



JORDAN COLLEGE OF THE ARTS

Jordan College of the Arts has a distinguished tradition extending from the year 1895, when the Metropolitan School of Music was founded. That school merged in 1928 with the Indiana College of Music and Fine Arts to become the Arthur Jordan Conservatory of Music. In 1951, after 23 years of close affiliation, the conservatory became a part of Butler University as Jordan College of Music. The name was changed to Jordan College of Fine Arts in 1978, and in 2012 the name was again changed to Jordan College of the Arts.

Jordan College of the Arts is committed to the highest quality arts education by providing focused professional study and fostering an understanding of the interrelatedness of all the arts in a liberal arts environment. Through this integration we develop artist-citizens who are actively engaged in the community.

The five academic departments/programs—art, arts administration, dance, music and theatre—focus on specific areas of study within their fields, be it the intersection of art and design in the Art Program, classical ballet in the Department of Dance, or nonprofit arts management in the Arts Administration Department.

Our college arts core brings together students from all programs to explore the arts in the context of each other, examining mutual influences, parallel objectives, and similar expressions achieved by diverse means.

Through our community outreach program, the Butler Community Arts School, 100 Butler students teach music and other arts to almost 2,000 young people in Indianapolis, most of whom are on scholarship. All Jordan College of the Arts students—future artist-citizens—are involved in the arts both on campus and off, attending concerts and exhibitions throughout Indianapolis and Central Indiana, performing for diverse audiences at Butler and on tour, and working in arts organization throughout the country.

Jordan College of the Arts offers programs of study leading to the degrees of bachelor of arts, bachelor of music, bachelor of fine arts, bachelor of science and master of music.

Administration

Ronald Caltabiano, D.M.A., dean; Michelle Jarvis, M.A., associate dean

Professors

Timothy R. Brimmer, D.A.; James Robert

Briscoe, Ph.D.; Davis Brooks, D.M.A.; Lisa Brooks, D.M.A.; Ronald Caltabiano, D.M.A.; Marek Cholewa; Nikolai Rimsky-Korsakov Conservatory; Richard Clark, M.M.; Stanley E. DeRusha, M.M.; Penny Dimmick, D.A.; William Fisher, B.A.; Jeffrey Gillespie, Ph.D.; Robert Grechesky, Ph.D.; Michelle Jarvis, M.A.; Stephan Laurent, M.F.A.; James Mulholland, M.M.; David Murray, M.M.; Cynthia Pratt, M.F.A.; Owen W. Schaub, Ph.D.; Michael Schelle, Ph.D.; Laurence Shapiro, M.M.; Douglas E. Spaniol, D.M.A.; Eric Stark, D.M.A.; Diane Timmerman, M.F.A.

Associate Professors

Larry Attaway, B.M.; Elaina Artemiev, Ph.D.; Daniel Bolin, Ed.D.; Kathleen Boyd, D.M.A.; Frank Felice, Ph.D.; William Grubb, D.M.A.; Melvin Jones, Ph.D.; Mary Katherine Kelton, D.M.A.; Robert Koharchik, M.F.A.; Gail Lewis, D.M.A.; Susan McGuire; Wendy Meaden, M.F.A.; Julianne Miranda, M.M.; Elizabeth Mix, Ph.D.; Gautam Rao, M.F.A.; Derek Reid, B.A.; Susan Zurbuchen, M.A.

Assistant Professors

Patrick Hinson, B.A.; Rose Kleiman, M.A.R.; Steve Nyktas, M.F.A.; Matthew Pivec, D.M.A.; Thomas Studebaker, M.M.

Artist-in-Residence in Percussion

Jon Crabiel, M.A.

Instructor

Mary Anne Scott, B.M.

Staff Members

Amy Barnes (part-time), Catherine Bringerud, LaKisha Cooper, Kathleen Egan, Kristin Flodder, Judy Gonzalez, Rissa Guffey, Vonna Knapp, Daniel Peelor, Joy Rogers, Cathy Sipe, Glen Thoreson, Janice Thornburgh, Karen Thickstun, Maren Urness

Undergraduate Degree Programs

- Bachelor of Arts (B.A.) in Art + Design
- Bachelor of Arts (B.A.) in Dance—Pedagogy
- Bachelor of Arts (B.A.) in Music
- Bachelor of Arts (B.A.) in Theatre
- Bachelor of Fine Arts (B.F.A.) in Dance—Performance
- Bachelor of Music (B.M.) in Music Education (choral-general, instrumental-general, or area)

- Bachelor of Music (B.M.) in Performance (piano, voice, or orchestral instrument)
- Bachelor of Music (B.M.) in Composition
- Bachelor of Science (B.S.) in Arts Administration (music, theatre or general)
- Bachelor of Science (B.S.) in Dance—Arts Administration

Admission

All prospective students must submit a Jordan College of the Arts (JCA) program application in addition to the Application for Freshman Admission before an audition or interview will be scheduled. Both applications must be on file two weeks prior to the audition or interview date. A personal audition is required for all dance, music, and theatre applicants. A personal interview and audition or portfolio presentation and interview is also available for theatre applicants. An interview is required for all arts administration general students. A portfolio review and interview is required for Art + Design students.

Information on fall and spring audition dates and requirements are available online at www.butler.edu/jca.

Please note that all students who wish to be considered for JCA talent awards should complete the audition or interview process early in the year.

General Academic Regulations

In addition to the general university academic regulations, the following are applicable to students registered in Jordan College of the Arts.

- All students in the college must fulfill core curriculum requirements of the University.
- Forty upper-division credit hours (300-400) are required for graduation.
- Courses in the student's major or minor receiving a grade of C- or below or taken pass/fail will not count toward that major or minor.
- All students working toward a teaching license must meet additional requirements as outlined for licensing.
- All students are required to participate in departmental ensembles as required by the specific curricular guidelines.
- As an essential component of a full and varied educational experience in the arts, undergraduate JCA majors are expected to attend arts events in their discipline and

related areas throughout their tenure at Butler.

Graduate Degree Programs

- Master of Music (M.M.) in Composition
- Master of Music (M.M.) in Conducting (choral or instrumental)
- Master of Music (M.M.) in Music Education
- Master of Music (M.M.) in Music History
- Master of Music (M.M.) in Performance (piano, voice, or orchestral instrument)
- Master of Music (M.M.) in Piano Pedagogy

Jordan College Courses

JC100, Arts Event Attendance: As an essential component of a full and varied educational experience in the arts, undergraduate JCA majors are expected to attend arts events in their discipline and related areas throughout their tenure at Butler. (P/F) credit. (Note: these courses will not count toward the limit of permitted P/F courses.) (U)(0). Fall and spring.

JC110, First Year Arts Experience:

Exploration of the interconnectedness of the arts through observation and attendance of art, dance, music, and theatre events. Students will view, review, develop critical thinking, and enhance the underpinnings of their disciplines in the arts. The course will fulfill at least two Indianapolis Art Event Attendance Requirements. P/F. (U)(1). Fall.

JC200, Arts Event Attendance: As an essential component of a full and varied educational experience in the arts, undergraduate JCA majors are expected to attend arts events in their discipline and related areas throughout their tenure at Butler. (P/F) credit. (Note: these courses will not count toward the limit of permitted P/F courses.) (U)(0). Fall and spring.

JC300, Arts Event Attendance: As an essential component of a full and varied educational experience in the arts, undergraduate JCA majors are expected to attend arts events in their discipline and related areas throughout their tenure at Butler. (P/F) credit. (Note: these courses will not count toward the limit of permitted P/F courses.) (U)(0). Fall and spring.

JC400, Arts Event Attendance: As an essential component of a full and varied educational

experience in the arts, undergraduate JCA majors are expected to attend arts events in their discipline and related areas throughout their tenure at Butler. (P/F) credit. (Note: these courses will not count toward the limit of permitted P/F courses.) (U)(0). Fall and spring.

Art Program

Associate Professors

Elizabeth Mix, Ph.D.; Gautam Rao, M.F.A.

Assistant Professor

Steve Nyktas, M.F.A.

Mission of the Program

The art program educates artists to acquire skills of the designer, and designers to attain the aesthetic eye of the artist, achieved through an innovative, hybrid curriculum that emphasizes sustainable, traditional and digital materials.

Principles of the Program

1. **Integration**—Every course in the program integrates art and design, utilizing a hybrid approach that combines critical thinking with processes pertinent for both arts and designers as well as methods of creation that are both traditional and digital.
2. **Creativity**—Creativity is nurtured through emphasis in idea generation; with focus on responding to themes and processes rather than fulfilling assignments, students learn to trust their intuition and gain confidence as authors of their own work.
3. **Flexibility**—The program is designed to be flexible in response to rapidly expanding career opportunities. Innovative coursework allows students to strategize with both traditional and nontraditional materials and customize projects to their specific interests.
4. **Sustainability**—The program promotes the ecological practice of reuse and repurposing of sustainable materials. Students are provided practical experiences and marketable skills to sustain a lifetime of creativity.
5. **Collaboration**—Collaboration is a critical skill for future artists and designers. Collaborative environments prepare students to work professionally as part of a team—sharing, exchanging, and accepting divergent viewpoints. Required internships with nonprofit and corporate organizations expand students' range of collaborative abilities and provide career-building opportunities.

6. **Leadership**—The art program offers the professional dexterity to promote leadership by setting high standards of achievement in initiative, innovation, and communication. Students are expected to develop, articulate, and realize a personal vision. In the classroom and beyond, students strive for excellence in artistic creation and professional practice.

Art Program Student Learning Outcomes

- Demonstrate an understanding of the basic principles of Art + Design, including visual vocabulary, and technical sensibility toward composition and materials.
- Demonstrate innovative thinking, craft, and sophistication in terms of aesthetic and technical application of materials and processes of Art + Design.
- Demonstrate an understanding of connectivity of a variety of Art + Design methods, materials, techniques, and technologies.
- Demonstrate an understanding of the intellectual underpinning of Art + Design in terms of history, process, and theory.
- Interpret, compare, and critique their own and others' work in terms of materials, processes, and concepts (demonstrating critical abilities with respect to innovation, craft, and sophistication).
- Value an ethic of professionalism as manifested in critiques, portfolio and thesis development, community involvement, and internships, becoming advocates for Art + Design.

Degrees

- Bachelor of Art (B.A.) in Art + Design
- Art + Design minor

General Requirements

Applicants are admitted to the program on the basis of academic acceptance by the University and a portfolio review and interview.

Requirements for the Major

The B.A. in Art + Design requires the completion of 126 credit hours. In addition to the University core curriculum, the student takes required and elective courses in art and design, a minor or concentration in another discipline, as well as a wide variety of elective courses.

Requirements for the Minor

The 18-credit Art + Design minor consists of three required courses plus three additional courses chosen from approved electives.

Core Curriculum Courses

Offered by Art

PCA 200-ART, Introduction to Visual Art:

This course combines the study of visual art (art history, art criticism, and aesthetics) with studio art experience (the elements of art and the principles of design put into practice). A wide variety of media are considered, including those sometimes termed “popular culture” film, television, advertising, art and web design, in addition to more traditional forms such as painting and sculpture. Students develop a critical awareness of art and develop a vocabulary with which to describe their own and others’ work. The course work is primarily composed of class discussion, written assignments and creative projects. (U)(3). Fall and spring.

Art Courses

ART105, Introduction to Visual Culture:

This lecture-based course provides a survey of art and visual culture from around the world from prehistory to postmodernism. It also presents an introduction to a variety of methods by which art and visual culture are customarily understood. It is designed to explore the relationship between art history and history, between objects and key episodes in political, social, and intellectual history. Prerequisite: Major or minor or permission of instructor. (U)(3). Fall.

ART107, Drawing: An introduction to the fundamentals of drawing as a medium of expression. The course introduces design principles and an appreciation of the history and practice of drawing. Prerequisite: major or minor and permission of instructor. (U)(3). Fall.

ART210, Process: Art+Design Exploration:

This course connects art + design practices and develops students’ individual artistic sensibilities through projects including creating of a portfolio framework and creating a mini-thesis. Prerequisites: ART105, ART107 or permission of instructor (U)(3). Spring.

ART303, Photography: An exploration of electronic still photography as an art form. Digital manipulation, historical photographic sources, and electronic still cameras are studied. Prerequisites: ART105, ART107, ART210 or mission of instructor. (U)(3). Occasionally.

ART304, Depiction: An exploration of sequential art and book illustration methods and practices. The course encompasses the study of techniques used in creating sequential art in genres such as: graphic novels, comic books, comic strips, children’s books, and storyboards for animation. Prerequisites: ART105, ART107, ART210 or permission of instructor. (U)(3). Occasionally.

ART305, Time and Motion: This course explores art forms that have a temporal component, including animation (flash, Claymation, and stop-motion), digital imaging, video, and performance. Prerequisites: ART105, ART107, ART210 or permission of instructor. (U)(3). Occasionally.

ART306, Interactive: This course is an exploration of art that provokes interaction with audiences, including web and information design, net art, video game design, and relational art. Prerequisites: ART105, ART107, ART210 or permission of instructor. (U)(3).

ART308, Structure: Graphic Design: This course provides an introduction to design concepts from an artistic and structural perspective. Students are introduced to a range of design problems and the work of several artists and designers. Emphasis is placed on the interplay of image, text, and creativity in creating meaning. Prerequisites: ART105, ART107, ART210, or permission of instructor. (U)(3). Fall and spring.

ART311, Function: This course is an exploration of product and packaging design. The class covers 2D, 3D, utilitarian, and whimsical objects. Prerequisites: ART105, ART107, ART210, or permission of instructor. (U)(3). Occasionally.

ART312, Design: History and Theory: This course provides an introduction to the history of Modern and Postmodern Design. It is expressly designed to explore the relationship between the design disciplines (graphic design, furniture design, architecture, textile design,

interior design, and fashion), as well as the dialogue between design history and design theory. Prerequisites: ART105, junior or senior standing, or permission of instructor. (U)(3). Occasionally.

ART315, Postmodernism in the Arts:

Introduction to postmodernist theory as it applies to studio art, theater, dance, and music. Postmodern forms of art such as installation, video art, performance art, and happenings will be discussed. Prerequisites: ART105, junior or senior standing, or permission of instructor. (U)(3).

ART322, Painting: This course will cover the elements of painting, especially painting from observation, while introducing aesthetic issues that pertain to the visual arts. The class will expose the student to a broad range of ideas and approaches relating to painting and the visual arts. Prerequisites: ART105, ART107, ART210, or permission of instructor. (U)(3). Occasionally.

ART360, Space: The focus of this course is the creation of three-dimensional works utilizing traditional and nontraditional materials. Discussions, lectures, and critiques will explore and emphasize concept, materials, space, form, site presentation, craft, and context. Prerequisites: ART105, ART107, ART210 or permission of instructor. May be taken concurrently with ART 210. Prerequisites: ART105, ART107, ART210 or permission of instructor. May be taken concurrently with ART 210. (U)(3). Spring.

ART382, Special Topics in Art and Visual Culture: Work in the special seminar will be centered on a specific aspect of studio art, art history, or visual culture. Prerequisite: permission of instructor. (U)(3).

ART401, Independent Study: Art + Design: Offers the qualified student the opportunity to pursue a topic of individual interest. Prerequisites: junior or senior standing and approval of written project proposal. (U)(1). Fall and spring.

ART402, Independent Study: Art + Design: Offers the qualified student the opportunity to pursue a topic of individual interest. Prerequisites: junior or senior standing and approval of written project proposal. (U)(3). Fall and spring.

ART403, Independent Study: Art + Design: Offers the qualified student the opportunity to pursue a topic of individual interest. Prerequisites: junior or senior standing and approval of written project proposal. (U)(3). Fall and spring.

ART 411C, Art+Design Senior Practicum: This course centers on the creation of a new and comprehensive body of work based in ART + Design. The specific nature and theme will be developed in consultation with the course instructor. The course requires substantial written work and public presentations, fulfilling speaking across the curriculum requirements. In addition, students will create or refine a professional portfolio. Prerequisites: Senior, major status. (U)(3). Spring.

ART 451S, Internship: Art + Design: On-the-job experience or apprenticeship related to the student's interests or degree objectives. (U)(1). Fall and spring.

ART 452S, Internship: Art + Design: On-the-job experience or apprenticeship related to the student's interests or degree objectives. Prerequisites: junior or senior standing, minimum 25 credits in ART courses, and approval of the program director. Majors only. (U)(2). Fall and spring.

ART 453S, Internship: Art + Design: On-the-job experience or apprenticeship related to the student's interests or degree objectives. Prerequisites: junior or senior standing, minimum 25 credits in ART courses, and approval of the program director. Majors only. (U)(3). Fall and spring.

Department of Arts

Administration

Administration

Susan Zurbuchen, M.A., department chair

Associate Professor

Susan Zurbuchen, M.A.

Assistant Professor

Rose Kleiman, M.A.R.

Staff

Amy Barnes

Arts Administration

Arts Administration is a course of study that prepares undergraduate students for a future in the management of nonprofit arts

and community organizations. The program provides a strong undergraduate liberal arts education, a basic understanding of the business world, and a comprehensive education in the disciplines of the arts. Required experiential learning opportunities and internships provide essential workplace training and education. Careers include jobs in management, special events, volunteer coordination, fundraising, public relations, educational programming, and facilities management.

Arts Administration at *Butler*

- Multidisciplinary approach integrating dance, music, theatre, and visual arts with current issues in arts management.
- Educational relationships with local cultural organizations, professional artists, educators, and administrators.
- Hands-on learning that integrates classroom instruction with workplace practice.
- Strong emphasis on community engagement.
- In-depth experience in the student's chosen art form.
- National internship placements.
- Study-abroad opportunities.
- Comprehensive liberal arts education.
- Distinguished faculty of experienced arts administrators.
- Cross-campus business instruction led by experts in their respective fields (public relations, economics, management, etc.).
- One of the earliest and most comprehensive undergraduate arts administration programs in the nation.

Department of Arts Administration Student Learning Outcomes

- Recognize the purposes and values of the nonprofit arts sector as well as the essential operations of a nonprofit organization. Demonstrate this knowledge in practical applications.
- Demonstrate critical thinking skills when analyzing issues facing arts organizations.
- Communicate how classroom experiences, community-based learning, and creative expression have shaped your personal career aspirations and value for life-long learning in the arts.
- Communicate coherently, effectively, and creatively in both written and oral formats.

- Demonstrate proficiency in the use of current computer technologies utilized in nonprofit organizations.
- Demonstrate the ability to understand and apply the principles of arts advocacy and philanthropy.

Degrees

- Bachelor of Science (B.S.) in Arts Administration
- Bachelor of Science (B.S.) in Arts Administration—Music
- Bachelor of Science (B.S.) in Arts Administration—Theatre
- Bachelor of Science (B.S.) in Dance—Arts Administration (See dance major requirements.)

Requirements for all Arts Administration Degrees

The three components of each arts administration degree are: the University core curriculum, the required arts administration courses, and the required arts courses for each specific degree. All degrees in arts administration require completion of 128 credit hours.

Arts Administration Courses

AA201, Survey of Arts Administration: An introduction to the field of arts administration, this course will explore the wide variety of arts and cultural organizations and the various aspects of the profession within the profit and nonprofit fields. (U)(2). Spring.

AA281, Special Topics: Special topics courses will focus on specific aspects of the arts. Topics will vary; courses are open to all students. (U) (1) Occasionally.

AA282, Special Topics: Special topics courses will focus on specific aspects of the arts. Topics will vary; courses are open to all students. (U) (2). Occasionally.

AA283, Special Topics: Special topics courses will focus on specific aspects of the arts. Topics will vary; courses are open to all students. (U) (3) Occasionally.

AA301, Principles and Practices of Arts

Administration: An introduction to the principles and practices of arts management, including incorporation, board development, strategic planning, and grant writing. Prerequisite: Sophomore standing. (U)(3). Fall and spring.

AA315, Arts in Society: This class will investigate the various genres of the visual and performing arts in relation to contemporary society. Through reading, discussion, writing, and creative learning activities, students will learn to appreciate and accept a wide framework of artistic endeavors and begin to develop an understanding of the concept of aesthetics. (U)(3). Annually, term varies.

AA335, Special Events: This course provides students with a basic understanding of the role of special events in nonprofit arts and community organizations. The course will cover event planning, coordination, and implementation utilizing written materials, guest speakers, and project work. Requirements will include group and individual participation in special events in the community. Prerequisites: Sophomore standing or permission of the instructor. (U)(3). Occasionally.

AA371S, Experiential Learning: An opportunity for qualified students to undertake supervised field experience with an arts or related nonprofit organization. Prerequisites: arts administration major, sophomore standing, and permission of the instructor. (U)(1). Fall and spring.

AA372S, Experiential Learning: An opportunity for qualified students to undertake supervised field experience with an arts or related nonprofit organization. Prerequisites: arts administration major, sophomore standing, and permission of the instructor. (U)(2). Fall and spring.

AA373S, Experiential Learning: An opportunity for qualified students to undertake supervised field experience with an arts or related nonprofit organization. Prerequisites: arts administration major, sophomore standing, and permission of the instructor. (U)(3). Fall and spring.

AA381, Special Seminar in Arts

Administration: Special seminars will focus on more detailed components of arts administration. Seminars may include guest speakers, research papers, presentations, and/or a portfolio. Prerequisites: arts administration major or permission of instructor. (U)(1). Occasionally.

AA382, Special Seminar in Arts

Administration: Special seminars will focus on more detailed components of arts administration. Seminars may include guest speakers, research papers, presentations, and/or a portfolio. Prerequisites: arts administration major or permission of instructor. (U/G)(2). Occasionally.

AA383, Special Seminar in Arts

Administration: Special seminars will focus on more detailed components of arts administration. Seminars may include guest speakers, research papers, presentations, and/or a portfolio. Prerequisites: arts administration major or permission of instructor. (U/G)(3). Occasionally.

AA390, Leadership and Artistic Vision:

This course will introduce students to trends in the field of arts management and help them gain insights into the diverse roles and responsibilities of the professional artistic director. Students will also explore their own leadership skills and participate in activities to identify and expand their own creative abilities and vision. Prerequisites: Junior standing and AA301. (U)(3). Occasionally.

AA400, Internship Preparation: Preparation and selection of internship, including resume, cover letter, computer skills, literacy for the workplace, and approval of internship site. Prerequisites: permission of the department chair. (U)(0). Fall and spring.

AA401, Arts Administration Seminar: Work in the seminar class will focus on trends in the nonprofit arts world; emphasis on marketing, promotions, and fundraising. Course includes guest speakers. Prerequisites: AA301, junior standing, and permission of the instructor. (U/G)(3). Fall and spring.

AA425, Arts, Education, and Community

Engagement: This course is designed to provide students with an understanding of history of arts education and outreach, community engagement, and current trends. Students will examine and evaluate existing programs as well as design new ones. Course includes guest speakers and field trips. Prerequisites: AA301 or permission of the instructor. (U)(3). Fall.

AA450W, Arts Administration Senior

Seminar: Capstone course focusing on timely issues in the field of arts administration. Significant writing assignments as related to arts administration. Prerequisites: arts administration major and senior standing or arts administration major and permission of the instructor. (U)(3). Fall.

AA475, Arts Administration Seminar: On-the-job experience in an arts agency directly related to the student's degree objectives. Prerequisites: AA301, AA401, junior standing, and permission of the department chair. (U)(6) Fall, spring, and summer.

AA481, Independent Study: An opportunity for the qualified student to pursue some investigative work upon his or her own initiative. Petition required with approval by the dean. (U)(1). Fall and spring.

AA482, Independent Study: An opportunity for the qualified student to pursue some investigative work upon his or her own initiative. Petition required with approval by the dean. (U)(2). Fall and spring.

AA483, Independent Study: An opportunity for the qualified student to pursue some investigative work upon his or her own initiative. Petition required with approval by the dean. (U)(3). Fall and spring.

AA499, Honors Thesis: (U)(3). Fall and spring.

Department of Dance

Administration

Larry Attaway, B.M., department chair

Professors

Marek Cholewa, Nikolai Rimsky-Korsakov Conservatory; Michelle Jarvis, M.A.; Stephan Laurent, M.F.A.; Cynthia Pratt, M.F.A.

Associate Professors

Larry Attaway, B.M.; Susan McGuire; Derek Reid, B.A.

Assistant Professor

Patrick Hinson, B.A.

Staff Members

Kathleen Egan, Judy Gonzalez, Daniel Peelor, Cathy Sipe

Dance at *Butler*

- Continuing a 50-year tradition of excellence in ballet, training serious and talented dance students, preparing them for future careers in the dance arts.
- A nationally and internationally renowned undergraduate department that is fully accredited by the National Association of Schools of Dance (NASD).
- Strong technical training based on the central focus of classical ballet.
- Exposure to a wide range of techniques.
- Performance in a preprofessional company.
- Broad exposure to academic subjects in dance and in other arts.
- Opportunities to perform in major productions in a 2,200-seat venue each year and also in a more intimate setting, the Howard L. Schrott Center for the Arts.
- Butler Ballet, which performs full-length classical ballets, commissioned and licensed masterworks, and contemporary repertoire from a variety of stylistic approaches.
- Butler Chamber Dance, which performs experimental non-proscenium choreographic work along with multi-disciplinary contemporary repertoire.
- Opportunities for students to present their creativity through Student Choreographic Showcases and Senior Production.
- Highly qualified professors who are artist-scholars combining broad educational backgrounds with professional performing careers, in-depth study, choreography, and teaching in the United States and abroad.
- International summer study opportunities in Europe and Asia.

Department of Dance Student

Learning Outcomes

The coursework of each of the three degree plans in the Department of Dance is designed with the following Student Learning Outcomes:

- Demonstrate an understanding of the intellectual underpinning of the various dance techniques in terms of structure, vocabulary, syntax, and phrasing.
- Interpret, compare, and critique the art of choreography and performance through theoretical and practical study in terms of innovation, craft, and sophistication.

- Demonstrate an understanding of the physical and intellectual underpinning of the various dance techniques as manifested in execution and pedagogy.
- Articulate and apply an understanding of the impact of dance in history, society, and the allied arts, thus becoming advocates for the art form.
- Incorporate the impact of other arts on dance through studies in music, theatre, and the fine arts.
- Value an ethic of professionalism as manifested through respect for appropriate etiquette and interaction with faculty and fellow students.

Degrees

- Bachelor of Arts (B.A.) in Dance—Pedagogy
- Bachelor of Fine Arts (B.F.A.) in Dance—Performance
- Bachelor of Science (B.S.) in Dance—Arts Administration
- Dance minor

Requirements

Applicants are admitted to the program on the basis of academic acceptance by the University and an audition in ballet.

All majors in dance (B.F.A., B.A., and B.S.) require completion of 128 credit hours, composed of a variety of studio courses, performance, and dance academics in addition to required courses in related areas such as music and theatre, and the core curriculum of the University.

The dance minor requires 24 hours in dance, 17 of which are prescribed while the other seven can be taken from an approved list of dance electives. Only students with sophomore status and above and who have been previously admitted as dance majors are eligible to apply for the minor.

Core Courses offered by Dance

PCA220-DA, American Dance Black

Tradition: American Dance in the Black Tradition: Searching for cultural diffusion in movement: This course will examine the relationship between Dance and artistic development in 20th century America, focusing on the artistic expression of the African American culture. Through examination of the interplay between dominant and non-dominant cultures, students can create and develop a model of compassion and appreciation where

diverse artistic talents are recognized and valued for their unique contributions. (U)(3). Spring.

PCA221-DA, Latin Dances, African Roots:

Latin Dances, African Roots. An introduction to and overview of the national dances of Cuba, Brazil, Argentina, and Peru. We will study the influence of indigenous cultures, colonization, and the Atlantic slave trade on the development of dances such as Samba, Rumba, Tango, Capoeira, and popular dance and culture, as well as examining current practice in light of the political and social changes that have occurred in these countries since 1900. We will approach the course subject using films, texts, and, of course, by dancing. We will gain first hand knowledge of, and appreciation for, dance in these cultures and how it relates to an appreciation of dance in our culture. All students are welcome. (U)(3). Fall.

PWB103-DA, Beginning Ballet II (non-majors):

Basic ballet technique in the recognized classic form. For students who have had no previous training. Not applicable to the dance major; open to all other students. Two meetings per week. Open to students who have not completed a PWB course. (U)(1). Fall.

PWB104-DA, Beginning Jazz:

Basic jazz styles and forms for non-majors. No prerequisite. Two meetings per week. Open to students who have not completed a PWB course. (U)(1). Fall.

PWB105-DA, Intermediate/Advanced Jazz:

Intermediate/Advanced jazz styles and forms for non-majors. Two meetings per week. Open to students who have not completed a PWB course. (U)(1). Spring.

PWB106-DA, Modern Dance (non-

majors): Dance technique as a combination of movement improvisation and modern technique emphasizing qualities of movement in space and time. (Not applicable to dance majors; open to all other students). Two meetings per week. Open to students who have not completed a PWB course. (U)(1). Fall and spring.

Courses in Dance for Non-Majors

Unless otherwise indicated, all odd-numbered courses are offered in the fall and all even-numbered courses are offered in the spring.

DA101, Beginning Ballet I: Basic ballet technique in the recognized classic form. (For students who have had no previous training. Not applicable to the dance major; open to all other students). Two meetings per week. (U)(1). Fall.

DA102, Beginning Ballet II (non-majors): Continuation of DA101: Basic ballet technique in the recognized classic form for students who have had little previous training. Not applicable to the dance major; open to all other students. Two meeting per week. (U)(1). Spring.

DA103, Beginning Jazz: Basic jazz styles and forms for non-majors. No prerequisite. Two meetings per week. (U)(1). Fall.

DA104, Beginning Jazz: Basic jazz styles and forms for non-majors. No prerequisite. Two meetings per week. (U)(1). Spring.

DA105, Intermediate/Advanced Jazz (non-majors): Intermediate/Advanced jazz styles and forms for non-majors. Two meetings per week. (U)(1). Fall.

DA106, Intermediate/Advanced Jazz (non-majors): Intermediate/Advanced jazz styles and forms for non-majors. Two meetings per week. (U)(1). Spring.

DA107, Modern Dance (non-majors): Dance technique as a combination of movement improvisation and modern technique emphasizing qualities of movement in space and time. (Not applicable to dance majors; open to all other students). Two meetings per week. (U)(1). Fall.

DA108, Modern Dance (non-majors): Dance technique as a combination of movement improvisation and modern technique emphasizing qualities of movement in space and time. (Not applicable to dance majors; open to all other students). Two meetings per week. (U)(1). Spring.

DA301, Intermediate Ballet (non-majors): Continuation of DA202 for non-majors who wish to further their ballet training. Three meetings per week. (U)(2). Fall.

DA302, Intermediate Ballet (non-majors): Continuation of DA202 for non-majors who wish to further their ballet training. Three meetings per week. (U)(2). Spring.

DA401, Intermediate/Advanced Ballet (non-majors): Continuation of DA302. Intermediate/Advanced level of ballet technique for non-majors. Three meetings per week. (U)(2). Fall.

DA402, Intermediate/Advanced Ballet (Non-Majors): Continuation of DA 302. Intermediate/Advanced level of ballet technique for non-majors. Three meetings per week. (U)(2). Spring.

Courses in Dance for Majors

Unless otherwise indicated, all odd-numbered courses are offered in the fall and all even-numbered courses are offered in the spring.

DA109, Professional Practices: Seminar course designed to inform, direct, and support new students, serve as an open forum for discussion, broaden awareness, gain knowledge, and develop skills while fostering artistic life. One meeting per week. Prerequisite: Freshman dance major status. (U)(0). Fall.

DA110, Professional Practices: Seminar course designed to inform, direct, and support new students, serve as an open forum for discussion, broaden awareness, gain knowledge, and develop skills while fostering artistic life. One meeting per week. Prerequisite: Freshman status and DA109. (U)(0). Spring.

Ballet Technique Courses for Majors

DA111, Ballet Technique I: Recognized classic dance form of Western Europe and America. It serves in the scheme of dance training as mathematics does in the academic curriculum—a discipline toward exactness and precision of line. Includes barre and center exercises. Placement in appropriate levels is determined by previous training and not by the year in residence. Class meets five days a week for one and one-half hours. (U)(2). Fall.

DA112, Ballet Technique I Freshman: Recognized classic dance form of Western Europe and America. It serves in the scheme of dance training as mathematics does in the academic curriculum—a discipline toward exactness and precision of line. Includes barre and center exercises. Placement in appropriate levels is determined by previous training and not by the year in residence. Class meets five days a week for one and one-half hours. (U)(2). Spring.

DA113, Ballet Technique II Freshman: Recognized classic dance form of Western Europe and America. It serves in the scheme of dance training as mathematics does in the academic curriculum—a discipline toward exactness and precision of line. Includes barre and center exercises. Placement in appropriate levels is determined by previous training and not by the year in residence. Class meets five days a week for one and one-half hours. (U)(2). Fall.

DA114, Ballet Technique II: Recognized classic dance form of Western Europe and America. It serves in the scheme of dance training as mathematics does in the academic curriculum—a discipline toward exactness and precision of line. Includes barre and center exercises. Placement in appropriate levels is determined by previous training and not by the year in residence. Class meets five days a week for one and one-half hours. (U)(2). Spring.

DA115, Ballet Technique III: Recognized classic dance form of Western Europe and America. It serves in the scheme of dance training as mathematics does in the academic curriculum—a discipline toward exactness and precision of line. Includes barre and center exercises. Placement in appropriate levels is determined by previous training and not by the year in residence. Class meets five days a week for one and one-half hours. (U)(2). Fall.

DA116, Ballet Technique III: Recognized classic dance form of Western Europe and America. It serves in the scheme of dance training as mathematics does in the academic curriculum—a discipline toward exactness and precision of line. Includes barre and center exercises. Placement in appropriate levels is determined by previous training and not by the year in residence. Class meets five days a week for one and one-half hours. (U)(2). Spring.

DA119, Ballet Technique—Men Freshman: Recognized classic dance form of Western Europe and America geared specifically for the male dancer. It serves in the scheme of dance training as mathematics does in the academic curriculum—a discipline toward exactness and precision of line. Includes barre and center exercises. Class meets five days a week for one and one-half-hour. (U)(2). Fall.

DA120, Ballet Technique—Men Freshman: Recognized classic dance form of Western

Europe and America geared specifically for the male dancer. It serves in the scheme of dance training as mathematics does in the academic curriculum—a discipline toward exactness and precision of line. Includes barre and center exercises. Class meets five days a week for one and one-half-hour. (U)(2). Spring.

DA127, Men's Allegro Technique I: Specific allegro technique for men: multiple turns, beats, and grand allegro steps. Two meetings per week. Prerequisite: male dance major. (U)(1). Fall.

DA128, Men's Allegro Technique I: Continuation of DA127. Two meetings per week. Prerequisite: DA127. (U)(1). Spring.

DA211, Ballet Technique I: Recognized classic dance form of Western Europe and America. It serves in the scheme of dance training as mathematics does in the academic curriculum—a discipline toward exactness and precision of line. Includes barre and center exercises. Placement in appropriate levels is determined by previous training and not by the year in residence. Class meets five days a week for one and one-half hours. (U)(2). Fall.

DA212, Ballet Technique I: Recognized classic dance form of Western Europe and America. It serves in the scheme of dance training as mathematics does in the academic curriculum—a discipline toward exactness and precision of line. Includes barre and center exercises. Placement in appropriate levels is determined by previous training and not by the year in residence. Class meets five days a week for one and one-half hours. (U)(2). Spring.

DA213, Ballet Technique II: Recognized classic dance form of Western Europe and America. It serves in the scheme of dance training as mathematics does in the academic curriculum—a discipline toward exactness and precision of line. Includes barre and center exercises. Placement in appropriate levels is determined by previous training and not by the year in residence. Class meets five days a week for one and one-half hours. (U)(2). Fall.

DA214, Ballet Technique II: Recognized classic dance form of Western Europe and America. It serves in the scheme of dance training as mathematics does in the academic curriculum—a discipline toward exactness and precision of line. Includes barre and center

exercises. Placement in appropriate levels is determined by previous training and not by the year in residence. Class meets five days a week for one and one-half hours. (U)(2). Spring.

DA215, Ballet Technique III: Recognized classic dance form of Western Europe and America. It serves in the scheme of dance training as mathematics does in the academic curriculum—a discipline toward exactness and precision of line. Includes barre and center exercises. Placement in appropriate levels is determined by previous training and not by the year in residence. Class meets five days a week for one and one-half hours. (U)(2). Fall.

DA216, Ballet Technique III: Recognized classic dance form of Western Europe and America. It serves in the scheme of dance training as mathematics does in the academic curriculum—a discipline toward exactness and precision of line. Includes barre and center exercises. Placement in appropriate levels is determined by previous training and not by the year in residence. Class meets five days a week for one and one-half hours. (U)(2). Spring.

DA217, Ballet Technique IV: Advanced level of ballet technique. (See description under DA117, 118.) Ladies will take the complete class on pointe during three of the five weekly meetings. (U)(3). Fall.

DA218, Ballet Technique IV: Advanced level of ballet technique. (See description under DA117, 118.) Ladies will take the complete class on pointe during three of the five weekly meetings. (U)(2). Spring.

DA219, Ballet Technique—Men Sophomore: Recognized classic dance form of Western Europe and America geared specifically for the male dancer. It serves in the scheme of dance training as mathematics does in the academic curriculum—a discipline toward exactness and precision of line. Includes barre and center exercises. Placement in classes is determined by previous training and not by the year in residence. Class meets five days a week for one and one half-hour. (U)(2). Fall.

DA220, Ballet Technique—Men Sophomore: Recognized classic dance form of Western Europe and America geared specifically for the male dancer. It serves in the scheme of dance training as mathematics does in the academic

curriculum—a discipline toward exactness and precision of line. Includes barre and center exercises. Placement in classes is determined by previous training and not by the year in residence. Class meets five days a week for one and one half-hour. (U)(2). Spring.

DA227, Men's Allegro Technique II: Specific allegro technique for men: multiple turns, beats, and grand allegro steps. Two meetings per week. Prerequisite: DA128. (U)(1). Fall.

DA228, Men's Allegro Technique II: Continuation of DA227. Two meetings per week. Prerequisite: DA 227. (U)(1). Spring.

DA313, Ballet Technique II: Intermediate level of ballet technique (see description under DA115, 116). By placement only. (U)(2). Spring.

DA314, Ballet Technique II: Intermediate level of ballet technique (see description under DA115, 116). By placement only. (U)(2). Spring.

DA315, Ballet Technique III: Recognized classic dance form of Western Europe and America. It serves in the scheme of dance training as mathematics does in the academic curriculum—a discipline toward exactness and precision of line. Includes barre and center exercises. Placement in appropriate levels is determined by previous training and not by the year in residence. Class meets five days a week for one and one-half hours. (U)(2). Fall.

DA316, Ballet Technique III: Recognized classic dance form of Western Europe and America. It serves in the scheme of dance training as mathematics does in the academic curriculum—a discipline toward exactness and precision of line. Includes barre and center exercises. Placement in appropriate levels is determined by previous training and not by the year in residence. Class meets five days a week for one and one-half hours. (U)(2). Spring.

DA317, Ballet Technique IV: Advanced level of ballet technique. (See description under DA115, 116.) Ladies will take the complete class on pointe during three of the five weekly meetings. (U)(2). Fall.

DA318, Ballet Technique 4: Advanced level of ballet technique. (See description under DA115,

116.) Ladies will take the complete class on pointe during three of the five weekly meetings. (U)(2). Spring.

DA319, Ballet Technique—Men Junior:

Advanced ballet technique geared specifically for the male dancer. Includes barre and center exercises. Placement in classes is determined by previous training and not by the year in residence. Class meets five days a week for one and one half-hour. (U)(2). Fall.

DA320, Ballet Technique—Men Junior:

Advanced level of ballet technique geared specifically for the male dancer. Includes barre and center exercises. Placement in classes is determined by previous training and not by the year in residence. Class meets five days a week for one and one half-hour. (U)(2). Spring.

DA327, Men's Allegro Technique III: Specific allegro technique for men: multiple turns, beats, and ground allegro steps. Two meetings per week. Prerequisite: DA228. (U)(1). Fall.

DA328, Men's Allegro Technique III:

Continuation of DA327. Two meetings per week. Prerequisite: DA327. (U)(1). Spring.

DA410, Ballet Technique: Same as DA415, DA416. One section of the course meets MWF, the other TR, and TBA for one hour of credit. By placement only. (U)(1). Fall and spring.

DA415, Ballet Technique III: Advanced level of ballet technique. (See description under DA115, 116.) By placement only. Meets five times per week. (U)(2). Fall.

DA416, Ballet Technique III: Advanced level of ballet technique. (See description under DA115, 116.) By placement only. Meets five times per week. (U)(2). Spring.

DA417, Ballet Technique IV: Advanced level of ballet technique. (See description under DA117, 118.) Ladies will take the complete class on pointe during three of the five weekly meetings. (U)(2). Fall.

DA418, Ballet Technique IV: Advanced level of ballet technique. (See description under DA117, 118.) Ladies will take the complete class on pointe during three of the five weekly meetings. (U)(2). Spring.

DA419, Ballet Technique—Men Senior:

Advanced ballet technique geared specifically for the male dancer. Includes barre and center exercises. Placement in classes is determined by previous training and not by the year in residence. Class meets five days a week for one and one half-hour. (U)(2). Fall.

DA420, Ballet Technique—Men Senior:

Advanced ballet technique geared specifically for the male dancer. Includes barre and center exercises. Placement in classes is determined by previous training and not by the year in residence. Class meets five days a week for one and one half-hour. (U)(2). Spring.

DA427, Men's Allegro Technique IV: Specific allegro technique for men: multiple turns, beats, and grand allegro steps. Two meetings per week. Prerequisite: DA328. (U)(1). Fall.

DA428, Men's Allegro Technique IV:

Continuation of DA427. Two meetings per week. Prerequisite: DA 427. (U)(1). Spring.

Pointe, Pas de Deux and Variations Courses

DA121, Pointe I Freshmen: The specialized study of ballet technique as applied to pointe work. For dance majors only. Two meetings per week. (U)(1). Fall.

DA122, Pointe I Freshmen: The specialized study of ballet technique as applied to pointe work. For dance majors only. Two meetings per week. (U)(1). Spring.

DA123, Pointe II Freshmen: Intermediate/ advanced level of pointe technique for dance majors. By placement only. Two meetings per week. (U)(1). Fall.

DA124, Pointe II Freshmen: Intermediate/ advanced level of pointe technique for dance majors. By placement only. Two meetings per week. (U)(1). Spring.

DA125, Pas de Deux I: First-year partnering technique. Required of male dance majors, by invitation only for female dance majors. (U)(1). Fall.

DA126, Pas de Deux I: First-year partnering technique. Required of male dance majors, by invitation only for female dance majors. (U)(1). Spring.

DA221, Pointe II Sophomores: Intermediate/advanced level of pointe technique for Dance Majors. By placement only. Two meetings per week. (U)(1). Fall.

DA222, Pointe II Sophomores: Intermediate/advanced level of pointe technique for Dance Majors. By placement only. Two meetings per week. (U)(1). Spring.

DA223, Pointe III Sophomores: Advanced level of pointe technique for dance majors. By placement only. Two meetings per week. (U)(1). Fall.

DA224, Pointe III Sophomores: Advanced level of pointe technique for dance majors. By placement only. Two meetings per week. (U)(1). Spring.

DA225, Pas de Deux II: Second-year partnering technique. Required of male B.F.A. dance majors, by invitation only for female dance majors. One meeting per week. (U)(1). Fall.

DA226, Pas de Deux II: Second-year partnering technique. Required of male B.F.A. dance majors, by invitation only for female dance majors. One meeting per week. (U)(1). Spring.

DA321, Pointe III Juniors: Advanced level of pointe technique for dance majors. By placement only. Two meetings per week. (U)(1). Fall.

DA322, Pointe III Juniors: Advanced level of pointe technique for dance majors. By placement only. Two meetings per week. (U)(1). Spring.

DA323, Pointe IV Juniors: Advanced professional level pointe technique for Dance Majors. By placement only. Two meetings per week. (U)(1). Fall.

DA324, Pointe IV Juniors: Advanced professional level pointe technique for dance majors. By placement only. Two meetings per week. (U)(1). Spring.

DA325, Pas de Deux III: Intermediate/Advanced technique of supported adagio and advanced repertoire required of male B.F.A. dance majors. By invitation only for male

B.A. and B.S. dance majors and female dance majors. One meeting per week. (U)(1). Fall.

DA326, Pas de Deux III: Intermediate/Advanced technique of supported adagio and advanced repertoire required of male B.F.A. dance majors. By invitation only for male B.A. and B.S. dance majors and female dance majors. One meeting per week. (U)(1). Spring.

DA421, Pointe III Seniors: Advanced level of pointe technique for dance majors. By placement only. Two meetings per week. (U)(1). Fall.

DA422, Pointe III Seniors: Advanced level of pointe technique for dance majors. By placement only. Two meetings per week. (U)(1). Spring.

DA423, Pointe IV Seniors: Advanced professional level Pointe technique for dance majors. By placement only. Two meetings per week. (U)(1). Fall.

DA424, Pointe IV Seniors: Advanced professional level pointe technique for dance majors. By placement only. Two meetings per week. (U)(1). Spring.

DA425, Pas de Deux IV: Advanced technique of supported adagio and advanced repertoire. By invitation only for male and female dance majors. One meeting per week. (U)(1). Fall.

DA426, Pas de Deux IV: Advanced technique of supported adagio and advanced repertoire. By invitation only for male and female dance majors. One meeting per week. (U)(1). Spring.

Modern and Improvisation Courses

Unless otherwise indicated, all odd-numbered courses are offered in the fall and all even-numbered courses are offered in the spring.

DA131, Modern Technique I: First year modern technique for dance majors. Three hours per week. No Prerequisite. (U)(1). Fall.

DA132, Modern Technique I: First year modern technique for dance majors. Three hours per week. Prerequisite: DA131. (U)(1). Spring.

DA231, Modern Technique II: Second-year modern technique for dance majors. Three hours per week. Prerequisites: DA131, DA132. (U)(1). Fall.

DA232, Modern Technique II: Second-year modern technique for dance majors. Three hours per week. Prerequisite: DA231. (U)(1). Spring.

DA233, Improvisation I: Exploration of basic improvisational skills in order to relinquish the habitual movements of the trained dancer and to find more original ways of expressing ideas through dance. One meeting per week. Prerequisite: Sophomore dance major status. (U)(1). Fall.

DA331, Modern Technique III: Third-year technique for dance majors. Three meetings per week. Prerequisites: DA231, DA232. (U)(1). Fall.

DA332, Modern Technique III: Third-year technique for dance majors. Three meetings per week. Prerequisites: DA331. (U)(1). Spring.

DA431, Modern Technique IV: Fourth-year modern technique for dance majors. Three meetings per week. Prerequisites: DA331, 332. (U)(1). Fall.

DA432, Modern Technique IV: Fourth-year modern technique for dance majors. Three meetings per week. Prerequisites: DA431. (U)(1). Spring.

Other Dance Techniques Courses

Unless otherwise indicated, all odd-numbered courses are offered in the fall and all even-numbered courses are offered in the spring.

DA141, Jazz I: Contemporary jazz for dance majors with emphasis on Symonson technique. Two meetings per week. (U)(1). Fall.

DA142, Jazz I: Contemporary jazz for dance majors with emphasis on Symonson technique. Two meetings per week. Prerequisite: DA 41 (U)(1). Spring.

DA241, Jazz II: Continuing study of jazz techniques at the Sophomore level. Three meetings per week. Prerequisite: DA142. (U)(1). Fall.

DA242, Jazz II: Second-year jazz technique for dance majors. Three meetings per week. Prerequisite: DA241. (U)(1). Spring.

DA247, Character Dance-Slavic: The study of Slavic dance techniques of the Polish, Russian, and Hungarian styles with emphasis on individual and group performance. Two meetings per week. Prerequisite: Sophomore dance major. (U)(1). Fall.

DA248, World Dance Technique: The study of non-traditional dance techniques; culturally-based dance idioms with emphasis on individual and ensemble performances. Two meetings per week. Prerequisite: DA247. (U)(1). Spring.

DA341, Jazz III: Third-year Jazz technique for dance majors. Three meetings per week. Prerequisites: DA241, DA242. (U)(1). Fall.

DA342, Jazz III: Third-year Jazz technique for dance majors. Three meetings per week. Prerequisites: DA341. (U)(1). Spring.

DA344, Theatre Dance Forms: A survey of theatrical dance from the early 20th century with materials designed for teaching and performance using tap, jazz, and folk techniques in entertainment routines. Emphasis on individual and group performance. Three meetings per week. Prerequisite: Junior dance major or consent of department chair. (U)(2). Spring.

DA429, Contemporary Partnering: Advanced study through practical work in the principles related to contemporary partnering in the 21st century, including: balance, counterbalance, resistance, strength building, and weight distribution. Prerequisite: Completion of DA325 or DA326; enrollment in DA425/426 preferred, mandatory for male dancers. (U)(1). Fall.

Performance Courses

Unless otherwise indicated, all odd-numbered courses are offered in the fall and all even-numbered courses are offered in the spring.

DA151, Butler Ballet—Freshman: All performance groups are selected by the choreographer in line with the particular needs of the work being produced. Participation in

more than one group is possible. Prerequisite: dance major. (U)(1). Fall.

DA152, Butler Ballet—Freshman:

Continuation of DA151. Prerequisite: DA151. (U)(1). Spring.

DA251, Butler Ballet—Sophomore: All performance groups are selected by the choreographer in line with the particular needs of the work being produced. Participation in more than one group is possible. Prerequisite: DA152. (U)(1). Fall.

DA252, Butler Ballet—Sophomore:

Continuation of DA251. Prerequisite: DA251. (U)(1). Spring.

DA255, Butler Chamber Dance: Ensemble created to perform new choreographic works by the dance faculty, collaborate with similar university programs or professional companies, and collaborate with the community of artists of the Jordan College of the Arts among others. Each performance is an individual project with participation by audition only. Permission of the dance department is required. Prerequisite: DA151 and DA152, sophomore status. (U)(1). Fall and spring.

DA355, Butler Chamber Dance: Ensemble created to perform new choreographic works by the dance faculty, collaborate with similar university programs or professional companies, and collaborate with the community of artists of the Jordan College of the Arts among others. Each performance is an individual project with participation by audition only. Permission of the dance department is required. Prerequisite: DA151 and DA152, sophomore status. (U)(1). Fall and spring.

DA455, Butler Chamber Dance: Ensemble created to perform new choreographic works by the dance faculty, collaborate with similar university programs or professional companies, and collaborate with the community of artists of the Jordan College of the Arts among others. Each performance is an individual project with participation by audition only. Permission of the dance department is required. Prerequisite: DA151 and DA152, sophomore status. (U)(1). Fall and spring.

DA311, Performance Lab: Laboratory course for dance majors to serve as performers for

student choreographers in Choreography 3, DA453. No prerequisite. (U)(1). Fall.

DA351, Butler Ballet—Junior: All performance groups are selected by the choreographer in line with the particular needs of the work being produced. Participation in more than one group is possible. Prerequisite: DA252 or consent of department chair. (U)(2). Fall.

DA352, Butler Ballet—Junior: Continuation of DA 351. Prerequisite: DA351 or consent of department chair. (U)(2). Spring.

DA451, Butler Ballet—Senior: All performance groups are selected by the choreographer in line with the particular needs of the work being produced. Participation in more than one group is possible. Prerequisite: DA352 or consent of department chair. (U)(2). Fall.

DA452, Butler Ballet—Senior: Continuation of DA451. Prerequisite: DA451 or consent of department chair. (U)(2). Spring.

Arts Event Attendance Courses

Unless otherwise indicated, all odd-numbered courses are offered in the fall and all even-numbered courses are offered in the spring.

DA190, Arts Event Attendance: New dance majors and new secondary dance majors will attend 10 performances in their first academic year. Events will be distributed among art, dance, music, theatre, and arts-related lectures and will include on and off campus presentations. (P/F) credit. (U)(0). Fall and spring.

DA290, Arts Event Attendance: Sophomore dance majors and secondary dance majors will attend eight performances in their second academic year. Events will be distributed among art, dance, music, theatre, and arts-related lectures and will include on and off campus presentations. (P/F) credit. Prerequisite: DA190. (U)(0). Fall and spring.

DA390, Arts Event Attendance: Junior dance majors and secondary majors will attend six performances in their third academic year. Events will be distributed among art, dance, music, theatre, and arts-related lectures and will

include on and off campus presentations. (P/F) credit. Prerequisite: DA290. (U)(0). Fall and spring.

DA490, Arts Event Attendance: Senior dance majors and secondary majors will attend six performances in their final academic year. Events will be distributed among art, dance, music, theatre, and arts-related lectures and will include on and off campus presentations. (P/F) credit. Prerequisite: DA390. (U)(0). Fall and spring.

Dance Academics Courses

Unless otherwise indicated, all odd-numbered courses are offered in the fall and all even-numbered courses are offered in the spring.

DA161, Body Placement I: A course for dance majors explaining the proper postural alignment of the body utilizing one or more of the following methods: Bartenieff Fundamentals of Movement, Alexander Technique, and Pilates Technique. (U)(1). Fall.

DA162, Body Placement II: A course for dance majors explaining the proper postural alignment of the body utilizing one or more of the following methods: Bartenieff Fundamentals of Movement, Alexander Technique, and Pilates Technique. Prerequisite: DA 161. (U)(1). Spring.

DA166, Masterworks of Dance: Introduction to major ballet and modern dance works, presented on video, briefly analyzed, and placed in context. The course also examines ways that information literacy is a necessary component to academic research. No prerequisite. (U)(2). Fall and spring.

DA261, Laban Movement Analysis: Elementary concepts in the major 20th century theory of movement: exploration of the aspects of shape, space, and efforts (movement qualities). Prerequisite: sophomore dance major or consent of department chair. (U)(2). Fall and spring.

DA263, Music for Dance—Theory: Elements of music theory for dancers, covering basic concepts such as meters, rhythms, key signature, and basic chords. Two meetings per week. Prerequisite: sophomore dance major. (U)(1). Fall.

DA264, Music for Dance: The relationship of music to dance as applied to ballet class and to choreography. Two meetings per week. Prerequisite: DA263. (U)(1). Spring.

DA361, Choreography I: A study of the basic building blocks in dance composition skills: movement themes and motifs, development and variation, overall structure of a choreographic piece. Prerequisites: DA233, DA261. (U)(2). Fall.

DA362, Choreography II: Investigation of the relationship between choreography and music. Prerequisite: DA361, DA264. (U)(2).

DA365, Dance History I: The evolution of dance from its earliest appearance to modern times; the relationship of dancing to religion, music, and drama. Three meetings per week (writing intensive). Prerequisite: junior dance major. (U)(3). Fall.

DA366C, Dance History II: The evolution of dance from its earliest appearance to modern times; the relationship of dancing to religion, music, and drama. Three meetings per week (writing intensive). Prerequisite: junior dance major. (U)(3). Spring.

DA453, Choreography III: The third formal exposure of dance majors to the craft of composition. Advanced level of choreography for small and large groups. Two meetings per week. Prerequisite: DA362. (U)(1).

DA454, Senior Production Project: Production, rehearsal, and public presentation of the choreographic project which began in DA453. Prerequisite: DA453. (U)(2). Spring.

DA465, Theory and Philosophy of Dance: Analysis of dance as an art form, an educational device, and a vehicle for individual and group expression. Emphasis on concepts of aesthetic judgments and criticism. Prerequisites: DA261, DA361, and DA366. (U)(1). Fall.

DA466, Theory and Philosophy of Dance: Analysis of dance as an art form, an educational device, and a vehicle for individual and group expression. Emphasis on concepts of aesthetic judgment and criticism. Prerequisites: DA261, DA361, and DA366. (U)(2).

DA467, Design/Construction Dance

Costumes: Basic principles involved in the preparation of design and construction of costumes for dance. Lecture and laboratory. (U)(3). Fall.

DA468, Applied Dance Costuming: The execution and construction of designed costumes for dance. Laboratory. Prerequisite: consent of instructor. (U)(3). Spring.

Pedagogy, Special Studies Courses

Unless otherwise indicated, all odd-numbered courses are offered in the fall and all even-numbered courses are offered in the spring.

DA471, Teaching Analysis of Classical

Technique: A practical and theoretical study of basic ballet techniques, preparing the student teacher for instructing beginning ballet. Two meetings per week. Prerequisites: junior B.A. dance major or senior B.F.A., B.S. dance major. (U)(2). Fall.

DA472, Teaching Analysis of Intermediate

and Advanced Classical Techniques: Teaching intermediate and advanced ballet techniques to skilled performers and teachers. Prerequisite: DA471. (U)(2). Spring.

DA474, Teaching Analysis of Modern

Techniques: A practical and theoretical study of basic modern technique, including how to devise material structure a class, and work with an accompanist. Prerequisites: DA471, DA331. (U)(2). Spring.

DA476, Teaching Analysis of Jazz Technique:

Pedagogy of Jazz techniques (theory and practice) utilizing the Symonson technique. Prerequisites: DA241, DA242, DA471. (U)(2). Spring.

DA477, Dance Teaching Practicum:

Observation and teaching in selected school situations as a correlated school activity. Prerequisites: DA472, DA474, or DA476 and consent of department chair. (U)(2). Fall and spring.

DA481, Independent Study: An opportunity for the qualified student to pursue some investigative work upon his or her own initiative. Approval of department chair required. (U)(1). Occasionally.

DA482, Independent Study: An opportunity for the qualified student to pursue some investigative work upon his or her own initiative. Approval of department chair required. (U)(2). Occasionally.

DA483, Independent Study: An opportunity for the qualified student to pursue some investigative work upon his or her own initiative. Approval of department chair required. (U)(3). Occasionally.

DA491, Special Seminar: Work in the special seminar shall be centered on a specific aspect of dance. A paper may be required. By consent of instructor. (U)(1). Occasionally.

DA492, Special Seminar: Work in the special seminar shall be centered on a specific aspect of dance. A paper may be required. By consent of instructor. (U)(2). Spring.

DA493, Special Seminar: Work in the special seminar shall be centered on a specific aspect of dance. A paper may be required. By consent of instructor. (U)(3). Occasionally.

DA499, Honors Thesis: See section dealing with graduation honors. (U)(3). Occasionally.

School of Music

Administration

Daniel P. Bolin, Ed.D., chair; Lisa Brooks, D.M.A., assistant chair

Professors

Timothy R. Brimmer, D.A.; James Robert Briscoe, Ph.D.; Davis Brooks, D.M.A.; Lisa Brooks, D.M.A.; Richard Clark, M.M.; Stanley E. DeRusha, M.M.; Penny Dimmick, D.A.; Jeffrey Gillespie, Ph.D.; Robert Grechesky, Ph.D.; James Mulholland, M.M.; David Murray, M.M.; Michael Schelle, Ph.D.; Laurence Shapiro, M.M.; Douglas E. Spaniol, D.M.A.; Eric Stark, D.M.A.

Associate Professors

Daniel Bolin, Ed.D.; Kathleen Boyd, D.M.A.; Frank Felice, Ph.D.; William Grubb, D.M.A.; Melvin Jones, Ph.D.; Mary Katherine Kelton, D.M.A.; Gail Lewis, D.M.A.; Julianne Miranda, M.M.

Assistant Professors

Matthew Pivec, D.M.A.; Thomas Studebaker, M.M.

Artist-in-Residence in Percussion

Jon Crabiel, M.A.

Instructor

Mary Anne Scott, B.M.

Staff Members

Catherine Bringerud, Vonna Knapp, Kristin Flodder, Joy Rogers, Cathy Sipe

Mission of the Program

The mission of the School of Music is to provide the highest quality education in music within the University's liberal arts focus to both music majors, who are preparing for a professional career in music, and non-majors, who are enriching their human spirit. The faculty is committed to the musical development of each student in a challenging, nurturing, environment through excellence in teaching, performance, scholarship, and creativity, while serving the global community.

The School of Music is a fully accredited member of the National Association of Schools of Music (NASM).

School of Music Student Learning Outcomes

- Demonstrate an understanding of the common elements and organizational patterns of music and their interaction.
- Develop a broad knowledge of music literature and the historical, political, and social context within which it was created.
- Develop knowledge sufficient to provide musical leadership on matters of musical interpretation.
- Perform technical skills requisite for artistic self-expression in at least one major performance area at a level appropriate for the particular music concentration.
- Display the ability to integrate musical knowledge and technical skills with sensitivity to a variety of musical styles.
- Display growth in artistry, technical skills, knowledge of repertory, and collaborative competence in a variety of ways that may include but are not limited to ensemble participation, interdepartmental collaborations, and recital performances.
- Appreciate the importance of personal responsibility for developing their art.
- Support the importance of advocating for the value of music in society.
- Appreciate artistic expression found in other cultures and disciplines.

Music Preparation

The entrance requirements in all fields of music are similar to those adopted by the National Association of Schools of Music. An audition is required for majors. No audition is required for minors. Applicants are admitted to the program on the basis of academic acceptance by the University and an audition.

Undergraduate Degree Programs

- Bachelor of Arts (B.A.) in Music
- Bachelor of Music (B.M.) in Music Education—choral/general and instrumental/general (four-year program)
- Bachelor of Music (B.M.) in Music Education—area (five-year program)
- Bachelor of Music (B.M.) in Performance (orchestral instrument, piano, and voice major)
- Bachelor of Music (B.M.) in Composition
- Bachelor of Science (B.S.) in Arts Administration—music

Concentration in Jazz Studies

The Concentration in Jazz Studies may be earned concurrently with any music degree, although it is designed primarily for the B.A. degree. The concentration requires 24 credit hours, of which 21 are specified. The remaining credits are to be chosen from jazz electives.

Areas of Emphasis

The following emphases may be added to any music degree, although they are designed primarily for the B.A. degree. At least 50 percent of the credits in any concentration or emphasis must be unique to that program and may not overlap with another concentration/emphasis, major or minor (except as free electives).

- Applied Music
- Composition
- Music History
- Music Theory
- Piano Pedagogy

Music Minor

A minor in music is available through the Jordan College of the Arts to students who are not enrolled in a music major. It consists of 24 semester hours, of which 14-16 are specified. The remaining hours are unspecified and may be taken in applied music, ensemble, music education, music history, or music theory.

Jazz Studies Minor

A minor in jazz studies is available through the Jordan College of the Arts to students who are not enrolled in a music major. It consists of 24 semester hours, of which 22 are specified. The remaining hours are unspecified and may be taken from jazz electives.

Music Graduation Requirements Common to all Undergraduate

Music Degree Curricula

- The last two semesters of applied study must be earned in residence at the University.
- In most areas, students are given a choice of applied instructor dependent upon teacher availability and approval of the chair of the School of Music.
- Each student who makes use of a University-owned band or orchestral instrument is responsible for any damage or loss. There is also a fine for unauthorized use of University-owned instruments.
- Applied Upper-Divisional Exam: An upper-divisional examination is required of all music majors whose degrees require applied major study beyond the sophomore level. Students must audition for upper-level applied study during board examinations following the fourth semester of lower-level applied study. Failure to pass the upper-divisional will require repetition of lower-level applied study until such time as the exam is passed; applied credits taken during this period will count as electives but will not fulfill the required applied credits. A student who does not pass the upper-divisional exam may reapply by the end of the next semester of applied study. If a student does not pass on the second attempt, the student may not complete a music degree that requires the applied upper-divisional exam. A student must have obtained upper-level status in applied music in order to present a degree-required recital. Details of the contents of this exam are available from each area of applied study.
- Music education students are required to pass an upper-divisional exam in music education at the end of the sophomore year. Specific requirements are on file in the music office.

- Music composition students are required to pass an upper-divisional exam in composition. This is normally done at the completion of the fourth semester of compositional study. Specific requirements are on file in the music office.
- Students must pass a recital hearing before presenting an instrumental or vocal degree recital. Details are available from the music office.

Graduate Degree Programs

- Master of Music (M.M.) in Composition
- Master of Music (M.M.) in Conducting (choral or instrumental)
- Master of Music (M.M.) in Music Education
- Master of Music (M.M.) in Music History
- Master of Music (M.M.) in Performance (piano, voice, or orchestral instrument)
- Master of Music (M.M.) in Piano Pedagogy

Master of Music Degrees with a Double Major

Students may also earn a Master of Music (M.M.) degree with a double major by combining two of the above areas. One area will be declared the primary major; the other will be the secondary major. Applicants will need to complete the relevant audition/interview for both majors. For complete details, download the M.M. degrees with a double major description from the School of Music website or see the School of Music office.

The specific admission and degree requirements for each graduate degree program are available online at www.butler.edu/music or from the School of Music office.

See the “Graduate Studies” section of the Bulletin for more information on the School of Music graduate program.

Core Courses offered by Music

PCA241-MU, Music in Action: The arts are a fundamental expression of the human condition and as such, a key element in developing an understanding of cultures. This course provides both an historical overview of music and its development within Western civilization as well as an exploration of what gives music its meaning and emotional charge. Students will examine and discuss music from a variety of historical periods; attend live

performances; participate in written exercises and class activities relating music to the socio-cultural environment in which it was created; investigate the lives and ideas of leading composers and artists; and engage in creative projects. (U)(3). Fall and spring.

Applied Music Courses

Instruction is offered in the following for either undergraduate or graduate credit for music majors: bassoon, cello, clarinet, contrabass, euphonium, flute, guitar, harp, harpsichord, horn, organ, percussion, piano, saxophone, trombone, tuba, trumpet, viola, violin, and voice.

Students who are not majoring in music may study applied music as resources allow. To do so, students must complete an application requesting permission and must also be enrolled in an approved School of Music ensemble. Details are available from the School of Music office.

AM11, Keyboard Skills I: Basic piano techniques, sight-reading, transposition, improvisation, theory, ear training, and repertoire analysis. For dance majors only. (U)(1). Fall.

AM12, Keyboard Skills II: Continuation of AM011. For dance majors only. Prerequisite: AM011 or consent of the instructor. (U)(1). Spring.

AM13, Keyboard Skills III: Continuation of AM012 with emphasis on harmonization, analysis of repertoire, piano ensemble, and contemporary techniques. For dance majors only. Prerequisite: AM012 or consent of the instructor. (U)(1). Fall.

AM14, Keyboard Skills 4: Continuation of AM013. For dance majors only. Prerequisite: AM013 or consent of the instructor. (U)(1). Spring.

AM21, Keyboard Skills I: Basic piano techniques, sight-reading, transposition, improvisation, theory, ear training, and repertoire analysis. This course does not count toward piano requirements on degree programs. (U)(1). Fall.

AM22, Keyboard Skills II: Continuation of AM021. This course does not count toward piano requirements on degree programs.

Prerequisite: AM021 or consent of the instructor. (U)(1). Spring.

AM23, Keyboard Skills III: Continuation of AM022 and AM021 with emphasis on harmonization, analysis, score reading, accompanying, transposition, piano ensemble, and contemporary techniques. This course counts toward piano requirements on degree programs. Prerequisite: AM021 or AM022 or consent of the instructor. (U)(1). Fall.

AM24, Keyboard Skills IV: Continuation of AM023. This course counts toward piano requirements on degree programs. Prerequisite: AM023 or consent of the instructor. (U)(1). Spring.

AM31, Piano Major: Keyboard Skills I: Keyboard skills for piano majors. Studies at the keyboard focusing on transposition, chord progressions, melody harmonization, sight reading, improvisation, and score reading. (U)(1). Fall.

AM32, Piano Major: Keyboard Skills II: Continuation of AM31. Studies at the keyboard focusing on transposition, chord progressions, melody harmonization, sight reading, improvisation, and score reading. (U)(1).

AM101, Bassoon Secondary: (U)(1). Fall and spring.

AM102, Clarinet Secondary: (U)(1). Fall and spring.

AM103, Euphonium Secondary: (U)(1). Fall and spring.

AM104, Flute Secondary: (U)(1). Fall and spring.

AM105, Guitar Secondary: (U)(1). Fall and spring.

AM106, Harp Secondary: (U)(1). Fall and spring.

AM107, Piccolo Secondary: (U)(1). Fall and spring.

AM108, Horn Secondary: (U)(1). Fall and spring.

AM109, Oboe Secondary: (U)(1). Fall and spring.

AM111, Percussion Secondary: (U)(1). Fall and spring.

AM112, Piano Secondary: (U)(1). Fall and spring.

AM113, Saxophone Secondary: (U)(1). Fall and spring.

AM114, String Bass Secondary: (U)(1). Fall and spring.

AM115, Trombone Secondary: (U)(1). Fall and spring.

AM116, Trumpet Secondary: (U)(1). Fall and spring.

AM117, Tuba Secondary: (U)(1). Fall and spring.

AM118, Viola Secondary: (U)(1). Fall and spring.

AM119, Violin Secondary: (U)(1). Fall and spring.

AM120, Violoncello Secondary: (U)(1). Fall and spring.

AM121, Voice Secondary: (U)(1). Fall and spring.

AM123, Jazz Piano Secondary: (U)(1). Fall and spring.

AM124, Harpsichord Secondary: (U)(1). Fall and spring.

AM125, Guitar Class I: This course is designed for beginning guitar students with a passing knowledge of guitar playing, but no formal guitar instruction. This course will stress basic fundamentals such as hand and arm movement, chord playing, melody playing, counting, sight-reading music, and the study of a wide range of music. (U)(1). Fall.

AM126, Guitar Class II: A continuation of AM125, with emphasis on more advanced techniques. (U)(1). Spring.

AM127, Voice Class I: Basic principles of voice development and use. This class is intended for non-majors or those music majors for whom voice is not the primary instrument. Two meetings per week. (U)(1). Fall.

AM128, Voice Class II: Basic principles of voice development and use. This class is intended for non-majors or those music majors for whom voice is not the primary instrument. Two meetings per week. (U)(1). Spring.

AM130, World Drumming Class: This course offers experiences in learning world percussion techniques and its history. Areas of percussion study include: Latin-American Percussion, African Percussion, Brazilian Percussion, Caribbean Percussion, Cultural History, and Folklore. No previous percussion experience required, instruments will be provided. Two meetings per week. (U)(1). Fall and spring.

AM131, Beginning Piano Class: Introductory course for beginning pianists taught in a group setting. (U)(1). Fall.

AM134, Jazz Keyboard Skills: An introduction to chord theory and harmony, including basic techniques of jazz piano chord voicings for the solo pianist. Previous keyboard experience required. (U)(1). Fall and spring.

AM150, Bassoon Principal: Private instruction for students admitted to the B.S. arts administration degree. (U)(1). Fall and spring.

AM151, Bassoon Reed Making I: An introduction to the complete process of making German-style bassoon reeds. This is a “hands-on” course. Also includes an overview of available literature, various techniques of reed-making, and styles of bassoon reeds. Prerequisite: concurrent enrollment in Applied Bassoon. (U)(1). Fall and spring.

AM152, Clarinet Principal: Private instruction for students admitted to the B.S. arts administration degree. (U)(1). Fall and spring.

AM153, Euphonium Principal: Private instruction for students admitted to the B.S. arts administration degree. (U)(1). Fall and spring.

AM154, Flute Principal: Private instruction for students admitted to the B.S. arts administration degree. (U)(1). Fall and spring.

AM155, Guitar Principal: Private instruction for students admitted to the B.S. arts administration degree. (U)(1). Fall and spring.

- AM156, Harp Principal:** Private instruction for students admitted to the B.S. arts administration degree. (U)(1). Fall and spring.
- AM157, Piccolo Principal:** Private instruction for students admitted to the B.S. arts administration degree. Fall and spring.
- AM158, Horn Principal:** Private instruction for students admitted to the B.S. arts administration degree. (U)(1). Fall and spring.
- AM161, Percussion Principal:** Private instruction for students admitted to the B.S. arts administration degree. (U)(1). Fall and spring.
- AM162, Piano Principal:** Private instruction for students admitted to the B.S. arts administration degree. (U)(1). Fall and spring.
- AM163, Saxophone Principal:** Private instruction for students admitted to the B.S. arts administration degree. (U)(1). Fall and spring.
- AM164, String Bass Principal:** Private instruction for students admitted to the B.S. arts administration degree. (U)(1). Fall and spring.
- AM165, Trombone Principal:** Private instruction for students admitted to the B.S. arts administration degree. (U)(1). Fall and spring.
- AM166, Trumpet Principal:** Private instruction for students admitted to the B.S. arts administration degree. (U)(1). Fall and spring.
- AM167, Tuba Principal:** Private instruction for students admitted to the B.S. arts administration degree. (U)(1). Fall and spring.
- AM168, Viola Principal:** Private instruction for students admitted to the B.S. arts administration degree. (U)(1). Fall and spring.
- AM169, Violin Principal:** Private instruction for students admitted to the B.S. arts administration degree. (U)(1). Fall and spring.
- AM170, Violoncello Principal:** Private instruction for students admitted to the B.S. arts administration degree. (U)(1). Fall and spring.
- AM171, Voice Principal:** Private instruction for students admitted to the B.S. arts administration degree. (U)(1). Fall and spring.
- AM179, Oboe Principal:** Private instruction for students admitted to the B.S. arts administration degree. (U)(1). Fall and spring.
- AM193, Secondary Applied Jazz Studies:** Private instruction related to the jazz idiom. Meets half hour per week. Program of study will be determined by the needs and interests of the student. Topics may include (but are not limited to): repertoire, melodic/harmonic/rhythmic vocabulary, improvisation, style, and articulation. (U)(1). Fall and spring.
- AM201, Bassoon Major:** (U)(2). Fall and spring.
- AM202, Clarinet Major:** (U)(2). Fall and spring.
- AM203, Euphonium Major:** (U)(2). Fall and spring.
- AM204, Flute Major:** (U)(2). Fall and spring.
- AM205, Guitar Major:** (U)(2). Fall and spring.
- AM206, Harp Major:** (U)(2). Fall and spring.
- AM207, Piccolo Major:** (U)(2). Fall and spring.
- AM208, Horn Major:** (U)(2). Fall and spring.
- AM209, Oboe Major:** (U)(2). Fall and spring.
- AM210, Organ Major:** (U)(2). Fall and spring.
- AM211, Percussion Major:** (U)(2). Fall and spring.
- AM212, Piano Major:** (U)(2). Fall and spring.
- AM213, Saxophone Major:** (U)(2). Fall and spring.
- AM214, String Bass Major:** (U)(2). Fall and spring.
- AM215, Trombone Major:** (U)(2). Fall and spring.
- AM216, Trumpet Major:** (U)(2). Fall and spring.

AM217, Tuba Major: (U)(2). Fall and spring.

AM218, Viola Major: (U)(2). Fall and spring.

AM219, Violin Major: (U)(2). Fall and spring.

AM220, Violoncello Major: (U)(2). Fall and spring.

AM221, Voice Major: (U)(2). Fall and spring.

AM222, Voice Major Lab: For music and arts administration (music) majors for whom voice is the principal instrument. The lab is designed to be an adjunct to the private lesson wherein common issues such as repertoire, public performance, and career development are explored. Concurrent registration in major or secondary voice is required. (U)(0). Fall and spring.

AM224, Harpsichord Major: (U)(2). Fall and spring.

AM226, Piano Studio Class: Piano Studio Class is a weekly workshop where piano students meet as a group to share works in progress. Topics such as repertoire, performance issues, style, and interpretation are explored. Texts may be required at the discretion of the instructor. Concurrent registration in AM212, 412, or 612 is required. Graded P/F. (U/G)(0).

AM251, Bassoon Reed Making II: A continuation of the study and practice of German-style bassoon reed-making, focusing on finishing and testing reeds. This is a “hands-on” course. Also includes study of available literature, various techniques of reed-making, and styles of bassoon reeds. Prerequisites: concurrent enrollment in Applied Bassoon, AM151, or consent of instructor. (U)(1). Fall and spring.

AM280, Composition: Introduction to the larger musical forms of the 18th century to the present; beginning exercises and study of the problems in the use of contemporary techniques and structures. For composition majors only. Requires concurrent registration in MT222. Prerequisite: MT119 or permission of instructor. (U)(2). Fall and spring.

AM293, Applied Jazz Studies: Private instruction related to the jazz idiom. Meets one hour per week. Program of study will

be determined by the needs and interests of the student. Topics may include (but are not limited to): repertoire, melodic/harmonic/rhythmic vocabulary, improvisation, style, and articulation. (U)(2). Fall and spring.

AM299, Upper Divisional Examination: Required of all music majors whose degrees require applied major study beyond the sophomore level. Failure to pass the exam will require repetition of sophomore-level study until the exam is passed. Examination is graded P/F by a faculty committee. (P/F) (U)(0). Fall and spring.

AM300, Recital: Preparation and presentation of the required junior recital, which should be presented during the student’s junior year. The recital is graded P/F by a faculty committee. (U)(0). Fall and spring.

AM301, Bassoon Secondary: (U)(1). Fall and spring.

AM302, Clarinet Secondary: (U)(1). Fall and spring.

AM303, Euphonium Secondary: (U)(1). Fall and spring.

AM304, Flute Secondary: (U)(1). Fall and spring.

AM305, Guitar Secondary: (U)(1). Fall and spring.

AM306, Harp Secondary: (U)(1). Fall and spring.

AM307, Piccolo Secondary: (U)(1). Fall and spring.

AM308, Horn Secondary: (U)(1). Fall and spring.

AM309, Oboe Secondary: (U)(1). Fall and spring.

AM310, Organ Secondary: (U)(1). Fall and spring.

AM311, Percussion Secondary: (U)(1). Fall and spring.

AM312, Piano Secondary: (U)(1). Fall and spring.

AM313, Saxophone Secondary: (U)(1). Fall and spring.

AM314, String Bass Secondary: (U)(1). Fall and spring.

AM315, Trombone Secondary: (U)(1). Fall and spring.

AM316, Trumpet Secondary: (U)(1). Fall and spring.

AM317, Tuba Secondary: (U)(1). Fall and spring.

AM318, Viola Secondary: (U)(1). Fall and spring.

AM319, Violin Secondary: (U)(1). Fall and spring.

AM320, Violoncello Secondary: (U)(1). Fall and spring.

AM321, Voice Secondary: (U)(1). Fall and spring.

AM323, Jazz Piano Secondary: (U)(1). Fall and spring.

AM324, Harpsichord Secondary: (U)(1). Fall and spring.

AM350, Bassoon Principal: Private instruction for students admitted to the B.S. arts administration degree. (U)(1). Fall and spring.

AM351, Bassoon Reed Making III: Advanced study of German-style bassoon reed-making focused on making reeds for upper-level bassoonists. This is a “hands-on” course. Includes study of available literature, advanced techniques of reed-making, and styles of bassoon reeds. Prerequisites: concurrent enrollment in 300-level or higher Applied Bassoon, AM251, or consent of instructor. (U)(1). Fall and spring.

AM352, Clarinet Principal: Private instruction for students admitted to the B.S. arts administration degree. (U)(1). Fall and spring.

AM353, Euphonium Principal: Private instruction for students admitted to the B.S. arts administration degree. (U)(1). Fall and spring.

AM354, Flute Principal: Private instruction for students admitted to the B.S. arts administration degree. (U)(1). Fall and spring.

AM355, Guitar Principal: Private instruction for students admitted to the B.S. arts administration degree. (U)(1). Fall and spring.

AM356, Harp Principal: Private instruction for students admitted to the B.S. arts administration degree. (U)(1). Fall and spring.

AM357, Piccolo Principal: Private instruction for students admitted to the B.S. arts administration degree. (U)(1). Fall and spring.

AM358, Horn Principal: Private instruction for students admitted to the B.S. arts administration degree. (U)(1). Fall and spring.

AM361, Percussion Principal: Private instruction for students admitted to the B.S. arts administration degree. (U)(1). Fall and spring.

AM362, Piano Principal: Private instruction for students admitted to the B.S. arts administration degree. (U)(1). Fall and spring.

AM363, Saxophone Principal: Private instruction for students admitted to the B.S. arts administration degree. (U)(1). Fall and spring.

AM364, String Bass Principal: Private instruction for students admitted to the B.S. arts administration degree. (U)(1). Fall and spring.

AM365, Trombone Principal: Private instruction for students admitted to the B.S. arts administration degree. (U)(1). Fall and spring.

AM366, Trumpet Principal: Private instruction for students admitted to the B.S. arts administration degree. (U)(1). Fall and spring.

AM367, Tuba Principal: Private instruction for students admitted to the B.S. arts administration degree. (U)(1). Fall and spring.

AM368, Viola Principal: Private instruction for students admitted to the B.S. arts administration degree. (U)(1). Fall and spring.

AM369, Violin Principal: Private instruction for students admitted to the B.S. arts administration degree. (U)(1). Fall and spring.

AM370, Violoncello Principal: Private instruction for students admitted to the B.S. arts administration degree. (U)(1). Fall and spring.

AM371, Voice Principal: Private instruction for students admitted to the B.S. arts administration degree. (U)(1). Fall and spring.

AM379, Oboe Principal: Private instruction for students admitted to the B.S. arts administration degree. (U)(1). Fall and spring.

AM393, Secondary Applied Jazz Studies: Private instruction related to the jazz idiom. Meets half hour per week. Program of study will be determined by the needs and interests of the student. Topics may include (but are not limited to): repertoire, melodic/harmonic/rhythmic vocabulary, improvisation, style, and articulation. (U)(1). Fall and spring.

AM400, Recital: Preparation and presentation of the required graduation recital, which may be presented only during the last 32 hours in residence. The recital is graded P/F by a faculty committee. (U)(0). Fall and spring.

AM401, Bassoon Major: (U)(2). Fall and spring.

AM402, Clarinet Major: (U)(2). Fall and spring.

AM403, Euphonium Major: (U)(2). Fall and spring.

AM404, Flute Major: (U)(2). Fall and spring.

AM405, Guitar Major: (U)(2). Fall and spring.

AM406, Harp Major: (U)(2). Fall and spring.

AM407, Piccolo Major: (U)(2). Fall and spring.

AM408, Horn Major: (U)(2). Fall and spring.

AM409, Oboe Major: (U)(2). Fall and spring.

AM410, Organ Major: (U)(2). Fall and spring.

AM411, Percussion Major: (U)(2). Fall and spring.

AM412, Piano Major: (U)(2). Fall and spring.

AM413, Saxophone Major: (U)(2). Fall and spring.

AM414, String Bass Major: (U)(2). Fall and spring.

AM415, Trombone Major: (U)(2). Fall and spring.

AM416, Trumpet Major: (U)(2). Fall and spring.

AM417, Tuba Major: (U)(2). Fall and spring.

AM418, Viola Major: (U)(2). Fall and spring.

AM419, Violin Major: (U)(2). Fall and spring.

AM420, Violoncello Major: (U)(2). Fall and spring.

AM421, Voice Major: (U)(2). Fall and spring.

AM422, Voice Major Lab: For music and arts administration (music) majors for whom voice is the principal instrument. The lab is designed to be an adjunct to the private lesson wherein common issues such as repertoire, public performance, and career development are explored. Concurrent registration in major or secondary voice is required. (U)(0). Fall and spring.

AM424, Harpsichord Major: (U)(2). Fall and spring.

AM426, Piano Studio Class: Piano Studio Class is a weekly workshop where piano students meet as a group to share works in progress. Topics such as repertoire, performance issues, style, and interpretation are explored. Texts may be required at the discretion of the instructor. Concurrent registration in AM212, 412, or 612 is required. Graded P/F. (U)(0).

AM430, Piano Teaching Internship: Piano teaching, under supervision, in a variety of settings and levels. Meets one hour per week. Prerequisite: permission of the instructor. (U/G)(1). Fall and spring.

AM450, Advanced Conducting: Advanced conducting techniques, with emphasis on style, analysis, and programming. Prerequisites: MT311 and MT321, or MT322 and permission of department chair. (U)(2). Fall and spring.

AM480, Composition: Exercises in the larger musical forms of the 16th century to the present; problems in the use of contemporary techniques and structures. For composition majors only. Requires concurrent registration in MT422. Prerequisite: six hours of AM280 or permission of the instructor. (U)(2). Fall and spring.

AM481, Electronic Composition:

Composition of music employing electronic means; this may include recording, sampling, sequencing, MIDI topics, and other types of electroacoustic techniques. Prerequisite: MT440 and MT441. (U)(3). Fall.

AM493, Applied Jazz Studies: Private instruction related to the jazz idiom. Meets one hour per week. Program of study will be determined by the needs and interests of the student. Topics may include (but are not limited to): repertoire, melodic/harmonic/rhythmic vocabulary, improvisation, style, and articulation. (U)(2). Fall and spring.

AM494, Jazz Recital: Preparation and presentation of the required jazz recital, which should be presented during the student's final semester. The recital should demonstrate comprehensive understanding of material learned from the jazz studies curriculum. The recital is graded P/F by a faculty committee. (U)(0). Fall and spring.

AM497, Advanced Performance Study:

Advanced study of performance techniques. Course requirements: minimum of two hours of practice per day beyond what is required in 400-level applied study. Typically intended for students who are preparing a senior recital or graduate school or professional auditions. Prerequisites: AM299, concurrent enrollment in 400-level applied music, permission of instructor. (U)(2). Fall and spring.

AM501, Bassoon Secondary: (U)(1). Fall and spring.

AM502, Clarinet Secondary: (U)(1). Fall and spring.

AM503, Euphonium Secondary: (U)(1). Fall and spring.

AM504, Flute Secondary: (U)(1). Fall and spring.

AM505, Guitar Secondary: (U)(1). Fall and spring.

AM506, Harp Secondary: (U)(1). Fall and spring.

AM507, Piccolo Secondary: (U)(1). Fall and spring.

AM508, Horn Secondary: (U)(1). Fall and spring.

AM509, Oboe Secondary: (U)(1). Fall and spring.

AM510, Organ Secondary: (U)(1). Fall and spring.

AM511, Percussion Secondary: (U)(1). Fall and spring.

AM512, Piano Secondary: (U)(1). Fall and spring.

AM513, Saxophone Secondary: (U)(1). Fall and spring.

AM514, String Bass Secondary: (U)(1). Fall and spring.

AM515, Trombone Secondary: (U)(1). Fall and spring.

AM516, Trumpet Secondary: (U)(1). Fall and spring.

AM517, Tuba Secondary: (U)(1). Fall and spring.

AM518, Viola Secondary: (U)(1). Fall and spring.

AM519, Violin Secondary: (U)(1). Fall and spring.

AM520, Violoncello Secondary: (U)(1). Fall and spring.

AM521, Voice Secondary: (U)(1). Fall and spring.

AM523, Jazz Piano Secondary: (U)(1). Fall and spring.

AM524, Harpsichord Secondary: (U)(1). Fall and spring.

AM551, Bassoon Reed Making IV: Advanced study of German-style bassoon reed-making focused on making reeds for graduate-level bassoonists. This is a “hands-on” course. Includes study of available literature, advanced techniques of reed-making, and styles of bassoon reeds. Prerequisites: concurrent enrollment in graduate-level Applied Bassoon, AM351, or consent of instructor. (G)(1). Fall and spring.

AM593, Secondary Applied Jazz Studies: Private instruction related to the jazz idiom. Meets half hour per week. Program of study will be determined by the needs and interests of the student. Topics may include (but are not limited to): repertoire, melodic/harmonic/rhythmic vocabulary, improvisation, style, and articulation. (G)(1). Fall and spring.

AM600, Advanced Conducting: Advanced conducting techniques, with emphasis on style, analysis and programming. (G)(2). Fall and spring.

AM601, Bassoon Major: (U)(2). Fall and spring.

AM602, Clarinet Major: (U)(2). Fall and spring.

AM603, Euphonium Major: (U)(2). Fall and spring.

AM604, Flute Major: (U)(2). Fall and spring.

AM605, Guitar Major: (U)(2). Fall and spring.

AM606, Harp Major: (U)(2). Fall and spring.

AM607, Piccolo Major: (U)(2). Fall and spring.

AM608, Horn Major: (U)(2). Fall and spring.

AM609, Oboe Major: (U)(2). Fall and spring.

AM610, Organ Major: (U)(2). Fall and spring.

AM611, Percussion Major: (U)(2). Fall and spring.

AM612, Piano Major: (U)(2). Fall and spring.

AM613, Saxophone Major: (U)(2). Fall and spring.

AM614, String Bass Major: (U)(2). Fall and spring.

AM615, Trombone Major: (U)(2). Fall and spring.

AM616, Trumpet Major: (U)(2). Fall and spring.

AM617, Tuba Major: (U)(2). Fall and spring.

AM618, Viola Major: (U)(2). Fall and spring.

AM619, Violin Major: (U)(2). Fall and spring.

AM620, Violoncello Major: (U)(2). Fall and spring.

AM621, Voice Major: (U)(2). Fall and spring.

AM622, Voice Major Lab: For music and arts administration (music) majors for whom voice is the principal instrument. The lab is designed to be an adjunct to the private lesson wherein common issues such as repertoire, public performance, and career development are explored. Concurrent registration in major or secondary voice is required. (G)(0). Fall and spring.

AM624, Harpsichord Major: (U)(2). Fall and spring.

AM626, Piano Studio Class: Piano Studio Class is a weekly workshop where piano students meet as a group to share works in progress. Topics such as repertoire, performance issues, style, and interpretation are explored. Texts may be required at the discretion of the instructor. Concurrent registration in AM212, 412, or 612 is required. Graded P/F. (G)(0).

AM634, Advanced Keyboard Harmony: Studies at the keyboard in the realization of figured bass, melody harmonization, transposition, clefs, and advanced score reading. Meets one hour per week. Prerequisite:

Graduate status and permission of the instructor. (G)(1).

AM680, Advanced Composition:

Composition in the larger musical forms, employing complex textural and formal procedures. Requires concurrent registration in MT622. Prerequisite: six credits of AM480 or permission of the instructor. (G)(2). Fall and spring.

AM681, Advanced Electronic Composition:

Advanced techniques in the composition of electronic music, emphasis on larger forms, computer music, production, and other advanced techniques. Prerequisite: MT440 and MT441 or consent of the instructor. (G)(3). Spring.

AM693, Applied Jazz Studies:

Private instruction related to the jazz idiom. Meets one hour per week. Program of study will be determined by the needs and interests of the student. Topics may include (but are not limited to): repertoire, melodic/harmonic/rhythmic vocabulary, improvisation, style, and articulation. (G)(2). Fall and spring.

AM709, Recital: Preparation and presentation of the required graduate recital. Applied major must be completed concurrently or earlier. The recital is graded P/F by a faculty committee. (G)(0). Fall and spring.

AM710, Conducting Recital: Recital prepared and conducted by the registrant. A document demonstrating historical research and analysis of the compositions performed is required for each registration. Recital to be graded P/F by a faculty committee. Prerequisite: permission of the instructor. (P/F)(G)(0). Fall and spring.

AM799, Final Comprehensive Exam:

Required of all graduate students in performance or conducting at the end of the final semester of study. The exam is oral and will cover the major components of the student's coursework and the final recital program. Examination to be graded P/F by a faculty committee. (G)(0). Fall and spring.

Ensemble Courses

Ensembles are open to all students of the University. Contact the individual directors as listed in the semester class schedule for entrance requirements. Participation in school

concerts and other scheduled events is required of students registered for all types of vocal and instrumental organizations. Registration levels are as follows:

- 100 numbers—freshmen and sophomores
- 300 numbers—juniors and seniors
- 500 numbers—graduates

ES100, Fundamentals of Chamber Music: A preliminary course which prepares a student for his/her remaining chamber music requirements. Topics covered include developing rehearsal strategies, how to communicate without a conductor, ensemble etiquette, using technology in the rehearsal process, etc. (U)(1). Fall and spring.

ES101, Chamber Music: (U)(1). Fall and spring.

ES102, Chamber Music: Guitar: (U)(1). Fall and spring.

ES103, Chamber Music: Arthur Jordan Saxophone Quartet: (U)(1). Fall and spring.

ES104-I, Jordan Jazz: A 20-member ensemble and student organization which actively promotes vocal jazz awareness, education, and entertainment through performance in the greater Indianapolis area, workshops and clinics in the Midwest, and international tours. Membership in Jordan Jazz is open to all Butler students through annual spring auditions. (U)(1). Fall and spring.

ES105, Chamber Singers: A select chamber choir specializing in a cappella repertoire or works suitable for small vocal ensemble with instrumental accompaniment. Open to all Butler students through annual auditions. (U)(1). Fall and spring.

ES106, Chamber Music: Percussion Ensemble: A select percussion group that performs a range of styles including classical, contemporary, jazz, rock, ragtime, calypso, Latin American, African, and Brazilian music. Includes performance in Steel Drum Ensemble, Mallet Ensembles, Xylophone Ragtime Band and World Percussion groups. Performs both on and off campus. Open to students outside of music department by audition. (U)(1). Fall and spring.

ES108, New Music Ensemble: A performing group devoted to the growing literature of works for groups of mixed instruments and for voice. Registration requires the permission of the instructor. (U)(1). Fall and spring.

ES110, Butler Opera Theatre: An integrated forum for the performance of music theatre in its varied forms: opera, musical theatre, operetta, and review. One full length, staged production will be offered each year, alternating between each of the genres, with scenes programs on alternating semesters. Membership by audition, freshman or sophomore status. (U)(1). Fall and spring.

ES113, Accompanying: Practical training in accompanying through regularly scheduled class work and assigned studio participation. Prerequisite: completion of piano class requirement or permission of the instructor. (U)(1). Fall and spring.

ES116, University Symphonic Band: Open to all students by audition, the Symphonic Band studies and performs the finest in band repertoire from the Renaissance to the present. (U)(1). Fall and spring.

ES117, University Choir: A choir of mixed voices, open to all University students who are interested in choral singing. (U)(1). Fall and spring.

ES118, University Chorale: A select group of mixed voices limited in membership and selected for quality of voice, musicianship, and interest. Membership by audition. (U)(1). Fall and spring.

ES119, University Marching Band: Rehearsals of music and drill in connection with athletic events. Open to all University students. (U)(1). Fall.

ES120, University Wind Ensemble: The premiere wind and percussion organization on campus, the Wind Ensemble is a flexible instrumentation group dedicated to the study and performance of the finest wind repertoire of the last 500 years. Open to all students by audition, the group performs both on and off campus. (U)(1). Fall and spring.

ES121, University Basketball Band: (U)(1). Fall.

ES122, University Symphony: An organization with standard symphonic instrumentation performing works from traditional and contemporary literature. (U)(1). Fall and spring.

ES124, Jazz Ensemble: A large jazz band of flexible instrumentation specializing in the performance of jazz, popular, and commercial music. Performances include concerts, shows, dances, ballets, and musicals. Repertoire varies from big band to small combo work. (U)(1). Fall and spring.

ES127, Jazz Combo: A group that explores the repertoire for the small jazz ensemble or “combo” emphasizing the portion of the jazz repertoire known as the “Jazz Standards” with exploration of the music of Joe Henderson, Wayne Shorter, Cecil Taylor, Slide Hampton, Benny Golson, Horace Silver, and Curtis Fuller. Prerequisite: audition required. (U)(1). Fall and spring.

ES301, Chamber Music: (U)(1). Fall and spring.

ES302, Chamber Music: Guitar: (U)(1). Fall and spring.

ES303, Chamber Music: Arthur Jordan Saxophone Quartet: (U)(1). Fall and spring.

ES304-I, Jordan Jazz: A 20-member ensemble and student organization which actively promotes vocal jazz awareness, education, and entertainment through performance in the greater Indianapolis area, workshops and clinics in the Midwest, and international tours. Membership in Jordan Jazz is open to all Butler students through annual spring auditions. (U)(1). Fall and spring.

ES305, Chamber Singers: A select chamber choir specializing in a cappella repertoire or works suitable for small vocal ensemble with instrumental accompaniment. Open to all Butler students through annual auditions. (U)(1). Fall and spring.

ES306, Chamber Music: Percussion Ensemble: A select percussion group that performs a range of styles including classical,

contemporary, jazz, rock, ragtime, calypso, Latin American, African, and Brazilian music. Includes performance in Steel Drum Ensemble, Mallet Ensembles, Xylophone Ragtime Band, and World Percussion groups. Performs both on and off campus. Open to students outside of music department by audition. (U)(1). Fall and spring.

ES308, New Music Ensemble: A performing group devoted to the growing literature of works for groups of mixed instruments and for voice. Registration requires the permission of the instructor. (U)(1). Fall and spring.

ES310, Butler Opera Theatre: An integrated forum for the performance of music theater in its varied forms: opera, musical theatre, operetta, and review. One full-length, staged production will be offered each year, alternating between each of the genres, with scenes programs on alternating semesters. Prerequisite: membership by audition, junior or senior status. (U)(1). Fall and spring.

ES313, Accompanying: Practical training in accompanying through regularly scheduled class work and assigned studio participation. Prerequisite: Completion of piano class requirement or permission of the instructor. (U)(1). Fall and spring.

ES316, University Symphonic Band: Open to all students by audition, the Symphonic Band studies and performs the finest in band repertoire from the Renaissance to the present. (U)(1). Fall and spring.

ES317, University Choir: A choir of mixed voices, open to all University students who are interested in choral singing. (U)(1). Fall and spring.

ES318, University Chorale: A select group of mixed voices limited in membership and selected for quality of voice, musicianship, and interest. Membership by audition. (U)(1). Fall and spring.

ES319, University Marching Band: Rehearsals of music and drill in connection with athletic events. Open to all university students. (U)(1). Fall.

ES320, University Wind Ensemble: The premiere wind and percussion organization

on campus, the Wind Ensemble is a flexible instrumentation group dedicated to the study and performance of the finest wind repertoire of the last 500 years. Open to all students by audition, the group performs both on and off campus. (U)(1). Fall and spring.

ES321, University Basketball Band: (U)(1). Spring.

ES322, University Symphony: An organization with standard symphonic instrumentation performing works from traditional and contemporary literature. (U)(1). Fall and spring.

ES324, Jazz Ensemble: A large jazz band of flexible instrumentation specializing in the performance of jazz, popular, and commercial music. Performances include concerts, shows, dances, ballets, and musicals. Repertoire varies from big band to small combo work. (U)(1). Fall and spring.

ES327, Jazz Combo: A group that explores the repertoire for the small jazz ensemble or “combo” emphasizing the portion of the jazz repertoire known as the “Jazz Standards” with exploration of the music of Joe Henderson, Wayne Shorter, Cecil Taylor, Slide Hampton, Benny Golson, Horace Silver, and Curtis Fuller. Prerequisite: audition required. (U)(1). Fall and spring.

ES423, Two-Piano Ensemble: Ensemble experience in a specialized field of performance. Registration is open only to juniors, seniors, and graduate students with the approval of the student’s piano teacher. (U)(1). Fall and spring.

ES501, Chamber Music: (G)(1). Fall and spring.

ES502, Chamber Music: Guitar: (G)(1). Fall and spring.

ES503, Chamber Music: Arthur Jordan Saxophone Quartet: (G)(1). Fall and spring.

ES504, Jordan Jazz: A 20-member ensemble and student organization which actively promotes vocal jazz awareness, education, and entertainment through performance in the greater Indianapolis area, workshops and clinics in the Midwest, and international tours. Membership in Jordan Jazz is open to all Butler

students through annual spring auditions. (G)(1). Fall and spring.

ES505, Chamber Singers: A select chamber choir specializing in a cappella repertoire or works suitable for small vocal ensemble with instrumental accompaniment. Open to all Butler students through annual auditions. (G)(1). Fall and spring.

ES506, Chamber Music: Percussion

Ensemble: A select percussion group that performs a range of styles including classical, contemporary, jazz, rock, ragtime, calypso, Latin American, African, and Brazilian music. Includes performance in Steel Drum Ensemble, Mallet Ensembles, Xylophone Ragtime Band and World Percussion groups. Performs both on and off campus. Open to students outside of music department by audition. (G)(1). Fall and spring.

ES508, New Music Ensemble: A performing group devoted to the growing literature of works for groups of mixed instruments and for voice. Registration requires the permission of the instructor. (G)(1). Fall and spring.

ES510, Butler Opera Theatre: An integrated forum for the performance of music theater in its varied forms: opera, musical theatre, operetta, and review. One full-length, staged production will be offered each year, alternating between each of the genres, with scenes programs on alternating semesters. Prerequisite: membership by audition, graduate status. (G)(1). Fall and spring.

ES513, Accompanying: Practical training in accompanying through regularly scheduled class work and assigned studio participation. Prerequisite: Completion of piano class requirement or permission of the instructor. (G)(1). Fall and spring.

ES516, University Symphonic Band: Open to all students by audition, the Symphonic Band studies and performs the finest in band repertoire from the Renaissance to the present. (G)(1). Fall and spring.

ES517, University Choir: A choir of mixed voices, open to all University students who are interested in choral singing. (G)(1). Fall and spring.

ES518, University Chorale: A select group of mixed voices limited in membership and selected for quality of voice, musicianship and interest. Membership by audition. (G)(1). Fall and spring.

ES519, University Marching Band: Rehearsals of music and drill in connection with athletic events. Open to all University students. (G)(1). Fall and spring.

ES520, University Wind Ensemble: The premiere wind and percussion organization on campus, the Wind Ensemble is a flexible instrumentation group dedicated to the study and performance of the finest wind repertoire of the last 500 years. Open to all students by audition, the group performs both on and off campus. (G)(1). Fall and spring.

ES521, University Basketball Band: (G)(1). Fall and spring.

ES522, University Symphony: An organization with standard symphonic instrumentation performing works from traditional and contemporary literature. (G)(1). Fall and spring.

ES523, Two-Piano Ensemble: Ensemble experience in a specialized field of performance. Registration is open only to juniors, seniors, and graduate students with the approval of the student's piano teacher. (G)(1). Fall and spring.

ES524, Jazz Ensemble: A large jazz band of flexible instrumentation specializing in the performance of jazz, popular, and commercial music. Performance include concerts, shows, dances, ballets, and musicals. Repertoire varies from big band to small combo work. (G)(1). Fall and spring.

ES527, Jazz Combo: A group that explores the repertoire for the small jazz ensemble or "combo" emphasizing the portion of the jazz repertoire known as the "Jazz Standards" with exploration of the music of Joe Henderson, Wayne Shorter, Cecil Taylor, Slide Hampton, Benny Golson, Horace Silver, and Curtis Fuller. Prerequisite: audition required. (G)(1). Fall and spring.

ES530, Independent Study: Individualized study of the student's choice under the guidance of a music faculty member.

Prerequisite: graduate status and approval of written project proposal. (G)(1). Fall and spring.

ES531, Independent Study: Individualized study of the student's choice under the guidance of a music faculty member.

Prerequisite: graduate status and approval of written project proposal. (G)(2). Fall and spring.

Music Education Courses

Note: Student teaching with the guidance of the cooperating teacher and University supervisors. Students register through the College of Education for ED425 and 426.

ME70, Instrumental Proficiency Exam: Brass:

A music education major in the instrumental emphasis or in the area degree may be exempt from the instrumental proficiency examination (performance and written) by earning a B average in the instrumental techniques classes and by successfully passing the proficiencies in each area: brass, woodwinds, strings, and percussion. The examination is graded P/F. (U)(0). Fall and spring.

ME71, Instrumental Proficiency Exam:

Woodwind: A music education major in the instrumental emphasis or in the area degree may be exempt from the instrumental proficiency examination (performance and written) by earning a B average in the instrumental techniques classes and by successfully passing the proficiencies in each area: brass, woodwinds, strings, and percussion. The examination is graded P/F. (U)(0). Fall and spring.

ME72, Instrumental Proficiency Exam: String:

A music education major in the instrumental emphasis or in the area degree may be exempt from the instrumental proficiency examination (performance and written) by earning a B average in the instrumental techniques classes and by successfully passing the proficiencies in each area: brass, woodwinds, strings, and percussion. The examination is graded P/F. (U)(0). Fall and spring.

ME73, Instrumental Proficiency Exam:

Percussion: A music education major in the instrumental emphasis or in the area degree may be exempt from the instrumental proficiency examination (performance and written) by earning a B average in the instrumental techniques classes and by successfully passing the proficiencies in each area: brass, woodwinds, strings, and

percussion. The examination is graded P/F. (U)(0). Fall and spring.

ME101, Foundations in Music Education I:

An introduction to the field of music education and the music education program at Butler University. Class content, activities, and assignments are designed to assist students in the beginning to define their professional goals and to assess their individual qualifications for entrance into the field. On-site experiences with K-12 students is required. Additionally, students will experience basic musicianship through Dalcroze and Laban activities. (U)(2). Fall.

ME102, Foundations in Music Education

II: A continuation of ME101 with additional work in instrumental and vocal techniques and conducting. Continuation of field experiences and work in Dalcroze and Laban pedagogies. (U)(2). Spring.

ME160, Practicum in Music Education:

Supervised observation and participation in a teaching setting with K-12 students under the supervision of an approved instructor. A minimum of 12 lab hours and a final portfolio is required. By permission only. This class is repeatable for credit one time. (U)(1). Fall and spring.

ME161, Practicum in Music Education:

Supervised observation and participation in a teaching setting with K-12 students under the supervision of an approved instructor. A minimum of 24 lab hours and a final portfolio is required. By permission only. This class is repeatable for credit one time. (U)(2). Fall and spring.

ME191, String Techniques I: Teaching techniques and materials of the string group. The class includes a performance lab and will meet two days per week for 50 minutes. (U)(1). Fall.

ME192, String Techniques II: Continuation of String Techniques I with additional instruments and techniques. The class includes a performance lab and will meet two days a week for 50 minutes. (U)(1). Spring.

ME193, Percussion Techniques: Teaching techniques and materials of percussion instruments. The class includes a performance lab and will meet two days per week for 50 minutes. (U)(1). Fall and spring.

ME232, Music for Special Education:

Introduction to the assessment of learning abilities, remedial music strategies, the role of music education in prescriptive programming, and interdisciplinary planning. (U)(2). Occasionally.

ME291, Brass Techniques I: Teaching techniques and materials of the brass instruments. The class includes a performance lab and will meet two days per week for 50 minutes. (U)(1). Fall.

ME292, Brass Techniques II: Continuation of Brass Techniques I with additional brass instruments and techniques. The class includes a performance lab and will meet two days per week for 50 minutes. (U)(1). Spring.

ME299, Music Education Upper Divisional Examination: Required of all music education majors. At the conclusion of the sophomore year, the student must submit a developmental portfolio and successfully complete an interview/audition with the music education faculty, including a piano/ sight-singing proficiency exam. Examination is graded P/F. (U)(0). Spring.

ME 325-C, General Music Methods:

Elementary: Objectives and pedagogical approaches to music classes in elementary schools, grades K-5. Current issues and trends will be addressed in relation to state and national standards. A review of various teaching models through field experience in approved schools is required. Prerequisite: successful completion of AM299 and ME 299. (U)(3). Fall.

ME 326I, General Music Methods: Secondary:

A study of the objectives and pedagogical approaches to non-performance music classes in secondary schools, grades 6-12. Current issues and trends will be addressed in relation to state and national standards. A review of various teaching models through field experience in approved schools is required. Concurrent enrollment in ME424 or ME426. Prerequisite: successful completion of AM299 and ME299. (U)(2). Spring.

ME335, Vocal Jazz Pedagogy and Literature:

This course is offered to students seeking knowledge in vocal jazz pedagogy and literature and will focus upon all aspects of teaching vocal jazz in the classroom. An extensive vocal jazz

reading session will occur through the course of the semester. (U)(2). Occasionally.

ME345, Exploring the Digital Arts: Music:

An exploration into digital technologies as they impact music professions. Students complete music projects (modules) using the World Wide Web, audio and video media, and MIDI technologies. Graduate students complete more rigorous parallel modules and portfolios. (U)(2). Fall and spring.

ME346, Advanced Digital Arts for Music Education:

An advanced survey of digital technologies as they impact music and music education. Students complete projects and teach using the World Wide Web, audio and video media, and MIDI technologies. Graduate students complete more rigorous parallel modules and portfolios. Prerequisite: ME345 or consent of the instructor. (U)(3). Occasionally.

ME351, Methods and Materials of Music:

For the elementary classroom teacher, methods and materials of music through listening, singing, music creativity, and the playing of classroom instruments (not applicable to a music major). (U)(3). Occasionally.

ME360, Practicum in Music Education:

Supervised observation and participation in a teaching setting with K-12 students under the supervision of an approved instructor. A minimum of 12 lab hours and a final portfolio is required. By permission only. This class is repeatable for credit one time. (U)(1). Fall and spring.

ME361, Practicum in Music Education:

Supervised observation and participation in a teaching setting with K-12 students under the supervision of an approved instructor. A minimum of 24 lab hours and a final portfolio is required. By permission only. This class is repeatable for credit one time. (U)(2). Fall and spring.

ME380, Special Seminar: A course that addresses a specific aspect of music education. (U)(1). Fall and spring.

ME381, Special Seminar: A course that addresses a specific aspect of music education. (U)(2). Fall and spring.

ME382, Special Seminar: A course that addresses a specific aspect of music education. (U)(3). Fall and spring.

ME391, Woodwind Techniques I: Teaching techniques and materials of the clarinet and flute. The class includes a performance lab and will meet two days per week for 50 minutes. (U)(1). Fall.

ME392, Woodwind Techniques II: Teaching techniques and materials of the oboe, bassoon, and saxophone(s). The class includes a performance lab and will meet two days per week for 50 minutes. (U)(1). Spring.

ME400, Independent Study: An opportunity for the qualified student to pursue some investigative work upon his or her own initiative. Prerequisite: permission of the department chair and instructor. (U)(1). Fall and spring.

ME401, Independent Study: An opportunity for the qualified student to pursue some investigative work upon his or her own initiative. Prerequisite: permission of the department chair and instructor. (U)(2). Fall and spring.

ME402, Independent Study: An opportunity for the qualified student to pursue some investigative work upon his or her own initiative. Prerequisite: permission of the department chair and instructor. (U)(3). Fall and spring.

ME407, Instrumental Pedagogy: In this course students will develop an understanding of techniques of instrumental pedagogy, become familiar with available repertoire and teaching materials, and investigate issues related to private instruction. Requirements include written and experiential assignments, and a final paper for graduate credit. (U/G)(2). Occasionally.

ME411, Marching Band Techniques: Fundamentals and techniques needed to develop and maintain a marching band. An extra project will be required for graduate credit. (U/G)(2). Occasionally.

ME412, Vocal Pedagogy: Physiology of the human voice and its development from early childhood through adulthood. Attention to appropriate literature and exercises suitable to vocal development, vocal repair, and maintenance. Prerequisite: junior, senior, or graduate standing. (U/G)(2). Occasionally.

ME413, Teaching the Young Singer: Students will learn pedagogical techniques for working with young students: basic vocal anatomy, breath, resonance, an understanding of registration and an even scale, articulation, diction, and vocal exercises designed to correct certain vocal problems. The second component of the course will be exploring appropriate repertoire for younger voices. Prerequisite: junior, senior, graduate standing, or consent of the instructor. (U/G)(2). Occasionally.

ME414, Jazz Pedagogy: Preparation for successful teaching experiences in jazz at the middle, high school, and beginning college levels. Students will gain insight into performance and rehearsal techniques for jazz ensembles and into approaches for teaching jazz theory, history, and improvisation. An additional project is required for graduate credit. (U/G)(2). Occasionally.

ME417, Piano Pedagogy I: An investigation of teaching materials at all levels of instruction. Information regarding studio organization and business practices. The class will include a discussion of learning styles and motivation theories. Prerequisite: junior, senior, or graduate status, or permission of the instructor (U/G)(3). Occasionally.

ME418, Piano Pedagogy II: A study of keyboard performance practices in the different style eras. Consideration of interpretation in a wide cross-section of piano literature. Includes a consideration of the relevant technique and its pedagogy. Prerequisite: junior, senior, or graduate status, or permission of the instructor. (U/G)(3). Occasionally.

ME419, Piano Pedagogy—Psychology of Teaching: A discussion of learning, teaching, and motivation theories applied specifically to piano instruction. An extra project is required for graduate credit. Prerequisite: junior, senior, or graduate status, or permission of the instructor. (U/G)(3). Occasionally.

ME420, Piano Pedagogy: Style and Interpretation: A study of keyboard performance practices in the different style eras. Consideration of interpretation in a wide cross-section of piano literature. An extra project is required for graduate credit. Prerequisite: junior, senior, or graduate status, or permission of the instructor. (U/G)(3). Occasionally.

ME421, Current Trends in Piano Pedagogy: Consideration of the latest trends and advances in research and electronic/computer technology related to piano teaching. (U/G)(3). Occasionally.

ME424, Comprehensive Instrumental Music Techniques: A study of the philosophies, techniques, and materials for developing a comprehensive instrumental music program in secondary schools, grades 5-12. Practical experience teaching a laboratory band and orchestra. Concurrent enrollment in ME326 and ME425. Prerequisite: successful completion of AM299 and ME299. (U)(2). Spring.

ME425, Administration of the School Music Program: This course examines the organizational skills and legal issues necessary for administering a school music program at the elementary and secondary level. Concurrent registration with either ME424 or ME426. Prerequisite: successful completion of AM299 and ME299. (U)(1). Spring.

ME426, Comprehensive Choral Music Techniques: A study of the philosophies, techniques, and materials for developing a comprehensive choral music program in secondary schools, grades 5-12. A review of various teaching models through field experience in approved schools is required. Concurrent enrollment in ME326 and ME425. Prerequisite: successful completion of AM299 and ME299. (U)(2). Spring.

ME432, Kodaly and Orff in the Classroom: Materials and procedures utilizing the principles of the Kodaly and Orff approaches. An extra project will be required for graduate credit. Prerequisite: ME325. (U/G)(2). Occasionally.

ME443, Wind Instrument Repair: Minor repairs of wind instruments. What to do and what not to attempt in repairing. (U/G)(1). Occasionally.

ME480, Music Teacher Education Seminar: Senior seminar will address issues of classroom and rehearsal management, assessment and evaluation, administrative aspects of a school music program, music in general education, music teaching techniques and pedagogy. Concurrent registration in student teaching (ED425 and ED426) is required. (U)(1). Fall and spring.

ME499, Honors Thesis: (U)(3). Fall and spring.

ME511, History and Philosophy of Music Education: The nature of music learning throughout history, with emphasis on the aesthetic and educational philosophies that guide school music instruction. (G)(3). Occasionally.

ME520, Piano Pedagogy—Style and Interpretation: A study of keyboard performance practices in the different style eras. Consideration of interpretation in a wide cross-section of piano literature. Requirements include a graduate level final paper or research project. (G)(3). Occasionally.

ME521, Piano Pedagogy Workshop Presentation: Presentation of a three-hour public workshop for piano teachers dealing with current pedagogical issues. Prerequisite: graduate status or permission of the instructor. Graded P/F. (G)(0). Fall and spring.

ME530, Independent Study: An opportunity for the qualified student to pursue some investigative work upon his or her own initiative. Prerequisite: graduate status and permission of the department chair and instructor. (G)(1). Fall and spring.

ME531, Independent Study: An opportunity for the qualified student to pursue some investigative work upon his or her own initiative. Prerequisite: graduate status and permission of the department chair and instructor. (G)(2). Fall and spring.

ME532, Independent Study: An opportunity for the qualified student to pursue some investigative work upon his or her own initiative. Prerequisite: graduate status and permission of department chair and instructor. (G)(3). Fall and spring.

ME545, Exploring the Digital Arts: Music: An exploration into digital technologies as they impact music professions. Students complete music projects (modules) using the World Wide Web, audio and video media, and MIDI technologies. Graduate students complete more rigorous parallel modules and portfolios. (G)(2). Fall and spring.

ME546, Advanced Digital Arts for Music Education: An advanced survey of digital technologies as they impact music and music education. Students complete projects and teach using the World Wide Web, audio and video media, and MIDI technologies. Graduate

students complete more rigorous parallel modules and portfolios. Prerequisite: ME545 or consent of the instructor. (G)(3). Occasionally.

ME552, Psychology of Music Learning: An interdisciplinary study of music learning and effect. Perception, learning theory, affective and physiological responses to music will be addressed. (G)(3). Occasionally.

ME560, Practicum in Music Education: Supervised observation and participation in a teaching setting with K-12 students under the supervision of an approved instructor. A minimum of 12 lab hours and a final portfolio is required. By permission only. This class is repeatable for credit one time. (G)(1). Fall and spring.

ME561, Practicum in Music Education: Supervised observation and participation in a teaching setting with K-12 students under the supervision of an approved instructor. A minimum of 24 lab hours and a final portfolio is required. By permission only. This class is repeatable for credit one time. (G)(2). Fall and spring.

ME580, Special Seminar: Work in the special seminar shall be centered on any specific problem wherein advanced music education is a factor. Essentially a research course, with students and faculty working together to collect and interpret all available material. Prerequisite: senior or graduate status. (G)(1). Fall and spring.

ME581, Special Seminar: Work in the special seminar shall be centered on any specific problem wherein advanced music education is a factor. Essentially a research course, with students and faculty working together to collect and interpret all available material. Prerequisite: senior or graduate status. (G)(2). Fall and spring.

ME582, Special Seminar: Work in the special seminar shall be centered on any specific problem wherein advanced music education is a factor. Essentially a research course, with students and faculty working together to collect and interpret all available material. Prerequisite: senior or graduate status. (G)(3). Fall and spring.

ME759, Thesis: A scholarly paper embodying the results of the student's research in some field of music education. (G)(3). Fall and spring.

ME799, Final Comprehensive Exam: Required of all graduate students in music education or piano pedagogy at the end of the final semester of study. The exam is oral and will cover the major components of the student's coursework and thesis, if applicable. Examination to be graded P/F by a faculty committee. (P/F)(G)(0). Fall and spring.

Modern Language Diction Courses

ML206, English and Italian Diction for Singers: Phonetic training for accurate pronunciation and artistic performance of English and Italian vocal literature according to the rules governing standard stage diction/puro italiano. Training includes application of the International Phonetic Alphabet. (U)(2). Spring.

ML306, German Diction for Singers: Phonetic training for accurate pronunciation and artistic performance of German Lieder and operatic arias according to the rules governing Bühnen-Aussprache (German stage diction). Prerequisite: ML206 or permission of the instructor. (U)(2). Occasionally.

ML308, French Diction for Singers: Phonetic training for accurate pronunciation and artistic performance of French art songs and operatic arias according to the rules governing accepted French stage diction (la diction soutenue). Prerequisite: ML206 or permission of the instructor. (U)(2). Occasionally.

ML400, Graduate Lyric Diction Review: This course is designed for graduate music students majoring in vocal performance or choral conducting who have not had sufficient previous study in foreign languages/foreign language diction to pass the Graduate Foreign Language Diction proficiency exam. The class also may be taken as an elective by an undergraduate upper classman majoring in music with a vocal emphasis (excluding vocal performance majors) who would like some background in foreign language diction for singers. (U/G)(2). Fall.

Music History Courses

MH111, Historical Survey of Music: An introduction to western music, including popular and jazz music and its comparison to non-western folk and art music. Serious avant-

garde music of the west also will be included. Prerequisite: dance major status (U)(3). Fall and spring.

MH305, Music History and Literature I:

A study of the evolution of music from its primitive origins through the Middle Ages and Renaissance. (U)(2). Spring.

MH 306W, Music History and Literature II: A study of evolution of music from the Baroque era through the Classical Period. (U)(3). Fall.

MH307, Music History and Literature III:

A study of the language of music and its social meanings from the 19th century to the present. (U)(3). Spring.

MH308, World Music: Basic concepts of ethnomusicology and a survey of world musics, including class performance. Music culture areas studied will be selected from these: Indonesia, India, Ireland, West Africa, Latin America, Egypt and the Middle East, China, and the Jewish Diaspora. Prerequisite: MT 102 (U)(2). Fall and spring.

MH320, Honors Thesis Preparation:

This course introduces students to the professional methodologies of musicology and ethnomusicology. Students will have the opportunity to refine their writing skills and to develop the research strategies necessary to ask and answer vital questions about music. This course fulfills the departmental honors course requirement for music students enrolled in the University Honors Program. (U)(1).

MH380, Special Seminar: A research course in music history with students and faculty working together to collect and interpret material. (U)(1). Fall and spring.

MH381, Special Seminar: A research course in music history with students and faculty working together to collect and interpret material. (U)(2). Fall and spring.

MH382, Special Seminar: A research course in music history with students and faculty working together to collect and interpret material. (U)(3). Fall and spring.

MH400, Independent Study: An opportunity for the qualified student to pursue some investigative work upon his or her own initiative. Prerequisite: permission of the

department chair and instructor. (U)(1). Fall and spring.

MH401, Independent Study: An opportunity for the qualified student to pursue some investigative work upon his or her own initiative. Prerequisite: permission of the department chair and instructor. (U)(2). Fall and spring.

MH402, Independent Study: An opportunity for the qualified student to pursue some investigative work upon his or her own initiative. Prerequisite: permission of the department chair and instructor. (U)(3). Fall and spring.

MH405, American Music: Music in the United States from the 17th century to the present. Course limited to music majors. Prerequisite: MH306 or concurrent registration. (U/G)(3). Occasionally.

MH406, Graduate Music History Review: This survey intends to assure a master's level proficiency in central ideas and representative compositions from Classical Antiquity through contemporary concert and popular music, including jazz. (U/G)(3). Spring.

MH 408-I, History and Literature of Jazz: Historical development of jazz styles, from their folk origins through contemporary experimental styles. (U/G)(3). Occasionally.

MH410, Final Music History Paper: The culminating project for the emphasis in music history. P/F. (U)(0). Fall and spring.

MH412, The Art Song: The rise of the art song. A study of the works of the leading composers in the idiom. (U/G)(2). Occasionally.

MH415, Piano Literature: A survey of the solo literature of the piano and its predecessors, beginning with early clavier music and continuing through Baroque, Classical, Romantic, and early 20th Century literature. Prerequisite: junior, senior, or graduate status, or permission of instructor. (U/G)(3). Occasionally.

MH416, Piano Literature 2: A continuation of MH415. A survey of Romantic and 20th century piano literature, beginning with

Schubert and continuing through Bartok, Schoenberg, and post-1950 compositions. Prerequisite: senior status or permission of the instructor. (U/G)(3). Occasionally.

MH430, History and Literature of the Wind

Band: Survey of the history and literature of the wind band from the Renaissance to the present. Lecture, readings, and listening assignments. Graduate students will be required to submit one additional research paper and a program notes project. (U/G)(3). Occasionally.

MH440, Survey of American Musical

Theatre: A history and survey of the significant repertoire and style development in American Musical Theatre. Students will carefully examine books, lyrics, and music of masterworks, as well as attend and critique live performances. Prerequisite: junior, senior, or graduate standing or consent of instructor. (U/G)(3). Occasionally.

MH441, Special Studies in Opera Literature:

Examination of selected operatic literature drawn from local and regional professional-quality productions. Two or three operas will be studied in-depth and experienced in live performance. Class presentations and term papers will focus on filling any historical/stylistic gaps. Prerequisite: junior, senior, or graduate standing, or consent of instructor. (U/G)(3). Occasionally.

MH442, Special Studies in Vocal Literature:

Cantata and Oratorio: Course designed to introduce students to the standard cantata and oratorio solo repertoire drawn from masterworks from the 17th–20th centuries. Prerequisite: junior, senior, or graduate standing, or consent of instructor. (U/G)(3). Occasionally.

MH451, Survey of the Symphony:

The evolution of the symphony from the Mannheim group to modern times. Prerequisite: MH306. Offered alternate years. (U/G)(3). Occasionally.

MH452, Survey of Chamber Music:

Chamber music from Haydin to the present with particular consideration of the piano trio and the string quartet. Prerequisite: MH306. Offered alternate years. (U/G)(3). Occasionally.

MH453, History of Film Music: Survey of film music from the early 20th century “silent”

to the Golden Age (1933–1949), the Silver Age (1950–1980), and contemporary films. Also included are studies of music for animation (features, cartoons), 1930s–1940s movie house serials, experimental films and documentaries, “art films,” and 20th century European cinema (German, Italian, French, Japanese, Scandinavian). (U/G)(3). Summer.

MH454, History of Rock and Roll: This course investigates the roots of rock music (minstrel shows, jazz, blues, etc.), provides an in-depth look at rock’s golden age (the 1950s), and introduces a number of rock’s subgenres, including the British Invasion, Motown/Soul, Heavy Metal, and Punk/New Wave. Active listening and sociological/historical perspectives are covered. (U/G)(3). Summer.

MH499, Honors Thesis: (U)(3). Fall and spring.

MH500, Music Before 1400: A survey of Greek music, plainsong, secular monody, and polyphonic music beginning with organum and ending with the works of Machaut and Landini. Prerequisite: graduate status. (G)(3). Occasionally.

MH501, Music of the Renaissance: Music and musicians from the Burgundian School in the 15th century to the vocal and instrumental music of the late 16th century. Prerequisite: graduate status. (G)(3). Occasionally.

MH502, Music of the Baroque Era: Music and musicians through the vocal and instrumental forms from the end of the 16th century to the middle of the 18th century. Prerequisite: graduate status. (G)(3). Occasionally.

MH503, Music of the Classic Period: Music and musicians from the Rococo through Haydn and Mozart and their contemporaries to the early music of Beethoven. Prerequisite: graduate status. (G)(3). Occasionally.

MH504, Music of the Romantic Period: The Romantic Period from its genesis in the classical period through the development of nationalism up to the 20th century. Prerequisite: graduate status. (G)(3). Occasionally.

MH505, Modernist Music, 1894–1951: Representative styles of music of the first part

of the 20th century from the standpoint of form, tonal organization, thematic material, and instrumental devices. Prerequisite: graduate status. (G)(3). Occasionally.

MH506, Post-Modern Music, 1945–Present:

Contemporary music with emphasis on avant-garde ideas, objectives, and techniques. Particular attention will be devoted to the works of certain composers such as Cage, Stockhausen, and Partch. Prerequisite: graduate status. (G)(3). Occasionally.

MH510, Seminar in Choral Literature: This course will focus on major works for chorus and orchestra, typically one style period per semester, striving to broaden the student's knowledge of major choral works and increase the student's ability to communicate in a scholarly fashion about music. Weekly student presentations, a term paper, and final oral presentation are required. Prerequisite: graduate status or permission of the instructor. (G)(3). Spring.

MH520, Research in Music: An introduction to the special problems involved in musical research and a survey of methods and materials available. Throughout the semester students will be expected to complete specific research assignments. Prerequisite: graduate status. (G)(3). Fall.

MH530, Independent Study: Individualized study of the student's choice under the guidance of a music faculty member. Prerequisite: graduate status and approval of written project proposed. (G)(1). Fall and spring.

MH531, Independent Study: Individualized study of the student's choice under the guidance of a music faculty member. Prerequisite: graduate status and approval of written project proposed. (G)(2). Fall and spring.

MH532, Independent Study: Individualized study of the student's choice under the guidance of a music faculty member. Prerequisite: graduate status and approval of written project proposed. (G)(3). Fall and spring.

MH580, Special Seminar: Work in the special seminar shall be centered on any specific

problem wherein advanced music history and literature are factors. Essentially a research course, with students and faculty working together to collect and interpret all available material. Prerequisite: senior or graduate status. (G)(1). Fall and spring.

MH581, Special Seminar: Work in the special seminar shall be centered on any specific problem wherein advanced music history and literature are factors. Essentially a research course, with students and faculty working together to collect and interpret all available material. Prerequisite: senior or graduate status. (G)(2). Fall and spring.

MH582, Special Seminar: Work in the special seminar shall be centered on any specific problem wherein advanced music history and literature are factors. Essentially a research course, with students and faculty working together to collect and interpret all available material. Prerequisite: senior or graduate status. (G)(3). Fall and spring.

MH729, Thesis: A scholarly paper in some field of music history and literature. Prerequisite: graduate status. (G)(3). Fall and spring.

MH799, Final Comprehensive Exam: Required of all graduate students in music history at the end of the final semester of study. The exam is oral and will cover the major components of the student's coursework and thesis. Examination to be graded P/F by a faculty committee. (G)(0). Fall and spring.

Music Theory Courses

MT100, Elements of Music: A basic course in theory involving notation, scales, intervals, chords, and ear training, including the use of the keyboard. Will not count toward the music major. (U)(3). Spring.

MT101, Theory I: An introduction to the principles of music analysis, including functional harmony, part writing, and form. Prerequisite: completion or current enrollment in MT100, or permission of the instructor. (U)(3). Fall.

MT102, Theory II: An introduction to the principles of music analysis, including functional harmony, part writing, and form. Prerequisite: completion or currently enrolled

in MT101 or permission of the instructor. (U)(3). Spring.

MT111, Aural Skills I: Singing, writing, and auditory recognition of melodic and harmonic materials, melodies, and rhythms. Prerequisite: Concurrent enrollment in, or successful completion of MT101. (U)(1). Fall.

MT112, Aural Skills II: Continuation of MT111. Prerequisites: MT111 and concurrent enrollment in or successful completion of MT102. (U)(1).

MT119, Introduction to Composition: A basic introduction to composition through study and “imitation” of selected composers and styles. Technique, craftsmanship, and attention to artistic and practical detail are emphasized through weekly assignments and a final, large chamber composition. For composition majors only. Requires concurrent registration in MT222. Prerequisite: permission of instructor. (U)(3). Fall.

MT201, Theory III: Advanced theory including counterpoint and chromatic harmony and 20th century analysis. Prerequisites: completion or currently enrolled in MT102 and MT111. (U)(3). Fall.

MT202, Theory VI: Advanced theory including counterpoint, chromatic harmony, and 20th century analysis. Prerequisites: Completion or currently enrolled in MT112 and MT201. (U)(3). Spring.

MT211, Aural Skills III: Signing, writing, and auditory recognition of more complex melodic, harmonic, and rhythmic materials. Prerequisites: Completion or currently enrolled in MT112 plus concurrent enrollment in or successful completion of MT201. (U)(1). Fall.

MT212, Aural Skills IV: Continuation of MT211. Prerequisites: Completion or currently enrolled in MT211 plus concurrent enrollment in or successful completion of MT202. (U)(1). Spring.

MT222, Composition Seminar: A course where student composers can present their works for peer critique, faculty can present major contemporary musical works for analysis, and visiting guest composers can present their

works. Requires concurrent registration in MT119, AM280, AM480, or AM680. (U)(1).

MT299, Upper Division Examination—Composition: Required of all bachelor of music and bachelor of arts music majors whose degrees require music composition study beyond the sophomore level. Failure to pass the exam will require a change of major to a non-composition related music or non-music degree. Examination is graded P/F by a faculty committee. (U)(0). Spring.

MT307, Choral Arranging: Arranging folk songs for the various combinations of voices available in the school and professional fields; choral effects; accompaniment writing. Prerequisite: MT202. (U)(2). Spring.

MT308, Orchestration: Ranges, transposition, color, and technical nature of the orchestral instruments; basic principles of orchestral writing; texture and balance of standard orchestral combinations. Prerequisite: MT202. (U)(3). Spring.

MT311, Basic Conducting: The fundamentals of conducting, including the basic beat patterns and the accepted methods of indicating meter, tempo, volume, and style. Prerequisite: MT202. (U)(2). Fall.

MT313, Form and Analysis: A concise review of forms and procedures viewed as dynamic processes. Approaches to analytical problems, techniques, and methods of presenting the results of an analysis. Prerequisite: MT202. (U)(3). Spring.

MT317, Counterpoint: Contrapuntal techniques from late Renaissance through 20th century. Selected representative composers will be included with emphasis on works of J.S. Bach. Prerequisite: MT202. (U)(3). Fall.

MT319, Introduction to Composition: An introduction to the techniques of composition with emphasis on writing smaller forms in both traditional and contemporary styles. For non-composition majors only. Prerequisite: MT202 or permission of instructor. (U)(3).

MT321, Instrumental Conducting: The fundamentals of instrumental conducting with emphasis on style and interpretation. Prerequisite: MT311. (U)(2). Spring.

MT322, Choral Conducting: The fundamentals of vocal conducting including choral techniques, voice testing, diction, rehearsal techniques and program building; emphasis on style and interpretation of choral music. Prerequisite: MT311. (U)(2). Spring.

MT333, Jazz Theory and Ear Training: This course will focus on understanding jazz improvisation and composition through the study of harmony, chord and scale function, form, rhythm, meter, and articulation. Transcribed solos and compositions by jazz masters will be studied. Development of aural skills will also be emphasized. Prerequisite: MT102. (U)(2). Occasionally.

MT335, Jazz Keyboard: This course is a practical study of jazz piano technique and the study of jazz piano players and styles in an historical context. This will include voicings for the ii-V progression, recognition of form, the blues progression, and chord substitutions. (U)(2). Occasionally.

MT339, Jazz Arranging: Practical study of the techniques of arranging for small and large ensembles in jazz style including: instruments, notation, form, voicing, and part and score preparation. Prerequisite: MT333. (U)(2). Occasionally.

MT380, Special Seminar: A research course in music theory with students and faculty working together to collect and interpret available material. (U)(1). Fall and spring.

MT381, Special Seminar: A research course in music theory with students and faculty working together to collect and interpret available material. (U)(2). Fall and spring.

MT382, Special Seminar: A research course in music theory with students and faculty working together to collect and interpret available material. (U)(3). Fall and spring.

MT400, Independent Study: An opportunity for the qualified student to pursue some investigative work on his or her own initiative. Prerequisite: permission of the department chair and instructor. (U)(1). Fall and spring.

MT401, Independent Study: An opportunity for the qualified student to pursue some investigative work on his or her own initiative.

Prerequisite: permission of the department chair and instructor. (U)(2). Fall and spring.

MT402, Independent Study: An opportunity for the qualified student to pursue some investigative work on his or her own initiative. Prerequisite: permission of the department chair and instructor. (U)(3). Fall and spring.

MT406, Graduate Music Theory Review: This course provides practice with basic analytic principles in application to music from the baroque era to the present. Emphasis is given to review of harmonic and formal conventions of the common-practice era, with some attention to post-tonal repertoire and other areas of review as may be needed. Prerequisite: MT202 or equivalent. (U/G)(3). Fall.

MT408, Composition Recital: Preparation and presentation of the required graduation recital, which may be presented only during the last 32 hours in residence. This recital is to be approved four weeks prior to performance; performance of student's original composition(s) to be graded P/F by a faculty committee. (U)(0). Fall and spring.

MT409, Final Composition Project: The culminating project for the emphasis in composition. (P/F). (U)(0). Fall and spring.

MT410, Final Music Theory Paper: The culminating project for the emphasis in music theory. P/F. (U)(0). Fall and spring.

MT421, Professional Topics in Music Composition: An introduction to professional skills necessary for composers including knowledge of copyright, publishing, publicity, collection of royalties, and grant writing skills. An extra project will be required for graduate credit. (U/G)(1). Spring.

MT422, Composition Seminar: A course where student composers can present their works for peer critique, faculty can present major contemporary musical works for analysis, and visiting guest composers can present their works. Requires concurrent registration in MT119, AM280, AM480, or AM680. (U)(1).

MT440, Introduction to Electronic Music: Introduction to the topic of electronic music; its history, its underlying principles and science; and an introduction to composing music in

a recording studio. Basic editing, musique concrete, and synthesis are emphasized. Prerequisites: MT202 or consent of the instructor. (U/G)(2). Fall and spring.

MT441, Advanced Electronic Music:

Continuation of MT440—advanced topics focus on compositional techniques, advanced computer sequencing, interactive media composition, and some theatrical sound design. Prerequisite: MT440. (U/G)(2). Spring.

MT444, Jazz Improvisation I: A practical course in the development of improvisational skills, as well as the concepts necessary in the jazz tradition. Prerequisite: MT202. (U/G)(2). Occasionally.

MT445, Jazz Improvisation II: A continuation of Jazz Improvisation I.

Transcription, song memorization, and CD reviews become the focus. Prerequisite: MT444 (U/G)(2). Occasionally.

MT499, Honors Thesis: (U)(3). Fall and spring.

MT509, Analysis of Music Since 1900:

Discussion of fundamental trends in musical structure and new tonality, such as those of Debussy, Schoenberg, Bartok, Copland, Avante-garde, and Minimalism. Prerequisite: MT202 or equivalent. (G)(3). Occasionally.

MT510, Analysis of Tonal Music:

Introduction to and practice with analytic techniques appropriate for tonal music. Includes attention to Schenkerian analysis, rhythmic theories, and generative theories of Fred Lerdahl and others. Prerequisite: MT202 or equivalent. (G)(3). Occasionally.

MT513, Analysis in Relation to

Performance: A study of musical structure as a basis for understanding the content and presentation of standard literature. Prerequisite: MT202 or equivalent. (G)(3). Fall.

MT517, Advanced Counterpoint: Melodic, harmonic, and rhythmic contrapuntal practices from the isorhythmic motet to aleatoric music; examination of representative literature and writing in selected styles. Prerequisite: MT317 or equivalent. (G)(3). Occasionally.

MT530, Independent Study: Individualized study of the student's choice under the guidance of a music faculty member.

Prerequisites: graduate status and approval of written project proposed. (G)(1). Fall and spring.

MT531, Independent Study: Individualized study of the student's choice under the guidance of a music faculty member.

Prerequisites: graduate status and approval of written project proposed. (G)(2). Fall and spring.

MT532, Independent Study: Individualized study of the student's choice under the guidance of a music faculty member.

Prerequisites: graduate status and approval of written project proposed. (G)(3). Fall and spring.

MT550, Pedagogy of Music Theory:

Philosophies of theory instruction, a discussion of the nature of the theory curriculum, of musicianship goals, methods, and texts. Includes practice teaching, observation, and curriculum design. (G)(3). Occasionally.

MT580, Special Seminar: Work in the special seminar shall be centered on any specific problem wherein advanced music theory is a factor. This is essentially a research course, with students and faculty working together to collect and interpret available material. Prerequisite: senior or graduate status. (G)(1). Fall and spring.

MT581, Special Seminar: Work in the special seminar shall be centered on any specific problem wherein advanced music theory is a factor. This is essentially a research course, with students and faculty working together to collect and interpret available material. Prerequisite: senior or graduate status. (G)(2). Fall and spring.

MT582, Special Seminar: Work in the special seminar shall be centered on any specific problem wherein advanced music theory is a factor. This is essentially a research course, with students and faculty working together to collect and interpret available material. Prerequisite: senior or graduate status. (G)(3). Fall and spring.

MT603, Graduate Conducting Seminar:

This seminar course is designed to give choral graduate students the knowledge and capability to investigate and articulate various aspects of choral music including a discussion of major works, genres, historical trends, composers, contrasting styles, harmonic language, and instrumentation. The course also explores writings by various leading choral scholars. (G)(1). Fall.

MT622, Composition Seminar: A course where student composers can present their works for peer critique, faculty can present major contemporary musical works for analysis, and visiting guest composers can present their works. Requires concurrent registration in MT119, AM280, AM480, or AM680. (G)(1).

MT708, Composition Recital: Preparation and presentation of the required graduate recital. Performance of student's original composition(s) to be graded P/F by a faculty committee. (G)(0). Fall and spring.

MT709, Thesis: Composition: An original composition in one of the larger forms. Graded P/F. (G)(0). Fall and spring.

MT729, Thesis: Theory: A scholarly paper in some field of music theory. (G)(3). Fall and spring.

MT799, Final Comprehensive Exam:

Required of all graduate students in composition of music theory at the end of the final semester of study. The exam is oral and will cover the major components of the student's coursework and the thesis. Examination to be graded P/F by a faculty committee. (G)(0). Fall and spring.

Department of Theatre

Administration

Diane Timmerman, M.F.A., department chair

Professors

William Fisher, M.F.A. equivalent; Owen Schaub, Ph.D.; Diane Timmerman, M.F.A.

Associate Professors

Elaina Artemiev, Ph.D.; Robert Koharchik, M.F.A.; Wendy Meaden, M.F.A.

Staff Members

LaKisha Cooper; Angie Malone, M.F.A.; Cathy Sipe, master electrician; Glen Thoreson, B.F.A.

Why Study Theatre?

- The Department of Theatre is fully accredited by NAST (National Association of Schools of Theatre).
- Butler Theatre students develop their own voices through rigorous study and collaborative practice. We prepare students to push the boundaries of theatre and integrate their theatre training into purposeful lives.
- With the practical conditions for theatre artists constantly evolving, the Butler University Department of Theatre offers students the experience, skills, and initiative to navigate a rapidly changing environment and pursue their aspirations with determination and purpose. Butler Theatre's distinctive, collaborative work extends beyond the curriculum, offering a depth and breadth of research, practice, and experience.
- The curriculum is designed to educate the whole person and to prepare future theatre artists to enter and transform the field or apply knowledge, communication, and problem-solving skill regardless of their eventual profession. Within the frame of Butler University's liberal education, our practice-based, international tradition surpasses a conventional academic approach, bringing students into dialogue with extraordinary artists and institutions worldwide.
- Complementing a faculty of international professionals, the department maintains relationships with significant guest artists, the Indiana Repertory Theatre, the Phoenix Theatre, and Heartland Actors' Repertory Theatre. We continue a unique partnership with the Moscow Art Theatre School, as well as study programs at destinations around the world.
- The Christel DeHaan Visiting International Theatre Artist Program is a unique and exciting program that connects Butler students with prominent theatre artists from around the world.
- Our goal is to contribute to a community of citizen artists who are broadly and rigorously prepared to work effectively and innovatively across artistic approaches, venues and technologies, and by extension to engage in the continuing conversation about what it means to be human.

Department of Theatre Student Learning Outcomes

- Demonstrate proficiency in theatre processes including play analysis, performance technologies, design, and directing.
- Demonstrate the ability to apply theatre processes in production.
- Demonstrate an understanding of theatre in relationship to historical and contemporary contexts, as well as its historical and contemporaneous relationship to other art forms.
- Demonstrate an understanding of the collaborative nature of theatre.
- Demonstrate ability to assess quality in works of theatre.

Degrees

- B.A. in Theatre
- B.S. in Arts Administration—Theatre
- Minor in Theatre

Requirements for the Major

Applicants are admitted to the program on the basis of academic acceptance by the University and an audition or portfolio presentation and interview. The B.A. in theatre requires completion of 124 credit hours. In addition to the University core curriculum, the student takes courses in the analysis, history, technique, and production of theatre. The B.S. in arts administration—theatre requires completion of a total of 128 credit hours including business, administration, and theatre courses.

Requirements for the Minor

The minor in theatre requires 24 credit hours in theatre, 11 of which are stipulated, with the remaining hours selected from a list of theatre courses. No audition is required.

Alpha Psi Omega, Omicron Cast is the Butler chapter of the National Theatre Honorary Dramatic Society.

Auditions for mainstage productions are limited to majors. Any Butler student may audition for student-directed productions.

Theatre Courses

TH100, Professional Theatre Practices:

Development of professional rehearsal, performance, and production techniques and discipline. Enrollment in this course is required

of freshmen and sophomores in the theatre program. This is a (P/F) course and must be successfully completed four times to meet graduation requirements in the theatre major. Open to theatre majors only. (U)(1). (P/F). Fall and spring.

TH105, Theatre as a Visual Art: Introductory foundation course exploring the principles of design in stage productions. In addition to regular class sessions, students will be required to attend theatre productions in the region and exhibitions at local art galleries. Open to theatre majors and non-majors. (U)(3). Spring.

TH110, Introduction to Acting: Scene study including basic techniques of performance with experience in preparation and presentation. (U). Fall and spring.

TH111, Acting I: Theories and principles of acting as an art including flexible physical and vocal techniques. Enrollment by audition only. Audit only with consent of instructor. Open to theatre majors only. (U)(3). Fall.

TH112, Acting II: Fundamentals of performance preparation. Includes the preparation and class presentation of a series of scenes selected from major theatrical works. Prerequisite: TH111. Audit only with consent of instructor. (U)(3). Spring.

TH113S, Idea of Theatre I: Introductory foundation course exploring the theory and practice of performance with a particular focus on the Indianapolis community. Required of all freshmen theatre majors. Open to Theatre majors and minors only. (U)(3). ICR Fall.

TH123, Stage Makeup: This course introduces the student to the fundamentals of makeup application for stage. Weekly projects include research, analysis, documentation of design plan, application, and evaluation. Emphasis is on defining the face as part of a character through understanding of research, materials, and techniques. (U)(3). Fall.

TH200, Production Fundamentals:

Introduction to the study and practice of theatrical production. Exploration of the inter-relationship of theatrical production design and technology to performance. Laboratory experience included. Open to theatre majors only. (U)(2). Fall and spring.

TH201, Stage Movement I: TH201, Stage Movement I is a foundation course addressing actor's body as primary instrument and movement as discreet element in training performance. Included studies: physical alignment, articulation, coordination, and kinesthetic ability, preparation, relaxation, availability, and concentration techniques for actors. Limited to theatre majors or permission of instructor. One semester, required. (U)(2). Fall and spring.

TH202, Voice for the Actor I: Vocal production techniques for theatrical performance with an emphasis on the speaking voice. Limited to theatre majors. (U)(2). Fall.

TH203, Voice for the Actor II: Vocal production techniques for theatrical performance with an emphasis on the speaking voice. Prerequisite: TH202. (U)(2). Spring.

TH204, Vocal Music for Theatre Majors: Vocal music skills for theatre majors in preparation for stage audition. Course will address repertoire of Broadway musical and arts songs appropriate for musical theatre auditions. For theatre majors only. (U)(2). Occasionally.

TH205, Vocal Music for Theatre Majors II: Course will address music skills and repertoire appropriate for musical theatre auditions. Prerequisite: TH204 or permission of the instructor. (U)(2). Occasionally.

TH208, Text Analysis: TH 208, Text Analysis is a foundational course focusing on approaches to reading plays analytically for the purpose of stage presentation. This course will introduce and teach specific techniques for text analysis as an initial step in the process of theatre production. (U)(3). Spring.

TH210, Stage Movement II: TH210, Stage Movement II is focused on the study of physical practices and techniques for the stage actor, including the continuation of studies from TH201 Stage Movement I in physical articulation, locomotion, coordination, and character and text integration for actors. The course will include skill-based etudes, movement improvisation, and movement composition. Limited to theatre majors

or permission of instructor. One semester. Prerequisite: TH201. (U)(2). Spring.

TH212, Stage Movement III: Advanced Stage Movement techniques and skills. Prerequisite: TH201 and TH210. (U)(1). Spring.

TH213, Acting III: Analysis of the verse structure of Shakespeare and his contemporaries with application in language usage through performance. Prerequisites: TH111, 112. (U)(3). Fall.

TH220, Stage Management: This course introduces students to the skills and techniques employed by the professional stage manager. It is required for all students who wish to stage manage or assist on Butler Theatre productions. Theatre majors only, or by permission of the instructor. (U)(2). Fall and spring.

TH231, Stagecraft: Planning, construction, and painting of scenery for the theatre. Instruction in drafting, hand and power tools, and light industrial fabrication techniques. Laboratory component included. Prerequisite: TH200 or permission of instructor. Open to theatre majors and non-majors. (U)(3). Spring.

TH232, Stage Lighting I: Study and application of the principles of lighting for the stage: properties of light, control of light, and effect of light upon the play. (U)(3). Fall.

TH233, Costume Technologies I: For majors and anyone interested in costume construction. Prerequisite for internship in costume. Course includes: fabric preparation, reading a pattern, cutting a project, basic construction skills, standard finishing techniques. Both lab and wardrobe crew hours included. Prerequisite: TH200 or permission of instructor. (U)(3). Fall and spring.

TH300, Professional Theatre Practice: Development of professional rehearsal, performance, and production techniques and discipline. Enrollment in this course is required of juniors or seniors in the theatre program. This is a (P/F) course and must be successfully completed four times to meet graduation requirements in the theatre major. Open to Theatre majors only. (U)(1). Fall and spring.

TH302, Voice for the Actor III: Advanced vocal production technique, with an emphasis on a variety of topics including the International Phonetic Alphabet, speech, and dialects. (U/G)(3). Fall.

TH 314C, Acting IV: Development of preparation and performance skills in acting, with an emphasis on character study and ensemble acting for the modern theatre. Prerequisites: TH111, 112, 213. (U) Spring.

TH 320S, Service Learning in Schools: Provides the student with experience in teaching theatre activities to middle school age children. Develops skills in planning, organization, and implementation of group activities. (U). Fall.

TH322, History of Theatre I: Development of early European theatre and drama from antiquity to Moliere. (U). Fall.

TH323, History of Theatre II: Development of American theatre and drama from the colonial period to 1917 and the rise of the art theatre. (U) Spring.

TH324, Survey of Historical Costume: An historical survey of dress and how it relates to theatrical costuming. Alternate years. This course counts toward theatre major elective requirement. (U)(3). Spring.

TH325, Costume Design: This course introduces the qualities, tools, and process of design. We study the visual elements of design, their place in theatrical productions, and our responses to them. Students will do script and character analysis and research, make design choices, render, and present their work. Open to theatre majors only. Prerequisite: TH105. (U)(3). Fall and spring.

TH326, Advanced Makeup Projects: Creating and executing makeups involving advanced and complex techniques. Prerequisite: TH123. (U) (3). Spring.

TH330, Theatre Graphics: Drafting and rendering techniques for scenic and lighting design. Development of theatrical designs through ground plans, front elevations, working and line drawings. Consideration of both manual and CAD techniques. Prerequisite: TH200, 231, 232. (U)(3). Spring.

TH331, Scenography: Advanced problems in theatre technology, new materials, production planning, and introduction to scenography. Prerequisite: TH105, TH231. (U)(3). Fall and spring.

TH333, Play Analysis: This course provides the advanced theatre student experience in applying techniques of play analysis to specific areas of theatre production. (U)(3). Fall and spring.

TH380, Special Seminar: Work in the seminar shall be centered on any specific problem wherein theatre or drama is a factor. Open to theatre majors only. (U)(1). Fall and spring.

TH381, Special Seminar: Work in the seminar shall be centered on any specific problem wherein theatre or drama is a factor. Open to theatre majors only. (U)(2). Fall and spring.

TH382, Special Seminar: Work in the seminar shall be centered on any specific problem wherein theatre or drama is a factor. Open to theatre majors only. (U)(3). Fall and spring.

TH385, Dramatic Literature I: The course will investigate significant dramatic works from the major periods of Western playwrighting activity. Prerequisite: junior or senior status. Open to theatre majors only. (U)(3). Fall.

TH400, Independent Study: An opportunity for the qualified student to pursue some investigative work on his or her own initiative. Permission of department chair and instructor. Open to theatre majors only. (U)(1). Fall and spring.

TH401, Independent Study: An opportunity for the qualified student to pursue some investigative work on his or her own initiative. Permission of department chair and instructor. Open to theatre majors only. (U)(2). Fall and spring.

TH402, Independent Study: An opportunity for the qualified student to pursue some investigative work on his or her own initiative. Permission of department chair and instructor. Open to theatre majors only. (U)(3). Fall and spring.

TH403, Senior Project: A capstone course to provide students with the opportunity to

extend their skills in a particular area of theatre discipline. Required of all seniors who are not engaged in honors thesis, senior internship, double major, or who completed BSI in the summer before senior year. (U)(1). Fall and spring.

TH404, Senior Project: A capstone course to provide students with the opportunity to extend their skills in a particular area of theatre discipline. Required of all seniors who are not engaged in honors thesis, senior internship, double major, or who completed BSI in the summer before senior year. (U)(2). Fall and spring.

TH405, Senior Project: A capstone course to provide students with the opportunity to extend their skills in a particular area of theatre discipline. Required of all seniors who are not engaged in honors thesis, senior internship, double major, or who completed BSI in the summer before senior year. (U)(3). Fall and spring.

TH410, Acting Seminar I: Advanced study in one acting technique. Prerequisite: junior or senior status. Open to theatre majors only. (U)(3). Fall and spring.

TH411, Stage Directing I: Techniques necessary for the direction of plays on primarily the proscenium stage: composition, picturization, pantomimic dramatization, rhythm, and movement. Directorial techniques required for arena theatre, three-quarter, and thrust stage also will be considered. Prerequisites: Junior status and TH111, 112, 231, 232, and 333. (U)(3). Fall.

TH412, Stage Directing II: The selection and interpretation of plays for production; casting, the rehearsal period, and conduct of the rehearsal; and the director's responsibility and relationship to the cast, the crew, and the audience. Prerequisite: TH411. (U)(3). Spring.

TH414, Seminar in Theatre Management: An introductory study of managerial functions and practices in theatre arts. Prerequisite: junior or senior. (U)(3). Fall.

TH416, Acting Seminar II: In-class preparation and presentation of major plays with emphasis on character study, development,

and execution. Ensemble acting is stressed. Prerequisites: TH314 and junior or senior standing. (U)(3). Fall and spring.

TH419, Acting for the Camera: Acting technique and scene work for the television camera. Explores differences in performance technique required by the stage and the television camera. Prerequisite: junior standing in the theater program or permission of instructor. (U)(3). Occasionally.

TH420, Audition and Portfolio: Performance: Development of audition and portfolio presentation techniques with emphasis on performance track. Requires a public presentation of auditions or portfolios developed in class. Prerequisite: junior or senior standing in the theatre program and permission of the department. May be taken for senior project credit if taken in the senior year. (U)(3). Fall and spring.

TH421, Audition and Portfolio: Production: Development of audition and portfolio presentation techniques with an emphasis on production track. Requires a public presentation of auditions or portfolios developed in class. Prerequisite: junior or senior standing in the theatre program and permission of department. May be taken for senior project credit if taken in the senior year. (U)(3). Fall and spring.

TH422, History of Theatre III: Development of European theatre and drama from the English Restoration to World War I. (U)(3). Occasionally.

TH423, History of Theatre IV: Development of American theatre and drama from the immediate post World War I era to the new millennium. (U)(3). Occasionally.

TH424, History of Theatre V: Development of European theatre and drama in the 20th century. (U)(3). Occasionally.

TH 426W, Playwriting and Screenwriting: Writing for theater and film. Primary goals will be to learn scriptwriting fundamentals and to explore one's own style and voice as a writer. Students of all writing experience are welcome. (U)(3). Fall.

TH482, Special Seminar: Work in the seminar shall be centered on any specific problem wherein theatre or drama is a factor. Open to theatre majors only. (U)(3). Fall and spring.

TH495, Internship in Theatre: Professional internship with equity theatres under the supervision of departmental faculty and the staff of the designated theatre. Open to theatre majors only. (U)(0). Fall and spring.

TH496, Internship in Theatre: Professional internship with equity theatres under the supervision of departmental faculty and the staff of the designated theatre. Normally

requires 10 hours per weeks. Open to theatre majors only. (U)(3). Fall and spring.

TH498, Internship in Theatre: Professional internship with equity theatres under the supervision of departmental faculty and the staff of the designated theatre. Normally requires 20 hours per week. Open to Theatre majors only. (U)(6). Fall and spring.

TH499, Honors Thesis: Prerequisite: approval of instructor. Open to theatre majors only. (U)(3). Fall and spring.