinery. Focus will be on advanced techniques and materials. Prerequisite(s): THEA 6760.

**Prerequisite(s):** THEA 6760.

**THEA 6770 Costume Crafts I (3)**

This course is designed to develop skills in the construction of theatrical crafts, specifically mask-making.

**THEA 6775 Corsets and Crinolines (3)**

This course is designed to explore the history and construction of female underpinnings from different eras. Prerequisite(s): THEA 6750.

**Prerequisite(s):** THEA 6750 or 6750.

**THEA 6780 Adv Costume Technique Draping (1-4)**

Students will build on flat patterning skills and learn draping techniques needed to create theatrical costumes. Prerequisites- Basic Patternmaking.

Course may be repeated up to unlimited credit hours. Prerequisite(s): THEA 6751.

**Prerequisite(s):** THEA 6751.

**Maximum Hours:** 99

**THEA 6790 Costume Crafts II (3)**

Students will develop skills in the manipulation of textiles through various painting and dyeing techniques to achieve desired theatrical costuming objectives.

**THEA 6800 Practical Applications (1-3)**

A design lab where the students put theory into practice. The lab assignments will be tailored by the faculty to the individual student's needs. The objective is to provide actualized work experience in conjunction with faculty mentoring on design work productions. Course may be repeated#4 times for credit.

**Course Limit:** 4

**THEA 6810 Theatrical Photography (3)**

Basic photography and darkroom techniques designed specifically for theatre design students to document their work. Both black and white and color will be covered.

**THEA 6820 Scene Design Cad (3)**

We will introduce and explore Computer Aided Design using primarily the Vector Works program with its practical applications to theatrical scene design.

**THEA 6825 Advanced CAD (3)**

This class will cover advanced functions of the Vectorworks CAD software, such as 3D modeling and photo-realistic rendering techniques with lighting and textures, with emphasis on its practical applications to theatrical scene and lighting design. This is a continuation of the Scene Design CAD course. Prerequisite(s): THEA 6820.

**Prerequisite(s):** THEA 6820 or 6820.

**THEA 6830 Scene Painting (3)**

This is a collaborative class based upon professional practices of scenic studios. We will examine the working relationship between the scenic designer and the scenic artist, and look at historical changes to the profession over the past 400 years. There will be extensive time spent drawing and painting and learning techniques to realize different faux finishes. This introductory class will culminate with a full sized color drop, with all in the class participating.

**THEA 6840 Intermed Costume Construction (3)**

Students will further develop skills in the construction of theatrical clothing, specifically hand sewing skills, machine sewing skills, reading and understanding commercial patterns, and construction of more complex garments as well as repurposing commercial garments. Prerequisite(s): THEA 6750.

**Prerequisite(s):** THEA 6750 or 6750.

**THEA 6850 Design For Dancers (3)**

Designed to expose the dancer/choreographer to the theories of lighting and sound design as it applies to dance.

**THEA 6860 Advanced Costume Construction (3)**

The course is designed to develop advanced skills in the construction of theatrical costumes. Students will create projects resulting in finished pieces worthy of inclusion in their portfolios. It will also develop an understanding of costume technology for both design and performance students as well as build a vocabulary to enhance the collaboration process. Prerequisite(s): THEA 6840.

**Prerequisite(s):** THEA 6840.

**THEA 6890 Service Learning (0-1)**

Students complete a service activity in the community in conjunction with the content of a three-credit co-requisite course. Course may be repeated up to unlimited credit hours.

**Maximum Hours:** 99

**THEA 6900 Portfolio Techniques (3)**

This course will prepare the student's portfolio, as well as the student, for the professional world. Stress placed upon plate layout, organization of materials, selection of pieces for inclusion, etc. Additionally, job search techniques and interview preparation will be explored.

**THEA 6910 Special Topics (0-4)**

Courses offered by visiting professors or permanent faculty. For specific offering, see the Schedule of Classes. For description, consult department. Course may be repeated up to unlimited credit hours.

**Maximum Hours:** 99

**THEA 6920 Special offerings (0-4)**

Courses offered by visiting professors or permanent faculty. For specific offering, see the Schedule of Classes. For description, consult department. Course may be repeated up to unlimited credit hours.

**Maximum Hours:** 99

**THEA 6921 Special Offerings (3)**

Special offering.

**THEA 6922 Special Offering (3)**

Special offering.

**THEA 6923 Special Offering (3)**

Special offerings in Theatre.

**THEA 6924 Special Offering (3)**

Special offerings in Theatre.

**THEA 6925 Special offerings (3)**

Special offerings in Theatre.

**THEA 6940 Transfer Coursework (0-20)**

Transfer coursework at the 6000 level. Departmental approval required.

**Maximum Hours:** 99

**THEA 6980 Professional Development (3)**

This Capstone course is designed for graduating seniors with a Performance track emphasis to address the skills necessary for a successful professional career in theatre and the performing arts. Emphasis will be placed on creation of resumes, self-promotion, and audition materials, including how to book auditions, preparing for call-backs and cold readings, making contacts, writing cover letters, finding an agent, and unions, among other topics.

**THEA 6990 BFA Thesis Production (3-4)**

Required for B.F.A. designers. Student's work in area of emphasis culminating in the design of a mainstage production. A written thesis is required.

**THEA 7010 Graduate Text Analysis (3)**

This course is designed for graduate level students of theatre and dance. It will explore methods and vocabularies for the discussion of play texts as they relate to the mounting and production of plays, as well as ways of making meaning on stage.

**THEA 7210 Advanced Directing I (3)**

This course is meant to give graduate theatre designers a theoretical, historical and practical overview of directing.

**THEA 7310 Non-Profit Management (3)**

The objective of this course is to provide a detailed analysis of the managerial aspects of commercial performing arts in America. The course aims to relate principles of administration and business operations to theatre, dance, and music, and provide a basis for practical contemporary management of performing arts productions and organizations.

**THEA 7320 Dev/Fundraising For Npos (3)**

This course focuses on not-for-profit performing arts organizations. Topics covered include the evolution of the field, economic impact, the internal culture and structure, external influences, leadership, governance, planning, human resources, marketing, fundraising, financial management, and others. Students will be introduced to a wide range of arts organizations, working arts managers, and institutional models through field trips, guest lectures, readings, and institutional data. In addition to understanding the organizational structures and functions of an arts organization, students will have begun to develop a philosophy of management in the arts, a theoretical model for general management, arts advocacy, and practical tools for its practice.

**THEA 7410 Scene Design I (3)**

The objective of this course is to give the students the skills needed to design scenery for a contemporary American or European play that will be analyzed within its diverse visual expressions.

**THEA 7420 Scene Design II (3)**

The purpose of this course is to empower students to present artistic set design solutions of opera in English translation, to discuss in depth and cross- culturally a theme, Music and Theatre.

**THEA 7510 Costume Design I (3)**

The Development of costume designs from the modern viewpoint. As well as developing techniques of drawing, rendering, and perspective in relation to designers, presentation, and portfolio.

**THEA 7520 Costume Design II (3)**

Continuation of THEA 7510.

**THEA 7560 Production Management (3)**

The exploration of the role of the Production Manager and their responsibilities.

**THEA 7610 Lighting Design I (3)**

The purpose of this course is to hone students' skills as lighting designers. This will be done through a series of projects and light plots over the course of the semester.

**THEA 7620 Lighting Design II (3)**

Continuation of THEA 7610 with emphasis on multi-set shows, musicals, and operas.

**THEA 7710 Technical Directing I (3)**

This course will cover a variety of techniques that are used in theatrical construction.

**THEA 7720 Technical Directing II (3)**

Continuation of THEA 7710 with emphasis on structural engineering of scenery.

**THEA 7890 Internship (9)**

Internship.

**THEA 7910 Independent Study (0-3)**

Independent study in Theatre.

**THEA 7920 Independent Study (0-3)**

Independent study in Theatre.

**THEA 7950 Special Projects (3)**

Course Limit: 99

**THEA 7990 Thesis Production (3)**

MFA Thesis Production.

**THEA 9980 Master's Research (0)**

Master's Research. Course may be repeated up to unlimited credit hours.

**Maximum Hours: 99**