

Claire Trevor School of the Arts

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Stephen Barker, Dean

Office of Student Affairs
101 Mesa Arts Building
949-824-6646
<http://www.arts.uci.edu/>

Overview

The Claire Trevor School of the Arts is one of the nation's most acclaimed creative centers for the performance and study of the arts within the context of their history, theory, and cultural context. The School consists of four departments, Art, Dance, Drama, and Music, offering undergraduate B.A., B.F.A., and B.Mus.; all four departments offer M.F.A.s in a variety of specializations. The Drama Department and the Music Department house doctoral programs, Drama's in Performance Theory (jointly with UC San Diego Department of Theater and Dance), and Music's in Integrated Composition, Improvisation, and Technology (ICIT). The Art Department also offers minors in Digital Arts and Digital Filmmaking.

The School's departments are located in and around UCI's Arts Village, providing daily interaction among students and faculty in all Arts disciplines. The Trevor School's facilities include creative laboratories for the development of skills and for the exploration of the human experience. They include studios and technologically enhanced classrooms, five theatres (including the Irvine Barclay Theatre, located on the UCI campus), a theatre/concert hall, three art galleries, the Donald R. and Joan F. Beall Center for Art + Technology, the Gassman Electronic Music Studio, the Motion Capture Studio, the Arts Media Center, the Arts Computing Laboratory, the Digital Arts Teaching and Research Laboratories, a television studio, professionally managed and staffed production shops, and publicity and box offices supporting the School's extensive production, performance, and exhibition schedule.

The Steven Ehrlich-designed Contemporary Arts Center, the latest major expansion of the School, provides 59,000 square feet of technology-driven instructional and research spaces, as well as a new 4,000-square-foot gallery and a "black-box" performance space. Along with its new motion-capture studio, these facilities enhance the School's and UCI's place at the forefront of these fields.

Trevor School students work interdisciplinarily in addition to deeply exploring their own chosen disciplinary fields. Faculty and students across the campus are engaged in the newly-created Institute for 21st Century Creativity, a platform for theoretical and practical exploration of the creative process.

The artists, performers, and scholars of the Trevor School faculty are regularly augmented by distinguished artists and teachers featured in numerous School activities.

Students receive assistance with program planning and a variety of other services from the professional and student-support staff in the School's Office of Student Affairs; the staff also provide academic counseling to Arts students.

The Trevor School is committed to developing the best of the traditional arts, and to both exploring and creating the art forms of the 21st century.

Degrees

Art	B.A., M.F.A.
Dance	B.A., B.F.A., M.F.A.
Drama	B.A., M.F.A.
Drama and Theatre	Ph.D. ¹
Integrated Composition, Improvisation, and Technology	M.A., Ph.D.
Music	B.A., B. Mus., M.F.A.
Music Theatre	B.F.A.

¹ UCI and UCSD joint program.

Change of Major

Students wishing to change to an Arts major should contact the Arts Student Affairs Office for information about change-of-major requirements, procedures, and policies. Additionally, students should refer to the Change of Major Criteria website (<http://www.changeofmajor.uci.edu>) for more information.

Special Programs of Study

Minor in Religious Studies

The interdisciplinary minor in Religious Studies focuses on the comparative study of religions in various cultural settings around the world. The curriculum seeks to provide a wide-ranging academic understanding and knowledge of the religious experience in society through study in the Schools of Humanities, Social Science, Social Ecology, and the Arts. See the School of Humanities (<http://catalogue.uci.edu/schoolofhumanities/undergraduateprograminreligiousstudies>) section (<http://catalogue.uci.edu/schoolofhumanities/undergraduateprograminreligiousstudies>) for additional information.

Campuswide Honors Program

The Campuswide Honors Program is available to selected high-achieving students from all academic majors from their freshman through senior years. For more information contact the Campus-wide Honors Program, 1200 Student Services II; 949-824-5461; honors@uci.edu; or visit the Campuswide Honors Program website (<http://honors.uci.edu>).

UC Education Abroad Program

Upper-division and, in some cases, graduate students have the opportunity to experience a different culture while making progress toward degree objectives through the University's Education Abroad Program (UCEAP). UCEAP is an overseas study program which operates in cooperation with host universities and colleges throughout the world. For additional information, visit the Study Abroad Center website (<http://www.studyabroad.uci.edu>).

Honors

Students who have distinguished themselves academically will be considered for honors at graduation. General criteria are that students must have completed at least 72 units in residence at a University of California campus and must have a cumulative grade point average of 3.5 or better, including the grades from the final quarter. In keeping with the Academic Senate Resolution, no more than 16 percent of the graduating seniors may receive such academic honors. For additional information, visit the Honors Recognition (<http://catalogue.uci.edu/informationforadmittedstudents/academicadvisingandhonors/#honorsopportunities>) page. Individual departments may offer other special honors to students who have excelled in their major subject.

Creative Connections Opportunities

Arts Outreach at the Claire Trevor School of the Arts partners with local school districts, arts organizations, and community centers to share the School's talents and knowledge beyond the UCI campus. One such outreach program is Creative Connections, which provides exceptional opportunities for School of the Arts students to earn valuable practical experience in K–12 classrooms and in community settings. Projects range from integrating arts into core curriculum in K–6, to workshops in the arts for middle and high schools, to college application mentorship for high school juniors and seniors interested in arts majors. One to four units of independent study credit are available, and in some cases stipends may be available. All Claire Trevor School of the Arts students who hold a minimum 3.0 GPA may apply for these programs.

Scholarships

The Claire Trevor School of the Arts has some scholarship monies available to incoming and to continuing students on both the undergraduate and graduate levels.

AstaireAwards™ Scholarship: Up to \$2,000 awarded to an outstanding student majoring in Dance.

Edna Helen Beach Scholarship: Provides \$1,000 per year for two years for an incoming freshman student, and \$1,000 for one year for an incoming transfer student. Recipient must be gifted and talented, and will be selected from eligible students with special emphasis on those from underprivileged backgrounds who would not otherwise be able to attend a major research institution.

Steven Criqui Memorial Scholarship: Up to \$2,375 awarded to outstanding undergraduate students majoring in Art or Art History with financial need.

Kris and Linda Elftmann Scholarship: Up to \$3,000 awarded to an outstanding student.

Leo Freedman Graduate Fellowship: For outstanding applicants from Orange County, California, preferably from Anaheim; two fellowships of approximately \$7,000 each for the academic year.

William J. Gillespie Foundation Scholarships: Several scholarships in varying amounts, awarded to outstanding Dance majors with an emphasis in ballet.

William C. Holmes Fellowship: For graduate students studying Music.

Cloud Hsueh Foundation Scholarship: Up to \$3,000 awarded to outstanding undergraduate students.

Alice Lowell Memorial Scholarship: For students majoring in Music.

Steve Lyle Memorial Scholarship: \$2,000 awarded to continuing students in Drama; selected by application and recommendation.

Norma Barnard MacLeod Scholarship: For Music students studying Guitar or Lute.

Margie McDade Memorial Scholarship: For students majoring in Music and studying piano.

Medici Circle Scholarship: Up to \$1,425 awarded to students participating in research, exhibitions, festivals, or conferences.

Gregory Browne Osborne Memorial Scholarship: Several scholarships in varying amounts, awarded to outstanding Dance majors with an emphasis in ballet.

Marjorie and Robert Rawlins Scholarship: For full-time students majoring in Music and studying piano, violin, viola, or cello.

Frederick & Sylvia Reines Music Scholarship: For undergraduate and graduate students studying Music.

Sylvia Reines Dance Scholarship: \$1,000 awarded to graduate and undergraduate students in Dance.

Harry and Marjorie Ann Slim Memorial Scholarship: For students majoring in Music.

Winifred W. Smith Scholarship: For students majoring in Music and studying cello, violin, or piano (preferably cello).

Elizabeth and Thomas Tierney Scholarship: Up to \$3,000 awarded annually to an outstanding student.

UCI Town and Gown Music Scholarships: For students majoring in Music.

Phyllis Kovach Vacca Memorial Scholarship: For students majoring in Music and studying cello, piano, or violin.

Bette and Steven Warner Scholarship: For outstanding students in the Music Department's voice program and the Drama Department.

H.B. and Isabelle Yolen Memorial Scholarship: Up to \$2,000 awarded to students majoring in Art or Drama with financial need.

Undergraduate Programs

The following majors are offered:

Art, B.A. (<http://catalogue.uci.edu/clairetrevorschoolofthearts/departmentofart/#majortext>).

Dance, B.A. (<http://catalogue.uci.edu/clairetrevorschoolofthearts/departmentofdance/#majortext>).

Dance, B.F.A. (<http://catalogue.uci.edu/clairetrevorschoolofthearts/departmentofdance/#majortext>).

Drama, B.A. (<http://catalogue.uci.edu/clairetrevorschoolofthearts/departmentofdrama/#majortext>).

Music, B.A. (<http://catalogue.uci.edu/clairetrevorschoolofthearts/departmentofmusic/#majortext>).

Music - Performance, B.Mus. (<http://catalogue.uci.edu/clairetrevorschoolofthearts/departmentofmusic/#majortext>).

Music Theatre, B.F.A. (<http://catalogue.uci.edu/clairetrevorschoolofthearts/departmentofdrama/#majortext>).

The following minors are offered:

Digital Arts (<http://catalogue.uci.edu/clairetrevorschoolofthearts/departmentofart/#digitalartsminortext>)

Digital Filmmaking (<http://catalogue.uci.edu/clairetrevorschoolofthearts/departmentofart/#digitalartsminortext>)

Graduate Program

Degrees

Art - M.F.A. (<http://catalogue.uci.edu/clairetrevorschoolofthearts/departmentofart/#graduatetext>)

Dance - M.F.A. (<http://catalogue.uci.edu/clairetrevorschoolofthearts/departmentofdance/#graduatetext>)

Drama - M.F.A. (<http://catalogue.uci.edu/clairetrevorschoolofthearts/departmentofdrama/#MasterofFineArts>)

Drama and Theatre - Ph.D. (<http://catalogue.uci.edu/clairetrevorschoolofthearts/departmentofdrama/#DoctoralDegreeDrama>)

Integrated Composition, Improvisation, and Technology - M.A., Ph.D. (<http://catalogue.uci.edu/clairetrevorschoolofthearts/departmentofmusic/#graduatetext>)

Music - M.F.A. (<http://catalogue.uci.edu/clairetrevorschoolofthearts/departmentofmusic/#MasterofFineArts>)

Overview

The primary endeavor of the Claire Trevor School of the Arts is the creative act. Research activities are pursued both as an end in themselves and as a source that can inform both performance and the studio experience. The intellectual activity of theoretical, literary, and historical courses complements the practical work in studio workshops and performance. The aim of the M.F.A. programs in Art, Dance, Drama, and Music is, thus, to produce artists literate in both traditional and digital media who are disciplined, responsive to intellectual stimuli, and capable of integrating existing knowledge into creative projects. The UCI-UCSD joint doctoral program in Drama and Theatre provides opportunity for significant crossover research and teaching between the two campuses in a wide range of areas in drama and the theatre. The M.A. and Ph.D. program in Integrated Composition Improvisation

and Technology (ICIT) is taught by a core faculty whose work embraces diverse forms of music making, challenging conventional distinctions between classical composition, computer music, improvisation, and jazz. It is the strong belief of the UCI Claire Trevor School of the Arts that intellectual integrity and creative excellence cannot exist without each other.

Refer to the Departments of Art, Dance, Drama, and Music for detailed information about the graduate programs.

Admission to the Program

Applications are accepted for fall quarter admission only, and ordinarily must be completed by January 15 for the Ph.D. in Drama and Theatre, the M.F.A. in Art, the M.F.A. in Dance, and the M.F.A. in Music, and by March 1 for the M.F.A. in Art with a concentration in Critical and Curatorial Studies. Applications for the M.A. and Ph.D. in ICIT must be submitted by December 1. The number of graduate students that can be admitted to the Claire Trevor School of the Arts is limited. Applicants are advised to arrange for auditions, interviews, and the submission of portfolios, compositions, and dossiers by the appropriate deadlines. Students applying for scholarships and fellowships should do so by January 15, and are also encouraged to apply for financial assistance through the Office of Financial Aid and Scholarships. The Claire Trevor School of the Arts has a modest number of teaching assistantships available in all areas, and all candidates are automatically reviewed for teaching assistantship positions; the School informs successful candidates by June 1 for the following academic year.

Upon admission to the program the student is assigned an advisor. Students should discuss with their advisor the scope of undergraduate preparation to determine any areas which may need strengthening if full benefit from graduate study is to be derived.

Faculty

Kei Akagi, B.A. International Christian University, *Professor of Music; Asian American Studies*

Lonnie R. Alcaraz, M.F.A. University of California, Irvine, *Professor of Drama* (lighting design, digital imaging)

David Allan, Choreographer/Former Soloist, National Ballet of Canada; Choreographer, ballet companies, operas, film, and television, *Professor Emeritus of Dance* (ballet, pas de deux, choreography)

Rhea Anastas, Ph.D. The Graduate Center of The City University of New York, *Associate Professor of Art* (20th century experimentalism in the visual arts, critical theory, cultural theory)

Kevin H. Appel, M.F.A. University of California, Los Angeles, *Department Chair and Professor of Art* (painting)

Stephen F. Barker, Ph.D. University of Arizona, *Dean of the Claire Trevor School of the Arts and Professor of Drama* (post-modern theatre, Beckett, critical theory)

Cynthia M. Bassham, M.F.A. American Conservatory Theatre, *Lecturer with Security of Employment of Drama* (voice, speech for actors, acting)

Amy Bauer, Ph.D. Yale University, *Associate Professor of Music*

Haroutune Bedelian, M.A. Royal Academy of Arts, *Professor of Music*

Lorna Griffitt Bedelian, D.M.A. Indiana University, *Senior Lecturer with Security of Employment of Music*

Frances Bennett, B.F.A. University of California, Irvine, *Lecturer of Music*

Andrew L. Borba, M.F.A. New York University, *Assistant Professor of Drama* (acting)

Jennifer Bornstein, M.F.A. University of California, Los Angeles, *Assistant Professor of Art* (photography)

Anna Bosler, D.M.A. University of Southern California, *Lecturer of Music*

Richard A. Brestoff, M.F.A. New York University, *Head of Acting and Professor of Drama* (film and television acting)

David Brodbeck, Ph.D. University of Pennsylvania, *Professor of Music*

Robin Buck, M.M. University of Southern California, *Professor of Drama; Music* (music theatre)

Daniel Gary Busby, D.M.A. University of California, Los Angeles, *Department Chair and Professor of Drama* (music theatre, singing, conducting)

Juliette A. Carrillo, M.F.A. Yale University, *Assistant Professor of Drama* (directing)

Juli C. Carson, Ph.D. Massachusetts Institute of Technology, *Artistic Director of the University Art Galleries and Professor of Art* (art history, critical theory, curatorial practice)

Dennis R. Castellano, M.F.A. University of California, Irvine, *Senior Lecturer with Security of Employment Emeritus of Drama* (music theatre)

Patricia Cloud, M.M. University of Southern California, *Lecturer of Music*

Robert S. Cohen, D.F.A. Yale University, *Professor Emeritus of Drama* (acting theory, acting, directing)

Miles C. Coolidge, M.F.A. California Institute of the Arts, *Professor of Art* (photography)

Mary E. Corey, M.A. University of California, Riverside; Certified Professional Labanotator, *Professor of Dance* (dance history, dance notation and reconstruction)

John L. Crawford, Media Artist and Software Designer, *Graduate Advisor and Associate Dean for Research Creation and Associate Professor of Dance; Informatics* (dance film, interactive media, telematic performance, motion capture, digital arts)

Jonathan Davis, D.M.A. Juilliard School, *Lecturer of Music*

Myrona L. DeLaney, Ed.D. University of California, Irvine, *Head of Music Theatre and Lecturer with Security of Employment of Drama* (music theatre, singing, acting)

Tony Delap, Claremont Graduate University, *Professor Emeritus of Art*

Michael Dessen, Ph.D. University of California, San Diego, *Robert and Marjorie Rawlins Chair in Music and Associate Professor of Music*

Diane L. Diefenderfer, Former Soloist, Los Angeles Ballet, Eglevsky Ballet Company, Frankfurt Ballet Company, Director of Pilates Program for Dance Wellness, Undergraduate Advisor, *Lecturer with Security of Employment of Dance* (ballet, pointe, repertory)

Theresa Dimond, D.M.A. University of Southern California, *Lecturer of Music*

John Christopher Dobrian, Ph.D. University of California, San Diego, *Professor of Music; Informatics*

Holly Durbin, M.F.A. University of California, Los Angeles, *Professor of Drama* (costume design)

Clifford L. Faulkner, M.A. California State University, Long Beach, *Senior Lecturer with Security of Employment - Emeritus of Drama* (scenery design, history of design, gay theatre)

Nohema Fernandez, D.M.A. Stanford University, *Professor Emerita of Music*

Jennifer J. Fisher, Ph.D. University of California, Riverside; Decade diversity mentor, founder and editor of Dance Major Journal, *Associate Professor of Dance* (dance history and theory)

Keith Fowler, D.F.A. Yale University, *Professor Emeritus of Drama* (directing, acting)

Marcia G. Froehlich, M.F.A. University of Michigan, *Assistant Professor of Drama* (costume design)

Israel Gabriel, Bat-Dor Dance Company; Former Assistant Artistic Director, *Lecturer with Security of Employment Emeritus of Dance* (ballet, modern, pas de deux, repertory)

Michel Gervais, *Lecturer of Dance*

Martha Gever, Ph.D. City College of the City University of New York, *Professor Emerita of Art* (history and criticism: video, media studies, popular culture)

Douglas S. Goheen, Ph.D. University of Denver, *Professor Emeritus of Drama* (scenery design, digital imaging)

Frederick Greene, B.M. University of Southern California, *Lecturer of Music*

Charlotte Griffin, M.F.A. University of Texas, Austin, *Assistant Professor of Dance* (choreography, modern, screen dance)

Nicole Grimes, Ph.D. University of Dublin, *Assistant Professor of Music*

Chad M. Hall, M.F.A. Ohio State University; Pilates Mat Certified, *Assistant Professor of Dance* (modern dance, choreography, improvisation)

Stephan Hammel, Ph.D. University of Pennsylvania, *Assistant Professor of Music*

Matthew Hare, D.M.A. University of Iowa, *Lecturer of Music*

Jason Harnell, *Lecturer of Music*

George C. Harvey, M.F.A. University of California, Irvine, *Professor Emeritus of Drama* (artistic direction, producing, lighting design)

Robert Hickok, B.M. Yale University, *Professor Emeritus of Music*

- Donald D. Hill, M.F.A. University of Southern California, *Head of Stage Management and Associate Producer and Senior Lecturer with Security of Employment of Drama* (stage management, directing, acting)
- Michael K. Hooker, M.F.A. California Institute of the Arts, *Professor of Drama* (sound design)
- Seth Houston, D.M.A. University of Southern California, *Director of Choral Activities and Lecturer with Potential Security of Employment of Music*
- Joseph Huszti, MM Northwestern University, *Professor Emeritus of Music*
- Bryan Jackson, M.F.A. University of California, Los Angeles, *Lecturer of Art* (digital filmmaking)
- Jesse C. Jackson, M.A. University of Toronto, *Director of the Minor in Digital Arts and Associate Professor of Art; Informatics*
- Ulysses S. Jenkins, M.F.A. Otis Art Institute, *Professor of Art; African American Studies* (video art production, performance art)
- Ketu H. Katrak, Ph.D. Bryn Mawr College, *Professor of Drama; Comparative Literature* (drama and performance, African drama and Ancient Sanskrit drama [from India], postcolonial literature and theory, women writers and feminist theory)
- Mari Kimura, D.M.A. Juilliard School, *Professor of Music*
- Sarah Koo, M.M. The Juilliard School, *Lecturer of Music*
- Jerzy Kosmala, D.M. Indiana University, *Lecturer of Music*
- Madeline Kozlowski, M.F.A. Brandeis University, *Professor Emerita of Drama* (costume design)
- Peter O. Krapp, Ph.D. University of California, Santa Barbara, *Department Chair and Professor of Film and Media Studies; English; Informatics; Music; Visual Studies* (digital culture, media history, cultural memory)
- Anthony James Kubiak, Ph.D. University of Wisconsin-Madison, *Professor of Drama* (American and modern drama, modern poetry, critical theory, philosophy)
- Antoinette Lafarge, M.F.A. School of Visual Arts, *Professor of Art* (digital media)
- Daphne Pi-Wei Lei, Ph.D. Tufts University, *Head of Doctoral Studies and Professor of Drama; Asian American Studies* (Asian theatre, Asian American theatre, intercultural theatre, gender theory, performance theory)
- Simon Leung, B.A. University of California, Los Angeles, *Professor of Art; Asian American Studies* (new genres, critical theory, contemporary art history, performance)
- Joseph S. Lewis, M.F.A. Maryland Institute College of Art, *Professor of Art* (public art)
- Lukas Ligeti, *Assistant Professor of Music*
- Loretta Livingston, B.F.A. California Institute of the Arts; Certified Laban Movement Analyst; former principal with Bella Lewitzky Dance Company, *Graduate Advisor and Associate Professor of Dance* (modern dance, choreography, improvisation, Laban movement analysis, teaching of dance)
- Sandra T. Loh, B.S. California Institute of Technology, *Associate Adjunct Professor of Drama* (personal theatre making, artistic entrepreneurship)
- Mara Jane Lonner, M.F.A. California Institute of the Arts, *Lecturer Emerita with Security of Employment of Art* (drawing, painting, 3D design)
- Catherine B. Lord, M.F.A. State University of New York at Buffalo, *Professor Emerita of Art* (queer theory, feminism, photography)
- Annie M. Loui, , *Professor of Drama* (movement, directing, acting)
- Lar Lubovitch, Honorary Doctorate, Juilliard School of the Arts, *Founder and Director of New York-based Lar Lubovitch Dance Company and UCI Distinguished Professor of Dance* (choreography, repertory, technique, and special projects)
- Molly L. Lynch, M.F.A. University of California, Irvine; Pilates Certified; Choreographer/Artistic Director of the National Choreographers Initiative, *Associate Dean of Undergraduate Affairs and Associate Professor of Dance* (ballet, pointe, repertory, partnering, arts management)
- Monica Majoli, M.F.A. University of California, Los Angeles, *Professor of Art* (painting)
- Mihai Maniutiu, Ph.D. Caragiale Academy of Theatrical Arts and Cinematography, *UCI Distinguished Professor of Drama* (directing)
- Daniel J. Martinez, B.F.A. California Institute of the Arts, *Claire Trevor Professor and Professor of Art* (public art, sculpture, installation, performance)
- Donald McKayle, Choreographer/Director, *Claire Trevor Professor and Professor Emeritus of Dance* (Etude Ensemble)

- Kevin McKeown, M.A. University of California, Los Angeles, *Lecturer of Music*
- Yong Soon Min, M.F.A. University of California, Berkeley, *Professor Emerita of Art* (minority, diasporic, and third cinemas; media, nationalism, and globalization; race, sexuality, and popular culture)
- Nicole Mitchell, M.M. Northern Illinois University, *Professor of Music*
- Elliott Moreau, M.M. University of Southern California, *Lecturer of Music*
- Ian Andrew Munro, Ph.D. Harvard University, *Associate Professor of Drama* (European drama and performance, early modern popular culture, theatrical performance of wit)
- Margaret Murata, Ph.D. University of Chicago, *Professor Emerita of Music*
- Gifford C. Myers, M.F.A. University of California, Irvine, *Professor Emeritus of Art* (ceramics)
- Lisa Marie Naugle, Ph.D. New York University, *Department Chair and Professor of Dance* (modern dance, choreography, dance and digital technology, improvisation, teaching of dance)
- Dariusz Oleszkiewicz, B.A. California Institute of the Arts, *Lecturer of Music*
- Deborah Oliver, M.F.A. California Institute of the Arts, *Lecturer of Art* (performance art, new genres)
- Vincent Olivieri, M.F.A. Yale University, *Head of Design and Associate Dean of Graduate Affairs and Professor of Drama* (sound design)
- Hossein Omoumi, Ph.D. University of Florence, *Maseeh Professor in Persian Performing Arts and Professor of Music*
- Jane M. Page, M.F.A. Indiana University, *Head of Directing and Professor of Drama* (directing, acting)
- Andrew A. Palermo, B.F.A. University of Cincinnati, College-Conservatory of Music, *Assistant Professor of Drama* (music theatre choreography)
- Jennifer Pastor, M.F.A. University of California, Los Angeles, *Professor of Art* (sculpture)
- Simon G. Penny, M.F.A. Hong Kong University of Science and Technology, *Professor of Art; Informatics* (informatics, robotic sculpture, interactive environments, electronic media)
- James W. Penrod, M.F.A. University of California, Irvine; C.M.A. Laban Institute of Movement Studies, *Professor Emeritus of Dance* (ballet, modern, dance notation, choreography, movement analysis)
- Litia T. Perta, Ph.D. University of California, Berkeley, *Assistant Professor of Art* (art writing)
- Gerald Pinter, B.A. University of North Texas, *Lecturer of Music*
- Janice G. Plastino, Ph.D. University of Southern California, *Professor Emerita of Dance* (kinesiology/anatomy, research methods, choreography, dance science/medicine)
- Yvonne Rainer, *Claire Trevor Professor and Professor Emerita of Art* (performance, dance, video)
- Colleen Reardon, Ph.D. University of California, Los Angeles, *Professor of Music*
- Janelle Reinelt, Ph.D. Stanford University, *Professor Emerita of Drama* (British theatre, political theory, performance)
- Bryan R. Reynolds, Ph.D. Harvard University, *Professor of Drama* (Shakespeare, Renaissance drama, critical theory, feminist theory, performance theory, cultural studies)
- William S. Roberts, M.F.A. California Institute of the Arts, *Lecturer with Security of Employment of Art* (photography)
- Tara Rodman, Ph.D. Northwestern University, *Assistant Professor of Drama* (modernist performance, Japanese theatre and dance, transnationalism, racial formation, global Asias)
- Bobby Rodriguez, D.M.A. University of California, Los Angeles, *Lecturer of Music*
- Amanda Ross-Ho, M.F.A. University of Southern California, *Assistant Professor of Art* (sculpture)
- Nancy L. Ruyter, Ph.D. Claremont Graduate University, *Professor Emerita of Dance* (dance history, Spanish dance, bibliography and research)
- Constance J. Samaras, M.F.A. Eastern Michigan University, *Professor Emerita of Art* (photography, intermedia, cultural criticism)
- John Schneiderman, M.F.A. University of California, Irvine, *Senior Lecturer with Security of Employment of Music*

Nina Scolnik, B.M. Oberlin College, *Senior Lecturer with Security of Employment of Music*

Kelli Sharp, D.P.T. Chapman University, *Assistant Professor of Dance* (somatic practices, dance science, kinesiology, physical therapy)

Eli Simon, M.F.A. Brandeis University, *UCI Chancellor's Professor and Professor of Drama* (acting, directing)

H. Colin Slim, Ph.D. Harvard University, *Professor Emeritus of Music*

Jaymi Smith, B.F.A. DePaul University, *Professor of Drama* (lighting design)

David Stetson, B.M. University of Southern California, *Lecturer of Music*

Darryl Taylor, D.M.A. University of Michigan, *Professor of Music; African American Studies*

Alan Terricciano, M.A. Eastman School of Music, *Professor of Dance; Music*

Philip D. Thompson, M.F.A. University of California, Irvine, *Professor of Drama* (voice, speech for actors, acting)

David K. Trend, Ph.D. Miami University, *Professor of Art* (visual culture)

Richard J. Triplett, M.A. Otis Art Institute, *Professor Emeritus of Drama* (scenery and costume design, history of design)

Stephen Tucker, D.M.A. University of California, Los Angeles, *Associate Professor of Music*

Kojiro Umezaki, M.A. Dartmouth College, *Associate Professor of Music; Computer Science*

Joel R. Veenstra, M.F.A. University of California, Irvine, *Lecturer with Potential Security of Employment of Drama* (stage management, acting)

Sunil P. Verma, M.D. University of Southern California, *Health Sciences Assistant Clinical Professor of Otolaryngology; Music*

Amanda Jane Walker, M.F.A. University of California, Los Angeles, *Lecturer of Music*

Tong Wang, M.F.A. University of Utah; Principal dancer with the Shanghai Ballet, Tulsa Ballet Theatre, Dayton Ballet, Ballet West, *Assistant Professor of Dance* (ballet, choreography, men's ballet)

David Washburn, M.A. New England Conservatory Music, *Lecturer of Music*

Robert K. Weimann, Ph.D. Humboldt State University, *Professor Emeritus of Drama* (theory, criticism, literature)

S. Ama Wray, Ph.D. University of Surrey, *Associate Professor of Dance; African American Studies* (jazz, choreography, improvisation)

Bruce N. Yonemoto, M.F.A. Otis Art Institute, *Professor of Art* (video, experimental media, film theory)

Arts Courses

ARTS 1. ArtsCore. 4 Units.

An introduction to the arts in general, and to the arts at UCI. Concentration on (1) the interdisciplinary nature of the arts, and (2) the content of particular arts disciplines.

(IV)

ARTS 75. Digital Media: Exhibition. 4 Units.

A discussion and critique course in all media arts. Includes a review of key media arts concepts and the preparation of an end-of-quarter exhibition.

Prerequisite: Proposal submission required.

ARTS 173. Athletics Bands . 1-2 Units.

Bands support athletics events. Includes Pep Band: Rehearsal and performance of band standards; Marching Band: Exercises and performance involving marching fundamentals, formations, and half-time pageantry; and, Drumline: Study and rehearsal of rudiments, cadences, and arrangements.

Repeatability: Unlimited as topics vary.

ARTS 199. Independent Study. 1-4 Units.

Individual study or directed projects as arranged with faculty member.

Repeatability: May be repeated for credit unlimited times.

Art Courses

ART 1A. Art in Context: History, Theory, and Practice. 4 Units.

First in a three-quarter foundation sequence introducing students to a broad range of contemporary art, media, and practices in relation to their twentieth-century cultural and historical antecedents. ART 1A deals specifically with contemporary painting and photography.

Restriction: Art Majors have first consideration for enrollment.

(IV)

ART 1B. Art in Context: History, Theory, and Practice. 4 Units.

Deals with film/video/performance. Concerned with the development of modern/contemporary film, video, and performance, with a focus on experimental and avant-garde production from the early twentieth-century to today.

Restriction: Art Majors have first consideration for enrollment.

(IV)

ART 1C. Art in Context: History, Theory, and Practice. 4 Units.

Third in a three-quarter foundation sequence introducing students to a broad range of contemporary art, media, and practice in relation to their twentieth-century cultural and historical antecedents. Deals specifically with space and cyberspace.

Restriction: Art Majors have first consideration for enrollment.

(IV)

ART 8. Changing Creativity. 4 Units.

Explores creativity as a changing concept in historical and contemporary terms from the perspectives of producers, consumers, and institutions. Encompasses international perspectives and the role of new technologies in considering creativity as a resource for innovation and social change.

(IV)

ART 9A. Visual Culture: Media, Art, and Technology. 4 Units.

Examines creative activities in all spheres of life, including the "artistic" impulses that dwell in the individual. Culture is addressed in broad terms of the many institutions and cultural forces that shape everyday activities of listening, seeing, doing.

Restriction: Art Majors have first consideration for enrollment.

(IV)

ART 9B. Visual Culture: A Culture Divided. 4 Units.

Throughout the 1980s and 1990s controversies flourished in the mainstream media over purportedly obscene art, anti-American writing, and moral decay, among other issues. Examines these new conflicts as they manifest themselves in public life and everyday experience.

Restriction: Art Majors have first consideration for enrollment.

(IV)

ART 9C. Visual Culture: Thematic Investigations. 4 Units.

Considers a broad range of concerns and questions raised by various acts of appropriation in contemporary art and visual culture, such as originality, authenticity, authorship, translation, audience and aesthetics, temporal dimensions of a work, and context.

Restriction: Art Majors have first consideration for enrollment.

(IV)

ART 11A. Topics in History of Contemporary Art. 4 Units.

Surveys mid-nineteenth and twentieth-century art production, from modernity through post-modernity, in a historical and cultural context.

Prerequisite: ART 9A

Repeatability: May be taken for credit 2 times as topics vary.

Restriction: Art Majors only.

ART 12A. Art, Design, and Electronic Culture. 4 Units.

Introduction to historical and theoretical foundations of digital media art, tracing how information technologies seeded growth of new expressive medium. Considers how today's pervasive digital culture evolved through interdisciplinary collaborations between artists, engineers, scientists, scholars.

(IV)

ART 12B. Art, Science and Society: Steam to Steampunk. 4 Units.

An overview of current practice and research in digital media art. Examines the effects of recent technological, scientific, cultural, and political developments. Addresses the increasing overlap of artistic and scientific practices and issues related to new and emerging technologies.

(IV)

ART 12C. Intelligences of Arts. 4 Units.

Introduces contemporary neuroscience and new approaches to cognition – embodied, enactive, extended, situated, distributed. Reviews the history of related ethological, biological, psychological, technological, and philosophical traditions. Considers arts and cultural practices from these and other perspectives, and considers case studies.

(III)

ART 20A. Basic Drawing I. 4 Units.

Encourages an investigation of the premises and limits of drawing, primarily, but not inevitably, as a two-dimensional medium. Includes slide presentations and discussions of the historical uses of a wide range of drawing.

Restriction: Art Majors have first consideration for enrollment.

ART 20B. Basic Drawing II. 4 Units.

Continuation of the investigation initiated in ART 20A, with an emphasis on experimentation, personal investigation, and development of conceptual working premises, as well as the acquisition of necessary skills. Group discussion and critique are emphasized.

Prerequisite: ART 20A

Restriction: Art Majors have first consideration for enrollment.

ART 30A. Basic Painting I. 4 Units.

Examination of the fundamental components of painting: color, form, space, surface, scale, and content. Studio work, slide presentations, and critiques of student work. Materials fee.

Restriction: Art Majors have first consideration for enrollment.

ART 30B. Basic Painting II. 4 Units.

Further examinations of the essential qualities of painting: color, form, space, surface, scale, and content. Studio work, slide presentations, and critiques of student work. Materials fee.

Prerequisite: ART 30A

Restriction: Art Majors have first consideration for enrollment.

ART 40. Basic Sculpture. 4 Units.

The practice of sculpture in the contemporary arts; inclusion of spatial interventions, site-specific and environmental design, appropriation of found materials; techniques in cutting joining, and assembly of wood, metals, and plastics. May include casting, welding, and ceramics. Materials fee.

Restriction: Art Majors have first consideration for enrollment.

ART 50A. Matter and Media . 4 Units.

A project-based introduction to tools and approaches for creating and sharing digital media content within Internet-mediated social environments, with a particular emphasis on art-making and personal expression. Includes an overview of basic user experience and interaction design principles.

ART 50B. Interaction and Experience. 4 Units.

An overview of digital video and audio production for the Web, emphasizing art-making and personal expression. Includes digital media aesthetics and conceptual design, basic audio and video recording, and fundamentals of desktop video, audio, and Web authoring software applications.

Prerequisite: ART 50A

ART 50C. Digital Media: Interaction Design. 4 Units.

Principles and practices of interaction design for interactive digital media systems that provide for active involvement of the participant. Students gain experience with interaction design issues through a series of media art projects, emphasizing art-making and personal expression.

Prerequisite: ART 12A and ART 12B and ART 50A and ART 50B

ART 51. Basic Ceramic Sculpture. 4 Units.

Exploration of use of clay as sculptural basis with an emphasis on development of an idea and its relation to contemporary and experimental art practice. Hand-building, glazing, finishing processes, and use of other structural materials. Materials fee.

Restriction: Art Majors have first consideration for enrollment.

ART 65A. Foundations in Media Design. 4 Units.

Provides an overview of media design in the digital age, covering principles of design for different media (2D, time-based, interactive); history of relationship between art and design; and practice in working with different design approaches. Materials fee.

Restriction: Art Majors have first consideration for enrollment.

ART 65B. Foundations in Internet Art and Design. 4 Units.

Introduction to creating art for the Internet, covering history and structure of networks; key types of net-based interactivity; basics of Web design and scripting. Materials fee.

Prerequisite: ART 65A. Recommended: ART 11B.

Restriction: Art Majors have first consideration for enrollment.

ART 65C. Gizmology and Kinetics. 4 Units.

Provides students with basic skills in materials, construction and design applicable to making machines, musical instruments and things with moving parts enabling work in kinetic sculpture, custom interactive systems, Mechatronics, Robotics, and Maker/DIY culture. Materials fee.

ART 65E. Mechatronic Art I. 4 Units.

Introduces the practice and theory of analog electronics, emphasizing the design and development of simple interactive systems and the integration of such systems into real-world contexts of performance, installation, sculpture, and automated artifacts. Materials fee.

ART 71A. Introduction to Photography I. 4 Units.

Introduction to technical underpinnings emphasizing photography as a contemporary art practice. Topics include 35mm non-automatic camera operation, exposure and lighting, black and white printing, introduction to digital photography, discussion of critical and historical issues. Materials fee.

Restriction: Art Majors have first consideration for enrollment.

ART 71B. Introduction to Photography II. 4 Units.

Techniques covered include medium and large format cameras, digital photography, studio lighting, digital and analog color printing, mural room. Conceptual direction is developed through critiques, critical readings, discussions, slide lectures. Materials fee.

Prerequisite: ART 71A

Restriction: Art Majors have first consideration for enrollment.

ART 81A. Digital Filmmaking Production I. 4 Units.

Introduction to three production stages of video making. Study of the narrative structure of cinema and acquisition of video production skills in camera, lighting, sound, and editing. Production work, readings, and screenings outside of class are assigned. Materials fee.

Restriction: Art Majors have first consideration for enrollment.

ART 81B. Digital Filmmaking Production II. 4 Units.

Focuses on video stage production, technical skills including camera operation, stage lighting, sound recording, and construction of basic scenic elements. Emphasis is placed on the function and responsibilities of the production crew and proper working and safety procedures. Materials fee.

Prerequisite: ART 81A

Restriction: Art Majors have first consideration for enrollment.

ART 91. Basic Performance Art. 4 Units.

Exploration of objects, gesture, action, text, image, and media to create narrative or non-narrative works. Elements of theory and history of performance art are discussed to illustrate techniques and styles to understand, identify, and articulate artistic vision and voice.

Repeatability: May be taken for credit 2 times.

Restriction: Art Majors have first consideration for enrollment.

ART 95. SPECIAL TOPICS IN BASIC MEDIA. 4 Units.

Basic instruction in media or disciplines not otherwise represented in the regular curriculum. Topics vary according to the instructor.

Repeatability: Unlimited as topics vary.

Restriction: Art Majors have first consideration for enrollment.

ART 100. Special Topics in Art. 4 Units.

Materials fee, topic dependent.

Prerequisite: ART 9A. Lower-division writing strongly recommended.

Repeatability: May be taken for credit 6 times as topics vary.

Restriction: Art Majors only.

ART 101W. Artists as Writers. 4 Units.

Contemporary art practice involves text, as final form or an integral element. Many contemporary artists consider writing as essential to their practice. Covers historical and contemporary uses of text and image as well as artists' writing.

Prerequisite: ART 9A and ART 11A. Satisfactory completion of the lower-division writing requirement.

Restriction: Art Majors only.

(Ib)**ART 103. Intermediate Painting. 4 Units.**

Continuation of the investigation initiated in basic painting, with an emphasis on experimentation, personal investigation, development of conceptual working premises, as well as the acquisition of necessary skills. Group discussion and critique are emphasized.

Prerequisite: ART 1A and ART 1B and ART 1C and ART 30A and ART 30B

Repeatability: May be taken for credit 2 times.

Restriction: Art Majors only.

ART 104. Intermediate Sculpture. 4 Units.

Investigation of three-dimensional space, including the construction of objects and the manipulation of the environment. Students define personal projects and translate personal, social, and political experience into visual meaning. Range of artists' works introduced. Group discussion and critiques. Materials fee.

Prerequisite: ART 1A and ART 1B and ART 1C and ART 40

Repeatability: May be taken for credit 2 times.

Restriction: Art Majors only.

ART 105. Intermediate Ceramic Sculpture. 4 Units.

Further investigation of the use of clay as a medium, with an emphasis on experimental practice and the relationship to contemporary visual art. Emphasizes discussion of ideas, and provides information on clay body, fabrication, glazing, and firing. Materials fee.

Prerequisite: ART 1A and ART 1B and ART 1C and ART 51

Repeatability: May be taken for credit 2 times.

Restriction: Art Majors only.

ART 106A. Programming for Artists. 4 Units.

Programming as a means to create interactive artworks with an emphasis on the integration of video, sound, text, and stills. Topics include basic concepts in programming, understanding the limits of code, working with video and audio files, interface design. Materials fee.

Prerequisite: ART 65A. Recommended: ART 11B.

Repeatability: May be taken for credit 2 times.

Restriction: Art Majors only.

ART 106C. Design for Print. 4 Units.

Investigates the use of print for communication as an artist. Covers the fundamentals of print design and output using digital media. Materials fee.

Prerequisite: ART 65A. Recommended: ART 11B.

Repeatability: May be taken for credit 2 times.

Restriction: Art Majors only.

ART 107. Intermediate Projects in Photography. 4 Units.

Students begin learning how to develop photographic projects of their own making. Focuses on employing and expanding upon previously learned technical and critical skills specific to students' individual interests and ideas. Critiques, readings, lectures, labs. Materials fee.

Prerequisite: ART 1A and ART 1B and ART 1C and ART 71A and ART 71B

Repeatability: May be taken for credit 2 times.

Restriction: Art Majors only.

ART 108. Digital Filmmaking Project I. 4 Units.

Students learn to conceive, develop, and produce original video works building directly upon previously learned skills. Use of video stage and post-production editing facilities. Lectures on video/film subjects, production strategies, readings, screening, field trips, and group critiques. Materials fee.

Prerequisite: ART 81A and ART 81B

Restriction: Art Majors only.

ART 109. Performance and the Camera. 4 Units.

Surveys the development of contemporary artists who use performance strategies in the making of videos and films. Students analyze the artist's conceptual approach to performative gestures, actions, and landscapes created for their video or film art.

Prerequisite: ART 1B or ART 81A or ART 91 or ART 128

Restriction: Art Majors only.

ART 110B. Mechatronic Art II. 4 Units.

Introduces the practice and theory of embedded microcontrollers, digital electronics, coding, sensor interfacing, motor control and output stages along with mechanical and electromechanical design and construction, emphasizing the integration of such systems into real-world contexts of performance, installation, and art-making. Materials fee.

Prerequisite: ART 65E

ART 110C. Mechatronic Art III. 4 Units.

As the capstone to the Mechatronic Art series, this course permits students to develop major projects utilizing electronics, microcontrollers, sensors, and electromechanical devices, in a methodical and supervised context, with technical, design, and aesthetic advice and critique. Materials fee.

Prerequisite: ART 65E

ART 111. 3D Methods and Materials. 4 Units.

Presents a wide variety of concepts, materials, tools, and fabrication techniques vital to art production. Wood tools, clay, castable rubber, urethane foam, fiberglass, plaster, steel, and welding are introduced. Projects are based on conceptual problems incorporating these materials. Materials fee.

Prerequisite: ART 1A and ART 1B and ART 1C

Repeatability: May be taken for credit 2 times.

Restriction: Art Majors only.

ART 115W. Writing Nearby. 4 Units.

Art writing is increasingly an area of scholarship unto itself as well as a discursive arm of contemporary art practice. Investigates the politics of art writing as well as training students in its various writing practices.

Prerequisite: ART 9A and ART 11A. Satisfactory completion of the Lower-Division Writing requirement.

Restriction: Upper-division students only.

(Ib)

ART 117. Issues in Popular Culture. 4 Units.

In-depth investigation of the relationship between visual art practices and popular culture.

Prerequisite: ART 9A. Recommended: satisfactory completion of the upper-division writing requirement strongly recommended.

Repeatability: Unlimited as topics vary.

Restriction: Art Majors only.

ART 119. Issues in Contemporary Painting. 4 Units.

Investigation of issues in modern and contemporary art work and criticism, wherein an assessment of Modernist influences is followed by the examination of contemporary painting as a cross-disciplinary practice employing popular culture, "high art," theory, and new technology.

Prerequisite: ART 9A. Recommended: Satisfactory completion of the upper-division writing requirement.

Repeatability: May be taken for credit 2 times.

Restriction: Art Majors only.

ART 119A. Issues in Contemporary Drawing. 4 Units.

Investigation of drawing as a primary practice rather than a developmental tool. Explores the relationship between Conceptualism, process and content, and considers the historical changes in method, presentation, and theory, from past to present.

Prerequisite: ART 9A

ART 120. Issues in Narrative. 4 Units.

Emphasizes the construction of narratives in different media--painting, photography, sculpture, video. Particular attention paid to the development of personal and community histories as a working base.

Prerequisite: ART 9A. Recommended: satisfactory completion of the upper-division writing requirement strongly recommended.

Repeatability: May be taken for credit 2 times.

Restriction: Art Majors only.

ART 121A. Afro-Futurism I. 4 Units.

First of a two-part course on the futuristic artistic vision of Black film, video, and cyberspace. Deals with critical analyses of the Black image in Western Art history, and its association to contemporary Hip Hop culture, art, and music.

Prerequisite: ART 9A. Satisfactory completion of upper-division writing strongly recommended.

Restriction: Art Majors only.

ART 121B. Afro-Futurism II. 4 Units.

Second of a two-part course on the futuristic artistic visions of Black film, video, and cyberspace. Deals with modern techno-culture, digital activism, and designing technology based on African aesthetic principles of contemporary Hip Hop International Culture.

Prerequisite: ART 9A. Satisfactory completion of upper-division writing strongly recommended.

Restriction: Art Majors only.

ART 123B. Issues in Media, Violence, and Fear. 4 Units.

Violence has been instrumental in story-telling throughout history in art, literature, religion, and entertainment. Continuing presence of media violence provoked debates among parents, politicians, media producers, and academics. Examines history, theory, aesthetics, economics, and politics of violent representation.

Prerequisite: ART 9A. Satisfactory completion of the Upper-Division Writing requirement is recommended.

Restriction: Art Majors only.

ART 125. Issues in Photography. 4 Units.

Rigorous investigation of photographic practices and critical writings, the relationship of photography to the construction and maintenance of cultural institutions, the circulation of photographic ideas in society, and photography and technology.

Prerequisite: ART 1A or ART 71A or ART 71B or ART 152A or ART 152B or ART 152C or ART 152D or ART 152E or ART 190B. Recommended: Satisfactory completion of the Upper-Division Writing requirement.

Repeatability: May be taken for credit 2 times.

Restriction: Art Majors only.

ART 126. Issues in Media and Migration: Asia. 4 Units.

Media and migration are profound, twinned influences on contemporary globalized experience. A discourse on Asian cultural production and of its transnational dimensions. Students will explore migration in its multiple facets to include migrations of people, ideas, and technologies.

Prerequisite: ART 9A

ART 126B. Issues in Techno-Arts. 4 Units.

Addresses issues related to artmaking practices that emerge in tandem with new technologies. Topics include sociopolitical contexts of techno-art; utopic/dystopic framings; key moments in the history of techno-arts.

Prerequisite: ART 9A. Recommended: ART 11B.

Restriction: Art Majors only.

ART 127B. Issues in Experimental Film History. 4 Units.

A critical study of experimental film/video art genres and production techniques considering their narrative, structural, iconographic, and cultural aspects. Hollywood narrative, Nouvelle Vague, American Independent, and Video Art compared in terms of production innovation, design, and conceptual content. Materials fee.

Prerequisite: ART 9A

Restriction: Art Majors only.

ART 128. Issues in New Genres. 4 Units.

Investigates issues in post-studio practices, including concepts of time, relational aesthetics, site-specificity, institutional critique, and the post-medium condition.

Prerequisite: ART 9A. Recommended: satisfactory completion of the upper-division writing requirement strongly recommended.

Repeatability: Unlimited as topics vary.

Restriction: Art Majors only.

ART 130A. Projects in New Technologies. 4 Units.

Working with media such as electronic still cameras, desktop publishing, faxes, satellites, virtual reality, digitized imaging. Cultural issues pertinent to the emergence of new technology (e.g., ethical concerns, social impact, copyright laws, nontraditional approaches to distribution, cyberpunk, global markets).

Prerequisite: ART 65A. Recommended: ART 11B and ART 106A.

Repeatability: May be repeated for credit unlimited times.

Restriction: Art Majors only.

ART 131. Projects in Installation. 4 Units.

Investigates interior installation in particular spaces. Working in teams, students install, discuss, and remove projects. Technical information and hands-on experience with various media is provided. Materials fee.

Prerequisite: ART 40

Repeatability: May be repeated for credit unlimited times.

ART 132A. Digital Filmmaking Pre-Production. 4 Units.

Examines the preparatory and planning stages of video production, including script writing, story boarding, location scouting, script breakdown, and budgeting. Projects may encompass one or more of these stages which will be explored through readings, discussions, and demonstrations. Materials fee.

Prerequisite: ART 81A and ART 81B

Restriction: Art Majors only.

ART 132B. Digital Filmmaking Post-Production. 4 Units.

Examines procedures and techniques utilized in video production after principal shooting is completed, including effects processing, composting, sound design, and DVD authoring. Projects focus on these processes, and are explored through readings, discussions, and demonstrations. Materials fee.

Prerequisite: ART 81A and ART 81B

Restriction: Art Majors only.

ART 133. The Graphic Novel . 4 Units.

An intensive workshop during which students will create a short graphic novel, taking the process all the way from concept to publication. Course work will focus on understanding how narrative emerges from a combination of visual and textual elements.

Prerequisite: ART 65A. Strongly recommended: ART 106C.

ART 138. Place Making and Public Art. 4 Units.

How do art interventions in public spaces inform our definition of "place" and develop culturally informed audiences? Students will engage in class projects and group investigations that question the traditional and institutional conceptual boundaries of exhibition/distribution.

Prerequisite: ART 40 and ART 9A

Restriction: Art Majors only.

ART 141. Digital Filmmaking Advanced Project I. 4 Units.

Incorporating narrative structures in a multi-screen context. Students design and produce an active space in which activities will move from one screen to another. Materials fee.

Prerequisite: ART 81A and ART 81B

Restriction: Art Majors only.

ART 143. Projects in Computer Painting. 4 Units.

Study and utilization of the computer as a digital sketchbook and design tool for the creation of paintings. Discussion of the issues related to benefits and limitations of new technology in the art-making process.

Prerequisite: ART 1A and ART 1B and ART 1C and ART 30A and ART 30B

Restriction: Art Majors only.

ART 144. Artist Books as Objects. 4 Units.

Are artist books still relevant in the contemporary creative community? Focusing on intellectual content and raw physicality, students will explore this question and image/text relationships by creating handmade one-of-a-kind or edition book projects utilizing various mechanical reproduction techniques.

Prerequisite: (ART 20A or ART 30A or ART 40 or ART 51 or ART 65A or ART 71A or ART 81A or ART 91) and ART 9A

ART 146. The Artist Archives. 4 Units.

Addresses ways in which artistic production and archival practice intermingle and overlap. Examines critical works on the nature of knowledge and the archive, and uncovers methodologies of knowledge production and how these inform what we think of as art.

Prerequisite: ART 1A and ART 1B and ART 1C and ART 9A and ART 11A

Restriction: Art Majors only.

ART 150. Advanced Studio Topics--Painting. 4 Units.

Provides an intensive and specialized working environment. Thematic issues and material strategies will be explored. Materials fee.

Prerequisite: ART 30B

Repeatability: Unlimited as topics vary.

Restriction: Art Majors only.

ART 150C. Advanced Drawing . 4 Units.

Advanced studio problems in visual exploration. Students pursue individual solutions to self-defined and presubscribed projects. Techniques/materials are individual choice. Continual analysis of the personal process.

Prerequisite: ART 20B

Repeatability: May be repeated for credit unlimited times.

Restriction: Art Majors only.

ART 150F. Advanced Figure Drawing. 4 Units.

Students develop technical skills in rendering the figure. Live model sessions and an introduction to anatomy. Investigates use of the figure in contemporary art. Materials fee.

Prerequisite: ART 20B

Repeatability: May be taken for credit 2 times.

Restriction: Art Majors only.

ART 151. Advanced Studio Topics--Sculpture. 4 Units.

Provides an intensive and specialized working environment. Thematic issues and material strategies will be explored. Materials fee.

Prerequisite: ART 40

Repeatability: May be repeated for credit unlimited times.

Restriction: Art Majors only.

ART 152A. Advanced Studio Topics: Photography. 4 Units.

Focused investigation of a range of issues in photographic practice, with an emphasis on developing individual student projects, refining critical thinking, and conceptual framing. Technical topics covered as required. Readings, lectures, critiques, labs. Materials fee.

Prerequisite: ART 71B

Repeatability: May be repeated for credit unlimited times.

Restriction: Art Majors only.

ART 152B. Documentary Photography. 4 Units.

Documentary practice is examined through the realization of photo-based projects. Thematic focus of student's choosing will be refined through lectures, discussion, technical demonstrations, field trips, labs, and individual meetings. Materials fee.

Prerequisite: ART 71B

Repeatability: May be repeated for credit unlimited times.

Restriction: Art Majors only.

ART 152C. The Public Image. 4 Units.

Strategies for artistic intervention in the public circulation of images are examined alongside the role images play in constructing public identity. Individual or collaborative student projects will be directed around course themes. Materials fee.

Prerequisite: ART 71B

Repeatability: May be repeated for credit unlimited times.

Restriction: Art Majors only.

ART 152D. The Photographic Tableau. 4 Units.

Examines and develops photographic projects intended for traditional artistic venues (i.e., galleries and museums). In addition to exploring appropriate techniques and presentation strategies, students consider the interdependency between construction of images and semantic shaping of traditional art venues. Materials fee.

Prerequisite: ART 71B

Repeatability: May be repeated for credit unlimited times.

Restriction: Art Majors only.

ART 152E. The Constructed Image. 4 Units.

A studio investigation of theoretical ideas, critical possibilities, historical precedents, and various techniques involving the production of fabricated images. Techniques may include montage, digital, chemical and in-camera manipulations, studio constructions, appropriations, performance, and projected images. Materials fee.

Prerequisite: ART 71B

Repeatability: May be repeated for credit unlimited times.

Restriction: Art Majors only.

ART 152F. Seminar Production Component. 4 Units.

Photographic and/or inter-media production course tied to a specific Issues course (for example, Issues in Photography, Issues in Feminism, Issues in New Genres). Critiques, labs, field trips, discussion, demonstrations. Materials fee.

Prerequisite: ART 71B

Repeatability: May be repeated for credit unlimited times.

Restriction: Art Majors only.

ART 153. Digital Filmmaking Advanced Project II. 4 Units.

Directed to the production of individual or collaborative videotapes, using studio, portable camera, editing facilities, and sound and computer elements. Emphasis will be on individually initiated projects. Readings and screenings are assigned. Materials fee.

Prerequisite: ART 81A and ART 81B

Restriction: Art Majors only.

ART 154. Advanced Studio Topics: Performance. 4 Units.

An intensive investigation of the practice of performance art, with an emphasis on the development of individual projects, and the refinement of various technical skills, as well as audiences, spaces, and cultural connections.

Prerequisite: ART 91 or ART 109 or ART 128

Repeatability: May be taken for credit 3 times.

Restriction: Art Majors only.

ART 156. Advanced Studio Topics: Ceramic Sculpture. 4 Units.

Discussion of ideas, techniques, and personal control of form. Clay body, fabrication, glazing, and firing. Emphasis on development of personal direction. Materials fee.

Prerequisite: ART 51

Repeatability: May be repeated for credit unlimited times.

Restriction: Art Majors only.

ART 166A. Digital Filmmaking Web Series. 4 Units.

Original video projects produced in collaborative teams combining advanced video students with students from other areas, including Dance, Drama, and Music. Shoots may be carried out on the video stage as well as field locations. Materials fee.

Prerequisite: ART 81A and ART 81B

Restriction: Art Majors only.

ART 170. Advanced Projects. 4 Units.

Students working in different mediums will focus on ambitious research, planning, development, and experimentation, leading to a single work or focused series that is large in scope. The project will be exhibited and documented at the end of the quarter. Materials fee.

Prerequisite: ART 150 or ART 150C or ART 151 or ART 152A or ART 152B or ART 152C or ART 152D or ART 152E or ART 152F or ART 153 or ART 166A or ART 190 or ART 190B or ART 190C

Restriction: Art Majors only.

ART 189. Critical Aesthetics . 4 Units.

Surveys critical thought that has influenced twentieth-century art production, preparing the student to engage contemporary art with a critical eye, specifically addressing aesthetic and political debates of the historical avant-garde, the neo-avant garde, and postmodern culture.

Prerequisite: ART 1A and ART 1B and ART 1C

Restriction: Upper-division students only. Art Majors only.

ART 190. Senior Project and Critique. 4 Units.

Directed-study critique class in preparation for final project and life after graduation; documentation and portfolio preparation for graduate school. Investigation of exhibition spaces and funding opportunities, participation in artists' communities outside the university, and artists' rights issues.

Repeatability: May be repeated for credit unlimited times.

Restriction: Seniors only. Art Majors only.

ART 190B. Senior Projects and Critique in Photography. 4 Units.

Directed group study focused on production of photographic projects of significant scope and ambition. Emphasis on preparation for continued study and/or practice in photography in advanced settings beyond the undergraduate university experience. Materials fee.

Prerequisite: ART 1A and ART 1B and ART 1C and ART 71A and ART 71B

Repeatability: May be repeated for credit unlimited times.

Restriction: Seniors only. Art Majors only.

ART 190C. Senior Projects and Critique in Video. 4 Units.

Directed group study focused on production and exhibition of individual video projects of significant scope and ambition. Emphasis is placed on critical evaluation. Assignments include work documentation, graduate school preparation, and investigation for future opportunities outside the University. Materials fee.

Prerequisite: ART 81A and ART 81B

Repeatability: May be taken for credit 2 times.

Restriction: Seniors only. Art Majors only.

ART 197. Art Internship. 1-4 Units.

Under faculty supervision, students participate directly in a variety of art institution settings, including museums, galleries, and nonprofit organizations.

Grading Option: Pass/no pass only.

Repeatability: May be taken for credit 2 times.

Restriction: Juniors only.

ART 198. Honors Exhibition. 4 Units.

Preparation, installation, and participation in the annual honors exhibition. Materials fee.

Grading Option: Pass/no pass only.

Restriction: Upper-division students only. School of Arts Honors students only.

ART 199. Independent Study. 1-4 Units.

Individual study or directed creative projects as arranged with faculty member. Materials fee.

Repeatability: May be repeated for credit unlimited times.

ART 210. First-Year Graduate Seminar. 4 Units.

Introductory theory class to contemporary art: intellectual history, theoretical antecedents, and current critical concerns.

Restriction: Graduate students only.

ART 215. Graduate Seminar Topics. 4 Units.

In-depth discussion of contemporary art production in relation to a variety of theoretical, cultural, and historical topics. Material is determined by the given instructor's current research interest. Topics vary.

Repeatability: Unlimited as topics vary.

Restriction: Graduate students only.

ART 220. Graduate Seminar: Issues in Contemporary Art. 4 Units.

Classroom interaction with artists, curators, critics, lecturers from fields outside of the arts or from cross-disciplines. Includes recommended readings, discussions, panel participation, writing assignments.

Prerequisite: ART 210

Repeatability: May be taken for credit 3 times.

Restriction: Graduate students only.

ART 230. Graduate Group Critique. 4 Units.

Focus on studio production. Students are expected to help foster and develop an environment in which serious and sophisticated peer critique can take place.

Repeatability: May be taken for credit 9 times.

Restriction: Graduate students only.

ART 236. Graduate Topics in Studio Production. 4 Units.

Graduate group study of a specific medium or art practice (e.g., painting; video, installation, photography, sculpture/3D, performance, digital media, public art, sound art; film). Includes consideration of technical, theoretical, historical, and/or formal issues.

Repeatability: Unlimited as topics vary.

Restriction: Graduate students only.

ART 240. Interdisciplinary Projects. 4 Units.

Intensive faculty-led discussion of in-progress graduate studio projects--can be discipline driven or working across fields in a rigorous interdisciplinary studio environment where students meet with the professor both individually and in small groups.

Repeatability: May be repeated for credit unlimited times.

Restriction: Graduate students only.

ART 250. Directed Reading and Research. 4 Units.

Independent study with a supervising faculty member to direct academic research, develop bibliographies, and discuss assigned readings.

Repeatability: Unlimited as topics vary.

Restriction: Graduate students only.

ART 251. Special Topics Seminar. 4 Units.

Directed reading and/or study group on a given research topic. Agreed-upon meeting structure may be flexible in order to accommodate off-campus field trips and travel.

Repeatability: Unlimited as topics vary.

Restriction: Graduate students only.

ART 255. Graduate Interdisciplinary and Collaborative Projects. 4 Units.

For graduate students working collaboratively across the School of the Arts or cross-university. May be team taught with one of the faculty members based in the Department of Art.

Repeatability: Unlimited as topics vary.

Restriction: Graduate students only.

ART 261. Graduate Thesis Writing Seminar. 4 Units.

Seminar for writing as a component of the thesis. Different models of writing, text, and spoken word will be discussed. Required second year.

Corequisite: ART 262

Prerequisite: ART 210 and ART 215 and ART 220

Restriction: Graduate students only.

ART 262. Graduate Thesis Independent Study. 1-4 Units.

Tutorials and directed study in thesis writing, research and/or studio production with thesis committee chair and/or thesis committee members to be taken during final quarters of study.

Corequisite: ART 261

Prerequisite: ART 210 and ART 215 and ART 220

Repeatability: May be repeated for credit unlimited times.

Restriction: Graduate students only.

ART 263. Graduate Thesis, Exhibition Critique. 4 Units.

Group critique required for matriculating M.F.A. students during the quarter in which their thesis exhibitions are scheduled. Public presentation/lecture on student's work required.

Prerequisite: ART 210 and ART 215 and ART 220 and ART 230 and ART 240 and ART 261 and ART 262

Restriction: Graduate students only.

ART 264. Critical and Curatorial Thesis Exhibition. 8 Units.

Intensive tutorial geared toward execution of professional gallery exhibition, which is one half of the degree requirement for the M.F.A. concentration in Critical and Curatorial Studies. Must be taken under direction of Committee Chair.

ART 280. Contemporary Exhibition Systems. 4 Units.

Investigates contemporary case studies of curatorial practice. Sometimes taught in collaboration with a host institution. The history, theory and criticism or curatorial practice are tested through the explication of real exhibitions.

Prerequisite: ART 280A

Repeatability: May be taken for credit 4 times.

ART 280A. Introduction to Exhibition Systems. 4 Units.

Introduces the basics of curating, covering the fundamentals of collection, research, fundraising, publicity, and installation. Also introduces the related categories of public programming and art criticism.

Restriction: M.F.A. students only.

ART 399. University Teaching. 4 Units.

Limited to Teaching Associates working under the active guidance and supervision of a regular rank faculty member responsible for curriculum and instruction at the University.

Grading Option: Satisfactory/unsatisfactory only.

Repeatability: May be taken for credit for 12 units.

Restriction: Graduate students only.

Dance Courses

DANCE 2. Dance Health and Injury Prevention. 4 Units.

An overview of factors that affect the health of dancers. Includes evaluation of general health measures and prevention and management of common dance injuries.

Restriction: Dance Majors only. Dance - Choreography Majors only. Dance - Performance Majors only.

DANCE 3. Scientific Concepts of Health. 4 Units.

Introduction to the scientific foundations of health, emphasizing those pertaining to success in college and lifetime wellness. Includes principles of cardiorespiratory, musculoskeletal, flexibility, and nutritional fitness. A variety of learning experiences will be offered to apply science to real life.

(II)

DANCE 12A. Studio Workshop in Spanish Dance. 2 Units.

Principles of Spanish dance with focus on basic movement techniques, castanet work, and introduction to flamenco and other Spanish dance genres.

Repeatability: May be taken for credit 3 times.

DANCE 12B. Studio Workshop in Spanish Dance. 2 Units.

Principles of Spanish dance with focus on basic movement techniques, castanet work, and introduction to flamenco and other Spanish dance genres.

Prerequisite: DANCE 12A

Repeatability: May be taken for credit 3 times.

DANCE 12C. Studio Workshop in Spanish Dance. 2 Units.

Principles of Spanish dance with focus on basic movement techniques, castanet work, and introduction to flamenco and other Spanish dance genres.

Prerequisite: DANCE 12B

Repeatability: May be taken for credit 3 times.

DANCE 14. Social Dance. 2 Units.

Contemporary and historical forms. Current ballroom, disco, and Western square dance forms; Latin ballroom dances; dances from the 20s, 30s, and 40s.

Grading Option: Pass/no pass only.

DANCE 21A. Music for Dancers. 4 Units.

Emphasis on the development of musical skills most pertinent to the dancer: vocabulary, notational literacy, rhythmic and melodic acuity, score reading, and fundamental analysis; working with live accompaniment.

Restriction: Dance Majors only. Dance - Choreography Majors only. Dance - Performance Majors only.

DANCE 30A. Studio Workshop in Ballet I. 2 Units.

Beginning ballet: fundamentals and principles of classical ballet with an emphasis on technique.

Grading Option: Pass/no pass only.

Repeatability: May be taken for credit 2 times.

DANCE 30B. Studio Workshop in Ballet I. 2 Units.

Beginning ballet: fundamentals and principles of classical ballet with an emphasis on technique.

Prerequisite: DANCE 30A

Grading Option: Pass/no pass only.

Repeatability: May be taken for credit 2 times.

DANCE 30C. Studio Workshop in Ballet I. 2 Units.

Beginning ballet: fundamentals and principles of classical ballet with an emphasis on technique.

Prerequisite: DANCE 30A and DANCE 30B

Grading Option: Pass/no pass only.

Repeatability: May be taken for credit 2 times.

DANCE 34. Men's Studio Workshop in Ballet. 2 Units.

Emphasis on men's traditional ballet, techniques, and movements.

Prerequisite: DANCE 30A and DANCE 30B and DANCE 30C

Repeatability: May be repeated for credit unlimited times.

DANCE 40A. Studio Workshop in Modern I. 2 Units.

Fundamentals of modern dance: principles of modern tradition developed from Graham, Humphrey, and Wigman.

Grading Option: Pass/no pass only.

Repeatability: May be taken for credit 2 times.

DANCE 40B. Studio Workshop in Modern I. 2 Units.

Fundamentals of modern dance: principles of modern tradition developed from Graham, Humphrey, and Wigman.

Grading Option: Pass/no pass only.

Repeatability: May be taken for credit 2 times.

DANCE 40C. Studio Workshop in Modern I. 2 Units.

Fundamentals of modern dance: principles of modern tradition developed from Graham, Humphrey, and Wigman.

Grading Option: Pass/no pass only.

Repeatability: May be taken for credit 2 times.

DANCE 50A. Studio Workshop on Jazz I. 2 Units.

Fundamentals of jazz: principles of jazz dance and contemporary forms incorporating the personal point of view of the instructor.

Grading Option: Pass/no pass only.

Repeatability: May be taken for credit 2 times.

DANCE 50B. Studio Workshop on Jazz I. 2 Units.

Fundamentals of jazz: principles of jazz dance and contemporary forms incorporating the personal point of view of the instructor.

Prerequisite: DANCE 50A

Grading Option: Pass/no pass only.

Repeatability: May be taken for credit 2 times.

DANCE 50C. Studio Workshop on Jazz I. 2 Units.

Fundamentals of jazz: principles of jazz dance and contemporary forms incorporating the personal point of view of the instructor.

Prerequisite: DANCE 50B

Grading Option: Pass/no pass only.

Repeatability: May be taken for credit 2 times.

DANCE 52A. Workshop in Tap I. 2 Units.

Beginning tap: principles of rhythm and basic tap steps.

Repeatability: May be taken for credit 2 times.

DANCE 52B. Workshop in Tap I. 2 Units.

Beginning tap: principles of rhythm and basic tap steps.

Prerequisite: DANCE 52A

Repeatability: May be taken for credit 2 times.

DANCE 52C. Workshop in Tap I. 2 Units.

Beginning tap: principles of rhythm and basic tap steps.

Prerequisite: DANCE 52B

Repeatability: May be taken for credit 2 times.

DANCE 60A. Choreography. 4 Units.

Beginning-to-intermediate study of principles of dance composition. May include composition assignments for stage and video. By audition, works may be shown quarterly in public studio performances.

Restriction: Dance Majors only. Dance - Choreography Majors only. Dance - Performance Majors only.

DANCE 60B. Choreography. 4 Units.

Beginning-to-intermediate study of principles of dance composition. May include composition assignments for stage and video. By audition, works may be shown quarterly in public studio performances.

Prerequisite: DANCE 60A

Restriction: Dance Majors only. Dance - Choreography Majors only. Dance - Performance Majors only.

DANCE 60C. Choreography. 4 Units.

Beginning-to-intermediate study of principles of dance composition. May include composition assignments for stage and video. By audition, works may be shown quarterly in public studio performances.

Prerequisite: DANCE 60A and DANCE 60B

Restriction: Dance Majors only. Dance - Choreography Majors only. Dance - Performance Majors only.

DANCE 80. Introduction to Ballet and Modern Dance. 4 Units.

Survey of nineteenth and twentieth-century ballet, modern dance, and theatre dance.

Overlaps with DANCE 90B, DANCE 90C, DANCE 90A.

Restriction: Non-major only.

(IV, VIII)**DANCE 81. American Ballet and Modern Dance since 1900. 4 Units.**

A survey of American ballet and modern dance in the twentieth and twenty-first centuries. Lectures are supplemented by video.

Overlaps with DANCE 90C.

Restriction: Non-major only. Dance 81 and Dance 90C may not both be taken for credit.

(IV)**DANCE 82. Topics in World Dance. 4 Units.**

Various topics in world dance studies focusing on historical, social, and cultural contexts.

Repeatability: May be repeated for credit unlimited times.

(VIII)**DANCE 83. Dance in Feature Film. 4 Units.**

Dance in film musicals and commercial dance films, concentrating especially on films from the 1930s through the 1970s.

(IV)

DANCE 85. What Dance Does: From Ballet to Hip-Hop. 4 Units.

Explores the way dance reflects culture and embodies new ideas. Examples for viewing and analysis come from ballet (with roots in Europe) and hip-hop (with roots in the African diaspora). Themes include gender, perceived racial difference, identity.

(IV)

DANCE 90A. Dance History 1A. 4 Units.

Global perspectives. Topics and histories of dance and movement practices from various parts of the world.

Overlaps with DANCE 80.

Restriction: Dance Majors have first consideration for enrollment. Dance - Choreography Majors have first consideration for enrollment. Dance - Performance Majors have first consideration for enrollment.

(IV, VIII)

DANCE 90B. Dance History 1B. 4 Units.

The history of dance in the western tradition from the Renaissance through the nineteenth century.

Prerequisite: DANCE 90A

Overlaps with DANCE 80.

Restriction: Dance Majors have first consideration for enrollment. Dance - Choreography Majors have first consideration for enrollment. Dance - Performance Majors have first consideration for enrollment.

(IV and VIII).

DANCE 90C. Dance History 1C. 4 Units.

The history of dance in the western tradition: the twentieth and twenty-first centuries.

Prerequisite: DANCE 90B

Overlaps with DANCE 80, DANCE 81.

Restriction: Dance Majors have first consideration for enrollment. Dance - Choreography Majors have first consideration for enrollment. Dance - Performance Majors have first consideration for enrollment.

(IV and VIII).

DANCE 100. Kinesiology for Dance. 4 Units.

The study of the production of dance movement by the musculoskeletal system. Anatomical and dynamic analysis of dance movement.

Restriction: Dance Majors only. Dance - Choreography Majors only. Dance - Performance Majors only.

DANCE 103. Pilates. 2 Units.

Basics of technique emphasizing alignment, breath control, correction of muscular imbalances.

Repeatability: May be taken for credit 2 times.

Restriction: Dance Majors only. Dance - Choreography Majors only. Dance - Performance Majors only.

DANCE 104. Pilates Reformer. 2 Units.

Utilizes the Universal Reformer apparatus, aiding the student in core stabilization, correcting muscular imbalances, increasing flexibility, and improving strength.

Prerequisite: DANCE 103

Restriction: Dance Majors only. Dance - Choreography Majors only. Dance - Performance Majors only.

DANCE 110. World Dance . 2 Units.

Studio workshop of dances and movement sources of specified countries or areas.

Repeatability: May be taken for credit 6 times as topics vary.

DANCE 125A. Teaching of Dance. 4 Units.

Pedagogy. The methods and theory of teaching dance forms.

Prerequisite: DANCE 133A and DANCE 133B and DANCE 133C and DANCE 143A and DANCE 143B and DANCE 143C

Restriction: Upper-division students only. Dance Majors only. Dance - Choreography Majors only. Dance - Performance Majors only.

DANCE 127A. Costume Design for Dance. 4 Units.

Costume design and construction specific to the body in motion. Theoretical study and practical execution.

Restriction: Dance Majors only. Dance - Choreography Majors only. Dance - Performance Majors only.

DANCE 130A. Pointe Class. 2 Units.

Beginning and intermediate pointe work; principles of classical ballet with an emphasis on technique.

Prerequisite: DANCE 132A and DANCE 132B and DANCE 132C

Repeatability: May be taken for credit 3 times.

Restriction: Dance Majors only. Dance - Choreography Majors only. Dance - Performance Majors only.

DANCE 132A. Studio Workshop in Ballet II. 2 Units.

Intermediate ballet and beginning pointe work; principles of classical ballet with an emphasis on technique.

Prerequisite: (DANCE 30A and DANCE 30B and DANCE 30C) or audition. Prerequisites are for non-Dance majors only.

Repeatability: May be taken for credit 2 times.

Restriction: Dance Majors have first consideration for enrollment. Dance - Choreography Majors have first consideration for enrollment. Dance - Performance Majors have first consideration for enrollment.

DANCE 132B. Studio Workshop in Ballet II. 2 Units.

Intermediate ballet and beginning pointe work; principles of classical ballet with an emphasis on technique.

Prerequisite: DANCE 132A

Repeatability: May be taken for credit 2 times.

Restriction: Dance Majors have first consideration for enrollment. Dance - Choreography Majors have first consideration for enrollment. Dance - Performance Majors have first consideration for enrollment.

DANCE 132C. Studio Workshop in Ballet II. 2 Units.

Intermediate ballet and beginning pointe work; principles of classical ballet with an emphasis on technique.

Prerequisite: DANCE 132A and DANCE 132B

Repeatability: May be taken for credit 2 times.

Restriction: Dance Majors have first consideration for enrollment. Dance - Choreography Majors have first consideration for enrollment. Dance - Performance Majors have first consideration for enrollment.

DANCE 133A. Advanced Studio Workshop in Ballet III. 2 Units.

Advanced intermediate ballet and pointe work; principles of classical ballet with an emphasis on technique.

Prerequisite: DANCE 132A and DANCE 132B and DANCE 132C. Placement by audition is also accepted.

Repeatability: May be taken for credit 2 times.

Restriction: Dance Majors only. Dance - Choreography Majors only. Dance - Performance Majors only.

DANCE 133B. Advanced Studio Workshop in Ballet III. 2 Units.

Advanced intermediate ballet and pointe work; principles of classical ballet with an emphasis on technique.

Prerequisite: DANCE 133A

Repeatability: May be taken for credit 2 times.

Restriction: Dance Majors only. Dance - Choreography Majors only. Dance - Performance Majors only.

DANCE 133C. Advanced Studio Workshop in Ballet III. 2 Units.

Advanced intermediate ballet and pointe work; principles of classical ballet with an emphasis on technique.

Prerequisite: DANCE 133A and DANCE 133B

Repeatability: May be taken for credit 2 times.

Restriction: Dance Majors only. Dance - Choreography Majors only. Dance - Performance Majors only.

DANCE 134A. Advanced Studio Workshop in Ballet IV. 4 Units.

Advanced ballet, pointe work, and performance styles: principles of classical ballet.

Prerequisite: DANCE 133A and DANCE 133B and DANCE 133C. DANCE 133C with a grade of B+ or better. Placement by audition is also accepted.

Repeatability: May be taken for credit 3 times.

Restriction: Dance Majors only. Dance - Choreography Majors only. Dance - Performance Majors only.

DANCE 134B. Advanced Studio Workshop in Ballet IV. 4 Units.

Advanced ballet, pointe work, and performance styles: principles of classical ballet.

Prerequisite: DANCE 134A

Repeatability: May be taken for credit 3 times.

Restriction: Dance Majors only. Dance - Choreography Majors only. Dance - Performance Majors only.

DANCE 134C. Advanced Studio Workshop in Ballet IV. 4 Units.

Advanced ballet, pointe work, and performance styles: principles of classical ballet.

Prerequisite: DANCE 134A and DANCE 134B

Repeatability: May be taken for credit 3 times.

Restriction: Dance Majors only. Dance - Choreography Majors only. Dance - Performance Majors only.

DANCE 135A. Advanced Studio Workshop in Ballet V. 4 Units.

Advanced ballet, pointe work, and performance styles: principles of classical ballet.

Prerequisite: DANCE 134A and DANCE 134B and DANCE 134C. DANCE 134C with a grade of B+ or better. Placement by audition is also accepted.

Repeatability: May be taken for credit 3 times.

Restriction: Dance Majors only. Dance - Choreography Majors only. Dance - Performance Majors only.

DANCE 135B. Advanced Studio Workshop in Ballet V. 4 Units.

Advanced ballet, pointe work, and performance styles: principles of classical ballet.

Prerequisite: DANCE 135A

Repeatability: May be taken for credit 3 times.

Restriction: Dance Majors only. Dance - Choreography Majors only. Dance - Performance Majors only.

DANCE 135C. Advanced Studio Workshop in Ballet V. 4 Units.

Advanced ballet, pointe work, and performance styles: principles of classical ballet.

Prerequisite: DANCE 135A and DANCE 135B

Repeatability: May be taken for credit 3 times.

Restriction: Dance Majors only. Dance - Choreography Majors only. Dance - Performance Majors only.

DANCE 137. Repertory . 2 Units.

Rehearsal and performance of repertoire from established ballet, modern, or jazz choreographers.

Prerequisite: (DANCE 133A and DANCE 133B and DANCE 133C) or (DANCE 143A and DANCE 143B and DANCE 143C)

Repeatability: May be taken for credit 3 times.

Restriction: Dance Majors only. Dance - Choreography Majors only. Dance - Performance Majors only.

DANCE 139. Partnering. 2 Units.

Principles of partnering techniques in various dance performance styles.

Prerequisite: DANCE 133A and DANCE 133B and DANCE 133C and DANCE 143A and DANCE 143B and DANCE 143C

Repeatability: May be taken for credit 4 times.

Restriction: Dance Majors only. Dance - Choreography Majors only. Dance - Performance Majors only.

DANCE 142A. Studio Workshop in Modern II. 2 Units.

Introduction to the principles of motion, including the use of breath, gravity, spatial awareness, and time values.

Prerequisite: DANCE 40A and DANCE 40B and DANCE 40C. Prerequisites are for non-Dance majors only.

Repeatability: May be taken for credit 2 times.

Restriction: Dance Majors have first consideration for enrollment. Dance - Choreography Majors have first consideration for enrollment. Dance - Performance Majors have first consideration for enrollment.

DANCE 142B. Studio Workshop in Modern II. 2 Units.

Introduction to the principles of motion, including the use of breath, gravity, spatial awareness, and time values.

Prerequisite: DANCE 142A

Repeatability: May be taken for credit 2 times.

Restriction: Dance Majors have first consideration for enrollment. Dance - Choreography Majors have first consideration for enrollment. Dance - Performance Majors have first consideration for enrollment.

DANCE 142C. Studio Workshop in Modern II. 2 Units.

Introduction to the principles of motion, including the use of breath, gravity, spatial awareness, and time values.

Prerequisite: DANCE 142A and DANCE 142B

Repeatability: May be taken for credit 2 times.

Restriction: Dance Majors have first consideration for enrollment. Dance - Choreography Majors have first consideration for enrollment. Dance - Performance Majors have first consideration for enrollment.

DANCE 143A. Advanced Studio Workshop in Modern III. 2 Units.

Builds on fundamentals of Dance 142A-B-C and introduces performance techniques.

Prerequisite: DANCE 142A and DANCE 142B and DANCE 142C

Repeatability: May be taken for credit 2 times.

Restriction: Dance Majors only. Dance - Choreography Majors only. Dance - Performance Majors only.

DANCE 143B. Advanced Studio Workshop in Modern III. 2 Units.

Builds on the fundamentals of DANCE 142A-DANCE 142B-DANCE 142C and introduces performance techniques.

Prerequisite: DANCE 143A

Repeatability: May be taken for credit 2 times.

Restriction: Dance Majors only. Dance - Choreography Majors only. Dance - Performance Majors only.

DANCE 143C. Advanced Studio Workshop in Modern III. 2 Units.

Builds on fundamentals of DANCE 142A-DANCE 142B-DANCE 142C and introduces performance techniques.

Prerequisite: DANCE 143A and DANCE 143B

Repeatability: May be taken for credit 2 times.

Restriction: Dance Majors only. Dance - Choreography Majors only. Dance - Performance Majors only.

DANCE 144A. Advanced Studio Workshop in Modern IV. 2 Units.

Synthesis of fundamentals and performance technique. Aims to bring students to the preprofessional level.

Prerequisite: DANCE 143A and DANCE 143B and DANCE 143C

Repeatability: May be taken for credit 2 times.

Restriction: Dance Majors only. Dance - Choreography Majors only. Dance - Performance Majors only.

DANCE 144B. Advanced Studio Workshop in Modern IV. 2 Units.

Synthesis of fundamentals and performance technique. Aims to bring students to the preprofessional level.

Prerequisite: DANCE 144A

Repeatability: May be taken for credit 2 times.

Restriction: Dance Majors only. Dance - Choreography Majors only. Dance - Performance Majors only.

DANCE 144C. Advanced Studio Workshop in Modern IV. 2 Units.

Synthesis of fundamentals and performance technique. Aims to bring students to the preprofessional level.

Prerequisite: DANCE 144A and DANCE 144B

Repeatability: May be taken for credit 2 times.

Restriction: Dance Majors only. Dance - Choreography Majors only. Dance - Performance Majors only.

DANCE 152A. Intermediate Studio Workshop in Jazz II. 2 Units.

Intermediate jazz: principles of jazz dance and contemporary forms incorporating the personal views of the instructor.

Prerequisite: Prerequisites for non-Dance majors: DANCE 50A and DANCE 50B and DANCE 50C.

Repeatability: May be taken for credit 2 times.

Restriction: Dance Majors have first consideration for enrollment. Dance - Choreography Majors have first consideration for enrollment. Dance - Performance Majors have first consideration for enrollment.

DANCE 152B. Intermediate Studio Workshop in Jazz II. 2 Units.

Intermediate jazz: principles of jazz dance and contemporary forms incorporating the personal views of the instructor.

Prerequisite: DANCE 152A

Repeatability: May be taken for credit 2 times.

Restriction: Dance Majors have first consideration for enrollment. Dance - Choreography Majors have first consideration for enrollment. Dance - Performance Majors have first consideration for enrollment.

DANCE 152C. Intermediate Studio Workshop in Jazz II. 2 Units.

Intermediate jazz: principles of jazz dance and contemporary forms incorporating the personal views of the instructor.

Prerequisite: DANCE 152A and DANCE 152B

Repeatability: May be taken for credit 2 times.

Restriction: Dance Majors have first consideration for enrollment. Dance - Choreography Majors have first consideration for enrollment. Dance - Performance Majors have first consideration for enrollment.

DANCE 153A. Advanced Studio Workshop in Jazz III. 2 Units.

Advanced jazz: principles of jazz dance and contemporary forms incorporating the personal views of the instructor.

Prerequisite: DANCE 152A and DANCE 152B and DANCE 152C

Repeatability: May be taken for credit 2 times.

Restriction: Dance Majors only. Dance - Choreography Majors only. Dance - Performance Majors only.

DANCE 153B. Advanced Studio Workshop in Jazz III. 2 Units.

Advanced jazz: principles of jazz dance and contemporary forms incorporating the personal views of the instructor.

Prerequisite: DANCE 153A

Repeatability: May be taken for credit 2 times.

Restriction: Dance Majors only. Dance - Choreography Majors only. Dance - Performance Majors only.

DANCE 153C. Advanced Studio Workshop in Jazz III. 2 Units.

Advanced jazz: principles of jazz dance and contemporary forms incorporating the personal views of the instructor.

Prerequisite: DANCE 153A and DANCE 153B

Repeatability: May be taken for credit 2 times.

Restriction: Dance Majors only. Dance - Choreography Majors only. Dance - Performance Majors only.

DANCE 154A. Advanced Jazz: Performance Techniques IV. 2 Units.

Advanced jazz emphasizing performance techniques.

Prerequisite: DANCE 153A and DANCE 153B and DANCE 153C

Repeatability: May be taken for credit 2 times.

Restriction: Dance Majors only. Dance - Choreography Majors only. Dance - Performance Majors only.

DANCE 154B. Advanced Jazz: Performance Techniques IV. 2 Units.

Advanced jazz emphasizing performance techniques.

Prerequisite: DANCE 154A

Repeatability: May be taken for credit 2 times.

Restriction: Dance Majors only. Dance - Choreography Majors only. Dance - Performance Majors only.

DANCE 154C. Advanced Jazz: Performance Techniques IV. 2 Units.

Advanced jazz emphasizing performance techniques.

Prerequisite: DANCE 154A and DANCE 154B

Repeatability: May be taken for credit 2 times.

Restriction: Dance Majors only.

DANCE 160. Improvisation. 2 Units.

Structured and experiential improvisation to heighten the personal intuitive processes, the kinesthetic sense, spatial and temporal awareness, and to encourage insights into the potential movement resources of the individual for performance and choreography. Course encourages freedom of exploration.

Repeatability: May be taken for credit 2 times.

DANCE 162A. Choreography II. 4 Units.

Directed choreographic projects for stage or video integrating the elements of stagecraft. In process or completed works may be shown quarterly in public studio or stage performances.

Prerequisite: DANCE 60A and DANCE 60B and DANCE 60C. Audition required.

Restriction: Dance Majors only. Dance - Choreography Majors only. Dance - Performance Majors only.

DANCE 162B. Choreography II. 4 Units.

Directed choreographic projects for stage or video integrating the elements of stagecraft. In process or completed works may be shown quarterly in public studio or stage performances.

Prerequisite: DANCE 162A. Audition required.

Restriction: Dance Majors only. Dance - Choreography Majors only. Dance - Performance Majors only.

DANCE 162C. Choreography II. 4 Units.

Directed choreographic projects for stage or video integrating the elements of stagecraft. In process or completed works may be shown quarterly in public studio or stage performances.

Prerequisite: DANCE 162A and DANCE 162B. Audition required.

Restriction: Dance Majors only. Dance - Choreography Majors only. Dance - Performance Majors only.

DANCE 163. Dance and Video Technology. 4 Units.

Introduction to video and audio documentation of dance performance. Integrating dance performance within the film aesthetic. Techniques and technologies of video cameras, formats, editing, and projection. Overview of video compression and DVD authoring.

Prerequisite: DANCE 60A

Restriction: Dance Majors only. Dance - Choreography Majors only. Dance - Performance Majors only.

DANCE 164. Screendance. 4 Units.

Overview of dance for film and choreography for the camera. Aesthetics of creating dance for the screen. Approaches for delivery of dance films to an audience, including projection, DVD, Web, and mobile devices. A final dance film project is required.

Prerequisite: DANCE 163

Restriction: Dance Majors only. Dance - Choreography Majors only. Dance - Performance Majors only.

DANCE 165. Choreographic Projects. 1-4 Units.

Supervised choreographic projects for workshop productions.

Prerequisite: Audition required.

Repeatability: May be taken for credit 2 times.

Restriction: Dance Majors only. Dance - Choreography Majors only. Dance - Performance Majors only.

DANCE 170. Dance Performance. 1-4 Units.

Rehearsal and performance in a faculty-choreographed production.

Prerequisite: Audition required.

Repeatability: May be repeated for credit unlimited times.

DANCE 171. Dance Workshop. 1-4 Units.

Rehearsal and performance in a student-choreographed production.

Prerequisite: Audition required.

Repeatability: May be repeated for credit unlimited times.

DANCE 172. Master of Fine Arts Concert. 1-4 Units.

Rehearsal and performance in a graduate student-choreographed production.

Prerequisite: Audition required.

Repeatability: May be repeated for credit unlimited times.

DANCE 174. UCI Dance Ensemble Performance. 1-4 Units.

Performance with the UCI Dance Ensemble.

Repeatability: May be taken for credit 6 times.

Restriction: Sophomores only. Upper-division students only.

DANCE 176. UCI Jazz Dance Ensemble. 2-4 Units.

Rehearsal and performance in theatrical jazz dance, designed to provide an experience in assimilating various styles of jazz dance and in refining dance performance techniques. Students will master aspects of dance company promotion.

Prerequisite: DANCE 152A and DANCE 152B and DANCE 152C

Repeatability: May be taken for credit 6 times.

Restriction: Sophomores only. Upper-division students only.

DANCE 179. UCI Etude Ensemble. 4 Units.

Repertory and performances by undergraduate Dance majors. Concert presentations on and off campus. Faculty directed, student/faculty choreographed.

Prerequisite: Audition required.

Repeatability: May be taken for credit 9 times.

Restriction: Sophomores only. Upper-division students only.

DANCE 180A. Laban Studies. 4 Units.

Elementary Labanotation and motif writing.

Prerequisite: DANCE 21A and DANCE 180C

Restriction: Dance Majors only. Dance - Choreography Majors only. Dance - Performance Majors only.

DANCE 180C. Laban Studies. 4 Units.

Laban movement analysis.

Prerequisite: DANCE 21A

Restriction: Dance Majors only. Dance - Choreography Majors only. Dance - Performance Majors only.

DANCE 185. Critical Issues in Dance. 4 Units.

Critical thinking and writing about dance, with a section on dance criticism and a major emphasis on persuasive writing about significant issues in the dance world.

Prerequisite: DANCE 90A and DANCE 90B and DANCE 90C. Satisfactory completion of the lower-division writing requirement.

Restriction: Dance Majors only. Dance - Choreography Majors only. Dance - Performance Majors only.

DANCE 185W. Critical Issues in Dance. 4 Units.

Critical thinking and writing about dance, with a section on dance criticism and a major emphasis on persuasive writing about significant issues in the dance world.

Prerequisite: DANCE 90A and DANCE 90B and DANCE 90C. Satisfactory completion of the lower-division writing requirement.

Restriction: Dance Majors only. Dance - Choreography Majors only. Dance - Performance Majors only.

(Ib)**DANCE 193. Selected Topics in Dance. 1-4 Units.**

Directed group studies of topics in dance.

Repeatability: May be taken for credit 3 times as topics vary.

DANCE 194. Topics Vary. 4 Units.

Seminar in Dance Studies. Variable topics related to gender, race, politics, and dance writing, and criticism, with attention to linking dance practices to the wider world.

Prerequisite: DANCE 90A and DANCE 90B and DANCE 90C

Repeatability: Unlimited as topics vary.

DANCE 195. Arts Management. 4 Units.

Designed for students interested in the developmental and management of nonprofit arts organizations. Examines the organizational structure and areas of operation such as marketing, fundraising, budgeting, production, and administration.

Repeatability: May be taken for credit 2 times.

DANCE 197. Independent Study. 1-4 Units.

Individual independent projects in experimental laboratory, library, field, performance, under instructor's direction. Students can receive conceptual, creative, and theoretical instruction in the successful completion of a written report or performance.

Repeatability: May be repeated for credit unlimited times.

DANCE 199. Senior Thesis. 4 Units.

Directed research or creative activity for senior Dance majors. Research consists of a substantial essay on dance history, research in dance science, or the creation of original or reconstructed choreography.

Grading Option: Pass/no pass only.

Repeatability: May be repeated for credit unlimited times.

Restriction: Dance Majors only. Dance - Choreography Majors only. Dance - Performance Majors only.

DANCE 201. Seminar in Kinesiology for Dance. 4 Units.

Introduction to the anatomical, biomechanical, and physiological principles of dance movement.

Prerequisite: DANCE 100

DANCE 210. Graduate Studio: World Dance. 2 Units.

Principles, techniques, and styles of selected genres of world dance such as those of Mexico, Spain, Japan, or other cultures.

Repeatability: May be taken for credit 6 times.

Restriction: Graduate students only. Dance Majors only.

DANCE 222. Musical Resources. 4 Units.

Detailed study of music as it relates to dance. Historical overview of musical form, style, and other elements. Analysis of various affinities between music and dance. Practical applications.

DANCE 225. Seminar in the Teaching of Dance Techniques. 4 Units.

Principles and theories of teaching dance techniques. Supervised presentation and teaching of technique class.

DANCE 231A. Graduate Studio: Ballet. 2 Units.

Advanced ballet, pointe work, and performance style: principles of the classical ballet with an emphasis on technique.

Repeatability: May be repeated for credit unlimited times.

Restriction: Audition required.

DANCE 231B. Graduate Studio: Ballet. 2 Units.

Advanced ballet, pointe work, and performance style: principles of the classical ballet with an emphasis on technique.

Prerequisite: DANCE 231A

Repeatability: May be repeated for credit unlimited times.

Restriction: Audition required.

DANCE 231C. Graduate Studio: Ballet. 2 Units.

Advanced ballet, pointe work, and performance style: principles of the classical ballet with an emphasis on technique.

Prerequisite: DANCE 231B

Repeatability: May be repeated for credit unlimited times.

Restriction: Audition required.

DANCE 241A. Graduate Studio: Modern. 2 Units.

Advanced modern dance: synthesis of fundamentals and performance technique. Aims to bring students to the preprofessional level.

Repeatability: May be repeated for credit unlimited times.

Restriction: Audition required.

DANCE 241B. Graduate Studio: Modern. 2 Units.

Advanced modern dance: synthesis of fundamentals and performance technique. Aims to bring students to the preprofessional level.

Prerequisite: DANCE 241A

Repeatability: May be repeated for credit unlimited times.

Restriction: Audition required.

DANCE 241C. Graduate Studio: Modern. 2 Units.

Advanced modern dance: synthesis of fundamentals and performance technique. Aims to bring students to the preprofessional level.

Prerequisite: DANCE 241B

Repeatability: May be repeated for credit unlimited times.

Restriction: Audition required.

DANCE 251A. Graduate Studio: Jazz. 2 Units.

Principles of jazz dance and contemporary forms, incorporating the personal views of the instructor.

Repeatability: May be repeated for credit unlimited times.

Restriction: Audition required.

DANCE 251B. Graduate Studio: Jazz. 2 Units.

Principles of jazz dance and contemporary forms, incorporating the personal views of the instructor.

Prerequisite: DANCE 251A

Repeatability: May be repeated for credit unlimited times.

Restriction: Audition required.

DANCE 251C. Graduate Studio: Jazz. 2 Units.

Principles of jazz dance and contemporary forms, incorporating the personal views of the instructor.

Prerequisite: DANCE 251B

Repeatability: May be repeated for credit unlimited times.

Restriction: Audition required.

DANCE 252A. Graduate Studio: Tap. 2 Units.

An overview of tap concentrating on the development of various technique forms using basic and intermediate principles.

Repeatability: May be taken for credit 4 times.

DANCE 252B. Graduate Studio: Tap. 2 Units.

An overview of tap concentrating on the development of various technique forms using basic and intermediate principles.

Prerequisite: DANCE 252A

Repeatability: May be taken for credit 4 times.

DANCE 252C. Graduate Studio: Tap. 2 Units.

An overview of tap concentrating on the development of various technique forms using basic and intermediate principles.

Prerequisite: DANCE 252B

Repeatability: May be taken for credit 4 times.

DANCE 261A. Graduate Studio in Choreography. 4 Units.

Graduate work in dance composition emphasizing the individual aesthetic. Assignments in movement discovery, solo and group forms, with the main emphasis on independent work.

Repeatability: May be repeated for credit unlimited times.

DANCE 261B. Graduate Studio in Choreography. 4 Units.

Graduate work in dance composition emphasizing the individual aesthetic. Assignments in movement discovery, solo and group forms, with the main emphasis on independent work.

Prerequisite: DANCE 261A

Repeatability: May be repeated for credit unlimited times.

DANCE 264. Screendance. 4 Units.

Overview of dance for film and choreography for the camera. Aesthetics of creating dance for the screen. Approaches for delivery of dance films to an audience, including projection, DVD, Web, and mobile devices. A final dance film project is required.

Prerequisite: DANCE 281

DANCE 265. Performance Capture. 4 Units.

Projects in performance capture, motion capture, motion tracking, and computer animation. Introduction to techniques for sensing and recording human movement and transforming the result into digital representations using computer technology. Discussion of aesthetic issues related to movement representation. Choreographic projects.

Prerequisite: DANCE 264 and DANCE 281

DANCE 281. Dance and Video Technology. 4 Units.

Introduction to video and audio documentation of dance performance. Integrating dance performance within the film aesthetic. Techniques and technologies of video cameras, formats, editing, and projection. Overview of video compression and DVD authoring.

DANCE 282. Seminar in Movement Analysis. 4 Units.

Theories of movement analysis and nonverbal communication applied to dance.

DANCE 283. Critical Issues in Dance. 4 Units.

Reading, writing, discussing, and presenting key issues that relate to dance studies. Basics of dance analysis and criticism. Special emphasis on effective ways of defining, clarifying, and arguing for points of view.

Prerequisite: DANCE 284

DANCE 284. Bibliography and Research. 4 Units.

Understanding the field of dance studies, available resources, research methods, and academic formats in preparation for thesis writing.

DANCE 285. Graduate Projects. 4 Units.

Projects may be educational, choreographic, scientific, historical, or philosophical in scope and must have faculty advisor approval.

Repeatability: May be taken for credit 6 times.

DANCE 286. Thesis. 4 Units.

Substantial research in a topic approved by the student's graduate committee. Results of the research must be written in approved thesis style.

Repeatability: May be taken for credit 6 times.

DANCE 287. Graduate Lectures in Dance. 1-4 Units.

A series of lectures and discussions of announced topics in dance. Content may be from history, ethnology, notation, medicine, music, or other areas in the field.

Repeatability: Unlimited as topics vary.

DANCE 296. Proseminar in Dance History. 4 Units.

Discussion seminar with emphasis on reading and thinking about problems in dance history; presentation of oral and written reports.

Repeatability: May be taken for credit 2 times as topics vary.

DANCE 297. Directed Reading. 1-4 Units.

Topic to be approved by instructor. Paper required.

Repeatability: May be repeated for credit unlimited times.

DANCE 399. University Teaching. 4 Units.

Limited to Teaching Assistants.

Grading Option: Satisfactory/unsatisfactory only.

Repeatability: May be repeated for credit unlimited times.

Restriction: Graduate students only. Dance Majors only.

Drama Courses

DRAMA 10. Introduction to Theatre. 4 Units.

An interactive introduction to the world of theatre that serves to develop an appreciation of theatrical arts, to establish an awareness of landmarks within the performance history, and to create an understanding of the collaborative roles and departments that exist.

(IV)

DRAMA 11. The Rock and Roll Spectacle Show. 4 Units.

A thorough overview to the development and cultural significance of the Rock 'n' Roll Spectacle show. Focus on historical and recent developments of the spectacle show, trends in the aesthetics of the field, and various sub-genres.

(IV)

DRAMA 14. Performing Rock 'N' Roll. 4 Units.

Explores major movements in the history of rock 'n' roll in terms of performance, not virtuosity necessarily of the performers as musicians, rather as performances of aesthetics in modes of embodied ideology, iconoclastic spectacle, mixed media fashion, and subcultural formation.

DRAMA 15. Performance Now. 4 Units.

Exposes students to what is most current in the world of performance and theatre. Begins with a series of lectures on the idea of performance, and the various theories that frame it.

Restriction: Music Theatre Majors have first consideration for enrollment. Drama Majors have first consideration for enrollment.

(IV)

DRAMA 16. Performing Culture. 4 Units.

Culture, aesthetics, and ideology (combined in the concept "subculture") work to fashion social identities. Using theories and methodologies of performance studies, with an emphasis on American culture, this course explores why and how culture is reinforced through performance.

(IV)

DRAMA 20A. Culture in Performance. 4 Units.

A three-quarter foundation series exploring the rich depth of theatre, drama, and other genres of performance across a wide variety of worldwide forms, for performer and audience.

(IV)

DRAMA 20B. Culture in Performance. 4 Units.

A three-quarter foundation series exploring the rich depth of theatre, drama, and other genres of performance across a wide variety of worldwide forms, for performer and audience.

(IV)

DRAMA 20C. Culture in Performance. 4 Units.

A three-quarter foundation series exploring the rich depth of theatre, drama, and other genres of performance across a wide variety of worldwide forms, for performer and audience.

(IV)

DRAMA 30A. Acting. 4 Units.

Focuses on Stanislavski-based terminology and technique through theatre exercises and improvisation. The first part of a one-year series in basic acting technique and discipline.

Repeatability: May be taken for credit 2 times.

Restriction: Music Theatre Majors have first consideration for enrollment. Drama Majors have first consideration for enrollment.

DRAMA 30B. Acting. 4 Units.

Focuses on scene work and character development. The second part of a one-year series in basic acting technique and discipline.

Prerequisite: DRAMA 30A

Repeatability: May be taken for credit 2 times.

Restriction: Music Theatre Majors have first consideration for enrollment. Drama Majors have first consideration for enrollment.

DRAMA 30C. Acting. 4 Units.

Focuses on monologues, auditions, callbacks, and the profession of acting. The third part of a one-year series in basic acting technique and discipline.

Prerequisite: DRAMA 30A and DRAMA 30B

Repeatability: May be taken for credit 2 times.

Restriction: Music Theatre Majors have first consideration for enrollment. Drama Majors have first consideration for enrollment.

DRAMA 34. Movement for Actors. 4 Units.

A studio course in fundamentals of stretch, strength, and alignment; exploring spatial awareness and physical control through mime isolations, techniques, and related improvisation.

Repeatability: May be taken for credit 3 times.

DRAMA 35. Speech for the Theatre. 4 Units.

An introductory course in voice and speech for actors, combining the body-based approach to voice developed by Fitzmaurice, and speech work of Knight and Thompson. Designed for the needs of actors and is not a public speaking course.

Repeatability: May be repeated for credit unlimited times.

Restriction: Music Theatre Majors only. Drama Majors only.

DRAMA 40A. Development of Drama. 4 Units.

The development of Western Drama, concentrating on the drama's intellectual, social, and artistic foundations. About 10 plays and supplementary critical material are read each quarter. Greek Drama through Shakespeare.

Prerequisite or corequisite: DRAMA 10

Restriction: Music Theatre Majors have first consideration for enrollment. Drama Majors have first consideration for enrollment.

(IV and VIII).

DRAMA 40B. Development of Drama. 4 Units.

The development of Western Drama, concentrating on the drama's intellectual, social, and artistic foundations. About 10 plays and supplementary critical material are read each quarter. Restoration Drama through Ibsen.

Prerequisite or corequisite: DRAMA 10

Restriction: Music Theatre Majors have first consideration for enrollment. Drama Majors have first consideration for enrollment.

(IV and VIII).

DRAMA 40C. Development of Drama. 4 Units.

The development of Western Drama, concentrating on the drama's intellectual, social, and artistic foundations. About 10 plays and supplementary material are read each quarter. Contemporary Drama. Post Naturalistic theatre.

Prerequisite or corequisite: DRAMA 10

Restriction: Music Theatre Majors have first consideration for enrollment. Drama Majors have first consideration for enrollment.

(IV and VII).

DRAMA 50A. Introduction to Costume Design. 4 Units.

Introduction to the process and procedures employed by the costume designer for the theatre. The elements of design are discussed in the context of character development, historical period, and style. Exercises extend to drawing, rendering, and investigation of human proportions.

Prerequisite or corequisite: DRAMA 10

Restriction: Music Theatre Majors only. Drama Majors only.

DRAMA 50B. Introduction to Scenic Design. 4 Units.

Introduction to the principles and practice of scenic design. Weekly problems include research into various periods and styles of production with an emphasis on the conceptual idea. Perspective drawing, rendering, and model building are covered in studio exercises and assignments.

Prerequisite or corequisite: DRAMA 10

Restriction: Music Theatre Majors only. Drama Majors only.

DRAMA 50C. Introduction to Lighting Design. 4 Units.

Introduction to the principles, theories, and equipment employed by the lighting designer for the stage. Areas of investigation include history, technology, and script analysis. Detailed studio attention is given to the theory and practice of design.

Prerequisite or corequisite: DRAMA 10

Restriction: Music Theatre Majors only. Drama Majors only.

DRAMA 50D. Introduction to Sound Design. 4 Units.

Principles, theories, equipment use, and terminology employed by the sound designer for the stage. Areas of study include history, technology, and script analysis. Focuses on the theory and practice of design.

Prerequisite or corequisite: DRAMA 10

Restriction: Music Theatre Majors only. Drama Majors only.

DRAMA 50E. Introduction to Stage Management. 4 Units.

A basic study of theatrical, dance, and opera stage management practices, forms, and methods, from first script reading to closing night. Opportunity to observe professionals at work in regional and touring situations as available.

Prerequisite or corequisite: DRAMA 10

Restriction: Music Theatre Majors only. Drama Majors only.

DRAMA 50F. History and Theories of Scenography. 4 Units.

Explores the aesthetics of the stage and the evolution of scenery and costume in live performance as inspiration for today's theatre analysts. Topics include shared vocabulary, historical trends, shifts in approaches, and focus briefs on leaders in the field.

Prerequisite or corequisite: DRAMA 10

Restriction: Music Theatre Majors only. Drama Majors only.

DRAMA 60. Topics in Advanced Stage Management. 4 Units.

Nurtures a greater appreciation for the stage manager and his or her process, and supports students who are interested in pursuing a career in professional stage management.

Repeatability: May be taken for credit 3 times as topics vary.

DRAMA 65. Music Theatre Workshop I. 2 Units.

Basic vocal technique and characterization of musical theatre repertoire explored.

Prerequisite: Audition required.

Repeatability: May be taken for credit 2 times.

DRAMA 80. Directing I . 4 Units.

Introduction to comprehensive directing process from pre-production to opening. Focus on fundamental skills: analysis, staging, action, actor coaching, and elements of design. Skills applied to scripted theatrical material. Develop a language for commenting on theatrical production. Attending and critiquing productions.

Prerequisite: DRAMA 30A and DRAMA 30B

DRAMA 100. University Theatre . 4 Units.

Rehearsal and performance in a faculty-directed.

Prerequisite: Audition required.

Repeatability: May be repeated for credit unlimited times.

DRAMA 101A. Theatre Production: Costume. 1-6 Units.

The production courses are offered to give students the opportunity to participate in departmental productions. Students engage in the production and construction of designed work as well as its applied execution during performance.

Repeatability: May be taken for credit for 24 units.

Restriction: May be taken for credit for a maximum of 24 units provided productions change.

DRAMA 101B. Theatre Production: Scenic. 1-6 Units.

The production courses are offered to give students the opportunity to participate in departmental productions. Students engage in the production and construction of designed work as well as its applied execution during performance.

Repeatability: May be taken for credit for 24 units.

Restriction: May be taken for credit for a maximum of 24 units provided productions change.

DRAMA 101C. Theatre Production: Lighting. 1-6 Units.

The production courses are offered to give students the opportunity to participate in departmental productions. Students engage in the production and construction of designed work as well as its applied execution during performance.

Repeatability: May be taken for credit for 24 units.

Restriction: May be taken for credit for a maximum of 24 units provided productions change.

DRAMA 101D. Theatre Production: Stage Management. 1-8 Units.

The production courses are offered to give students the opportunity to participate in departmental productions. Students engage in the production and construction of designed work as well as its applied execution during performance.

Repeatability: May be taken for credit 24 times.

Restriction: May be taken for credit for a maximum of 24 units provided productions change.

DRAMA 101E. Theatre Production: Audio. 1-6 Units.

The production courses are offered to give students the opportunity to participate in departmental productions. Students engage in the production and construction of designed work as well as its applied execution during performance.

Repeatability: May be taken for credit for 24 units.

Restriction: May be taken for credit for a maximum of 24 units provided productions change.

DRAMA 101S. Theatre Production: Theatre Management. 1-6 Units.

The production courses are offered to give students the opportunity to participate in departmental productions. Students engage in the production and construction of designed work as well as its applied execution during performance.

Repeatability: May be taken for credit for 24 units.

Restriction: May be taken for credit for a maximum of 24 units provided productions change.

DRAMA 103. Lectures in Dramatic Literature. 4 Units.

Courses include Medieval and Tudor Drama, Elizabethan and Jacobean Drama, Shakespeare, Restoration and Eighteenth Century Drama, Modern British Drama, Modern American Drama, Tragedy, and Comedy.

Repeatability: Unlimited as topics vary.

Restriction: Drama Majors only. Music Theatre Majors only.

DRAMA 103W. Lectures in Dramatic Literature. 4 Units.

Courses include Medieval and Tudor Drama, Elizabethan and Jacobean Drama, Shakespeare, Restoration and Eighteenth-Century Drama, Modern British Drama, Modern American Drama, Tragedy, and Comedy.

Prerequisite: Satisfactory completion of the lower-division writing requirement.

Repeatability: Unlimited as topics vary.

Restriction: Drama Majors only. Music Theatre Majors only.

DRAMA 109. Special Topics in Theory and Criticism. 4 Units.

Discussion of recent major trends and ideas in critical theory, concentrating on in-depth readings and lectures in particular facets of theory and criticism: Derrida, Butler, Lacan, Deleuze, and others.

Repeatability: Unlimited as topics vary.

Restriction: Music Theatre Majors only. Drama Majors only.

DRAMA 109W. Special Topics in Theory and Criticism. 4 Units.

Discussion of recent major trends and ideas in critical theory, concentrating on in-depth readings and lectures in particular facets of theory and criticism: Derrida, Butler, Lacan, Deleuze, and others.

Prerequisite: Satisfactory completion of the Lower-Division Writing requirement.

Repeatability: Unlimited as topics vary.

Restriction: Music Theatre Majors only. Drama Majors only.

(Ib)**DRAMA 110. Special Topics in Classical Dramas . 4 Units.**

Designed to introduce students to various classical traditions-early Greek and Roman theatres, to be sure, but also, by way of comparison, the classical traditions of non-European cultures.

Prerequisite: DRAMA 40A and DRAMA 40B and DRAMA 40C. Satisfactory completion of the lower-division writing requirement.

Repeatability: Unlimited as topics vary.

Restriction: Music Theatre Majors only. Drama Majors only.

DRAMA 110W. Special Topics in Classical Dramas. 4 Units.

Designed to introduce students to various classical traditions-early Greek and Roman theatres, to be sure, but also, by way of comparison, the classical traditions of non-European cultures.

Prerequisite: DRAMA 40A or DRAMA 40B or DRAMA 40C. Satisfactory completion of the lower-division writing requirement.

Repeatability: Unlimited as topics vary.

Restriction: Music Theatre Majors only. Drama Majors only.

(Ib)

DRAMA 112. Special Topics in Early Modern and Neoclassical Theatre. 4 Units.

Investigates aspects of European theatre and culture in the sixteenth, seventeenth, and eighteenth centuries; individual courses may focus on specific topics within this broad expanse.

Prerequisite: Satisfactory completion of the lower-division writing requirement.

Repeatability: Unlimited as topics vary.

Restriction: Music Theatre Majors only. Drama Majors only.

DRAMA 112W. Special Topics in Early Modern and Neoclassical Theatre. 4 Units.

Investigates aspects of European theatre and culture in the sixteenth, seventeenth, and eighteenth centuries; individual courses may focus on specific topics within this broad expanse.

Prerequisite: Satisfactory completion of the lower-division writing requirement.

Repeatability: Unlimited as topics vary.

Restriction: Music Theatre Majors only. Drama Majors only.

(Ib)**DRAMA 116. Special Topics in Nineteenth-Century Dramas. 4 Units.**

Looks at the various trends and conventions of theatres in the nineteenth century, both Euro-American and beyond, paying special attention to the culture and political milieu within which these various traditions appeared.

Prerequisite: DRAMA 40A and DRAMA 40B and DRAMA 40C. Satisfactory completion of the lower-division writing requirement.

Repeatability: Unlimited as topics vary.

Restriction: Music Theatre Majors only. Drama Majors only.

DRAMA 116W. Special Topics in Nineteenth-Century Dramas. 4 Units.

Looks at the various trends and conventions of theatres in the nineteenth century, both Euro-American and beyond, paying special attention to the culture and political milieu within which these various traditions appeared.

Prerequisite: DRAMA 40A and DRAMA 40B and DRAMA 40C. Satisfactory completion of the Lower-Division Writing requirement.

Repeatability: Unlimited as topics vary.

Restriction: Music Theatre Majors only. Drama Majors only.

(Ib)**DRAMA 118. Special Topics in Modern and Contemporary Drama. 4 Units.**

An investigation into the many forms and permutations of modern (1880-1945), and contemporary (since 1945) drama, paying special attention to the historical and philosophical interpretations of text and performance.

Prerequisite: DRAMA 40A and DRAMA 40B and DRAMA 40C. Satisfactory completion of the Lower-Division Writing requirement.

Repeatability: Unlimited as topics vary.

Restriction: Music Theatre Majors only. Drama Majors only.

DRAMA 118W. Special Topics in Modern and Contemporary Drama . 4 Units.

An investigation into the many forms and permutations of modern (1880-1945), and contemporary (since 1945) drama, paying special attention to the historical and philosophical interpretations of text and performance.

Prerequisite: DRAMA 40A and DRAMA 40B and DRAMA 40C. Satisfactory completion of the lower-division writing requirement.

Repeatability: Unlimited as topics vary.

Restriction: Music Theatre Majors only. Drama Majors only.

(Ib)

DRAMA 121. Introduction to Asian Theatre. 4 Units.

An introduction to some of the major traditional theatrical forms and dramatic texts from India, China, and Japan. Other than dramatic texts (in English translation), attention is also paid to theory, history, and performance styles of traditional Asian theatre.

Restriction: Drama Majors only. Music Theatre Majors only.

DRAMA 122. Asian American Theatre. 4 Units.

An introduction to the history and development of Asian American theatre and drama. Besides play analysis, special attention is also paid to the history and politics of Asian American identity and experience, as well as to aspects of theatrical performance.

Prerequisite: DRAMA 40A and DRAMA 40B and DRAMA 40C

Restriction: Drama Majors only. Music Theatre Majors only.

DRAMA 123. Multicultural Theatres. 4 Units.

A study of the history, culture, aesthetics, and literature of various traditional performing arts and their connections to the contemporary multicultural society.

Repeatability: Unlimited as topics vary.

Restriction: Music Theatre Majors only. Drama Majors only.

DRAMA 126. African American Film and Drama. 4 Units.

A critical investigation of films and plays written by African Americans, with emphasis on dramaturgical and cinematic strategies, individual and collective representation, and the legacy of African American political struggle.

Prerequisite: Satisfactory completion of the lower-division writing requirement.

Restriction: Music Theatre Majors only. Drama Majors only.

DRAMA 126W. African American Film and Drama. 4 Units.

A critical investigation of films and plays written by African Americans, with emphasis on dramaturgical and cinematic strategies, individual and collective representation, and the legacy of African American political struggle.

Prerequisite: Satisfactory completion of the lower-division writing requirement.

Restriction: Music Theatre Majors only. Drama Majors only.

(Ib)**DRAMA 129. Advanced Topics in Performance. 4 Units.**

Addresses particular issues in theatre and performance that typically lie outside of regular course offerings. May address such issues as the theatre of the Avant Garde, performing gender, transversality and performance, body art, installation and performance art, among other topics.

Repeatability: Unlimited as topics vary.

Restriction: Music Theatre Majors only. Drama Majors only.

DRAMA 129W. Advanced Topics in Performance. 4 Units.

Addresses particular issues in theatre and performance that typically lie outside of regular course offerings. May address such issues as the theatre of the Avant Garde, performing gender, transversality and performance, body art, installation and performance art, among other topics.

Prerequisite: Satisfactory completion of the Lower-Division Writing requirement.

Repeatability: Unlimited as topics vary.

(Ib)**DRAMA 130. Intermediate Acting. 4 Units.**

Rehearsal and presentation of scenes from contemporary material. Focus on connection with scene partner, playing actions, and text analysis. Introduction to the credibility and theatricality of characterization and style.

Prerequisite: DRAMA 30A and DRAMA 30B and DRAMA 30C with an average grade of B or better. For transfer students: one year of beginning acting with an average grade of B or better.

Repeatability: May be taken for credit 2 times.

Restriction: Drama Majors only. Music Theatre Majors only.

DRAMA 132A. Writing for Performance. 4 Units.

Completion of a full-length play or its equivalent; discussion of student writing and of relevant literary texts.

Prerequisite: Satisfactory completion of the lower-division writing requirement.

Repeatability: Unlimited as topics vary.

Restriction: Music Theatre Majors only. Drama Majors only.

DRAMA 132AW. Writing for Performance. 4 Units.

Completion of a full-length play or its equivalent; discussion of student writing and of relevant literary texts.

Prerequisite: Satisfactory completion of the lower-division writing requirement.

Repeatability: Unlimited as topics vary.

Restriction: Music Theatre Majors only. Drama Majors only.

(Ib)**DRAMA 134. Studio for Advanced Movement for Actors. 4 Units.**

Studio course in conditioning and partnering techniques to the practice of contact improvisation. Contact improvisation is explored and applied in scene study.

Prerequisite: DRAMA 34. DRAMA 34 with a grade of B or better

Repeatability: May be taken for credit 3 times.

DRAMA 135. Master Classes in Acting. 1-4 Units.

Advanced acting in specialized areas including acting for the camera: situation comedy, commercials; auditioning and industry preparation; Shakespeare; Molière; Chekov; improvisation; advanced movement and voice and speech for the actor; self-starting; stage combat; repertory acting, singing; comedy; clowning; and masks.

Prerequisite: DRAMA 130. DRAMA 130 with a grade of B or better

Repeatability: Unlimited as topics vary.

Restriction: Drama Majors only. Music Theatre Majors only.

DRAMA 136. Music Theatre Acting. 4 Units.

An acting class exclusive to the students in the B.F.A. in Music Theatre program.

Prerequisite: DRAMA 30A and DRAMA 30B and DRAMA 30C

Restriction: Music Theatre Majors only.

DRAMA 142. Music Theatre Workshop II. 4 Units.

A workshop in audition technique and song interpretation.

Prerequisite: Audition required.

Repeatability: May be taken for credit 4 times.

DRAMA 143A. Music Theatre Workshop III. 4 Units.

Scene study and song repertoire examined by era for the advanced Music Theatre student. 1800s-1940.

Prerequisite: DRAMA 142. Audition required.

DRAMA 143B. Music Theatre Workshop III. 4 Units.

Scene study and song repertoire examined by era for the advanced Music Theatre student. 1940s-1970s.

Prerequisite: DRAMA 142. Audition required.

DRAMA 143C. Music Theatre Workshop III. 4 Units.

Scene study and song repertoire examined by era for the advanced Music Theatre student. 1970's-present.

Prerequisite: DRAMA 142. Audition required.

DRAMA 144. Music Theatre Workshop IV. 4 Units.

A performance class concentrating on role building. Work culminates with in-class performances of abbreviated versions of musicals.

Prerequisite: For B.F.A. students: DRAMA 143A, DRAMA 143B, DRAMA 143C, and audition. For Drama graduate students: audition required.

Repeatability: May be taken for credit 4 times.

Restriction: Graduate students only. Music Theatre Majors only. Drama Majors only.

DRAMA 145. Music Theatre Singing. 1 Unit.

Private weekly voice lessons for the advanced Music Theatre student.

Corequisite: DRAMA 143A

Repeatability: May be taken for credit 9 times.

Restriction: Music Theatre Majors only.

DRAMA 146. NYSP-Preparation. 4 Units.

Class preparation for the New York Satellite Program (NYSP) - an immersion experience in New York City for the musical theatre performer.

Prerequisite: Admission is by audition and the following prerequisites: DRAMA 30C and two quarters of DRAMA 148A, DRAMA 148B, or DRAMA 148C (if the 148 prerequisite is not complete at the time of auditions, student must enroll during the fall and winter quarters in the same year as the trip to New York); senior Drama majors must have successfully completed DRAMA 40C and DRAMA 120C; non-Drama majors must have sophomore standing or higher and must carefully plan their course schedule as many spring quarter classes cannot be taken while part of the NYSP.

Repeatability: May be taken for credit 2 times.

DRAMA 148A. History of American Musical Theatre. 4 Units.

A survey of the influential artists who produce, write, direct, and perform on America's musical stages. Surveys 1700s-1940s.

Restriction: Drama Majors only. Music Theatre Majors only.

Concurrent with DRAMA 248A.

DRAMA 148B. History of American Musical Theatre. 4 Units.

A survey of the influential artists who produce, write, direct, and perform on America's musical stages. Surveys 1940s-1970s.

Restriction: Drama Majors only. Music Theatre Majors only.

Concurrent with DRAMA 248B.

DRAMA 148C. History of American Musical Theatre. 4 Units.

A survey of the influential artists who produce, write, direct, and perform on America's musical stages. Surveys 1970s to present day.

Restriction: Drama Majors only. Music Theatre Majors only.

Concurrent with DRAMA 248C.

DRAMA 149. Music Proficiency for Actors. 2 Units.

A musicianship class introducing basic musical terminology, theory, and sight singing skills.

Repeatability: May be taken for credit 2 times.

Restriction: Drama Majors only. Music Theatre Majors only.

DRAMA 150. Costume Production Techniques. 4 Units.

Studio instruction in pattern making, draping, millinery, and construction techniques.

Prerequisite: DRAMA 50A

Repeatability: Unlimited as topics vary.

Restriction: Drama Majors only. Music Theatre Majors only.

DRAMA 157. Lighting Composition. 4 Units.

Provides an opportunity for students to pursue stage lighting composition in a studio atmosphere. Laboratory practice includes weekly exercises in style and genre. Emphasis is placed on the realization of conceptual ideas.

Prerequisite: DRAMA 50C

Repeatability: May be repeated for credit unlimited times.

Restriction: Drama Majors only. Music Theatre Majors only.

DRAMA 158. Topics in Theatre Design. 4 Units.

Examines the various functions of scenery and costume: locale, historical period, mood, and atmosphere, with special assignments in each area. Discussion of problems in scenic metaphors and visualization, emphasizing techniques of planning and presentation (e.g., floor plans, models, and rendering).

Prerequisite: DRAMA 50A or DRAMA 50B

Repeatability: May be repeated for credit unlimited times.

Restriction: Music Theatre Majors only. Drama Majors only.

DRAMA 159. Proseminar in Theatre Design. 4 Units.

Topics in theatre design.

Repeatability: Unlimited as topics vary.

Restriction: Drama Majors only. Music Theatre Majors only.

DRAMA 160. Light Plotting Techniques. 4 Units.

A study of the development of theatrical lighting plots from initial conceptualization through final documentation. Areas of emphasis include script analysis, visual approaches, equipment selection, and compositional qualities of light.

Prerequisite: DRAMA 50C and DRAMA 157

Restriction: Drama Majors only. Music Theatre Majors only.

DRAMA 164A. History of Costume. 4 Units.

A study of the development of dress and the influence of cultural factors on clothing from the time of Egyptians to Early Baroque.

Prerequisite: DRAMA 50A

Restriction: Drama Majors only. Music Theatre Majors only.

DRAMA 164B. History of Costume. 4 Units.

A study of the development of dress and the influence of cultural factors on clothing from late Baroque to World War I.

Prerequisite: DRAMA 50A

Restriction: Drama Majors only. Music Theatre Majors only.

DRAMA 176. Script and Score. 4 Units.

A form and analysis seminar discussing the libretto and score of landmark musicals.

Prerequisite: Two courses from DRAMA 148A or DRAMA 148B or DRAMA 148C.

Restriction: Drama Majors only. Music Theatre Majors only.

DRAMA 177. Song Repertoire. 2 Units.

A song coaching class culminating in a song recital or showcase. Each quarter will feature a different composer, lyricist, or musical style.

Repeatability: May be taken for credit 6 times.

Restriction: Music Theatre Majors only.

DRAMA 180. Contemporary Dramatic Criticism and Theory. 4 Units.

Reading and analysis of theories and critical approaches to contemporary theatre: Brecht, Artaud, and others who have contributed to the form and idea of the modern theatre. Writing of assigned exercises in dramatic criticism.

Repeatability: Unlimited as topics vary.

Restriction: Drama Majors only. Music Theatre Majors only.

DRAMA 180W. Contemporary Dramatic Criticism and Theory. 4 Units.

Reading and analysis of theories and critical approaches to contemporary theatre: Brecht, Artaud, and others who have contributed to the form and idea of the modern theatre. Writing of assigned exercises in dramatic criticism.

Prerequisite: Satisfactory completion of the lower-division writing requirement.

Repeatability: Unlimited as topics vary.

Restriction: Drama Majors only. Music Theatre Majors only.

(Ib)**DRAMA 182A. Dance Technique, Level I. 4 Units.**

Advanced beginner and intermediate dance training including musical theatre, ballet, jazz and contemporary modern techniques and repertoire. Body conditioning is also a major component of the course.

Prerequisite: DRAMA 65 or DRAMA 142. Audition required.

Repeatability: May be taken for credit 4 times.

Restriction: Music Theatre Majors only. Drama Majors only.

DRAMA 182B. Dance Technique, Level I. 4 Units.

Advanced beginner and intermediate dance training including musical theatre, ballet, jazz and contemporary modern techniques and repertoire. Body conditioning is also a major component of the course.

Prerequisite: (DRAMA 65 or DRAMA 142) and DRAMA 182A. Audition required.

Repeatability: May be taken for credit 4 times.

Restriction: Music Theatre Majors only. Drama Majors only.

DRAMA 183A. Dance Technique, Level II. 4 Units.

Intermediate and advanced dance training including musical theatre, ballet, jazz and contemporary modern techniques and repertoire. Body conditioning is also a major component of the course.

Prerequisite: DRAMA 65 or DRAMA 142. Audition required.

Repeatability: May be taken for credit 4 times.

Restriction: Music Theatre Majors only. Drama Majors only.

DRAMA 183B. Dance Technique, Level II. 4 Units.

Intermediate and advanced dance training including musical theatre, ballet, jazz and contemporary modern techniques and repertoire. Body conditioning is also a major component of the course.

Prerequisite: (DRAMA 65 or DRAMA 142) and DRAMA 183A. Audition required.

Repeatability: May be taken for credit 4 times.

Restriction: Music Theatre Majors only. Drama Majors only.

DRAMA 184. Directing II. 4 Units.

The principles of stage directing, covering the director's functions in the areas of interpretation, composition, coaching, and styling a theatrical production. Directing exercises and projects; the final project is the preparation of a hypothetical proposal for a play production.

Prerequisite: DRAMA 30A and DRAMA 30B and DRAMA 30C and DRAMA 40A and DRAMA 40B and DRAMA 40C

Repeatability: Unlimited as topics vary.

Restriction: Drama Majors only. Music Theatre Majors only.

DRAMA 185. Advanced Directing. 4 Units.

A seminar in directorial organization and research. Student prepares a textual and dramaturgical analysis, a production timetable, and a hypothetical production book of an assigned play.

Prerequisite: DRAMA 184

Repeatability: May be repeated for credit unlimited times.

Restriction: Drama Majors only. Music Theatre Majors only.

DRAMA 190. NYSP-Acting. 1-4 Units.

New York Satellite Program acting classes taught by guest faculty in New York.

Prerequisite: DRAMA 146

Repeatability: May be taken for credit 2 times.

DRAMA 191. NYSP - Dance. 4 Units.

New York Satellite Program dance classes in ballet, tap, jazz, and musical theatre styles taught by guest faculty in New York.

Prerequisite: DRAMA 146

Repeatability: May be taken for credit 2 times.

DRAMA 192. NYSP - Singing. 4 Units.

New York Satellite Program private and group lessons in musical theatre singing taught by guest faculty in New York.

Prerequisite: DRAMA 146

Repeatability: May be taken for credit 2 times.

DRAMA 193. NYSP - Performance. 4 Units.

New York Satellite Program rehearsals and public, staged readings of original musicals in New York.

Prerequisite: DRAMA 146

Repeatability: May be taken for credit 2 times.

DRAMA 194. NYSP-UCI Residency. 4 Units.

New York Satellite Program follow-up classes and performances back on Irvine campus upon the return from New York.

Prerequisite: DRAMA 146

Repeatability: May be taken for credit 2 times.

DRAMA 195. Music Theatre Dance - Special Topics. 1-4 Units.

Advanced dance classes in specialized areas including the dance styles of a choreographer (de Mille, Fosse, Robbins, Tune, Stroman), genre (tap, ballroom, jazz, swing, hip-hop), or in musical theatre choreography.

Prerequisite: DRAMA 182A or DRAMA 182B or DRAMA 183A or DRAMA 183B. Audition required.

Repeatability: Unlimited as topics vary.

Restriction: Music Theatre Majors only. Drama Majors only.

DRAMA 198. Director Class Project. 1-8 Units.

For students who are involved in the Director Class Projects at UCI as actors, directors, designers, stage managers and their assistants. M.F.A. Directors and the Head of Directing (HoD) supervise the projects.

Grading Option: Pass/no pass only.

Repeatability: Unlimited as topics vary.

DRAMA H198. Honors Director Class Project. 1-4 Units.

For graduate student actors and undergraduate directors who are candidates for Honors in Directing and involved in the Director Class Projects. The Head of Directing (HoD) supervises these students.

Repeatability: Unlimited as topics vary.

DRAMA 199. Project in Theatre . 1-4 Units.

Independent theatre projects with Drama faculty.

Repeatability: Unlimited as topics vary.

DRAMA 200. Graduate Studio: Acting. 4 Units.

Work in graduate studio taken in tandem with graduate studios in stage voice (DRAMA 201), stage speech (DRAMA 202), and stage movement (DRAMA 203).

Repeatability: May be repeated for credit unlimited times.

Restriction: Graduate students only. Drama Majors only. Drama and Theatre Majors only.

DRAMA 201. Graduate Studio: Voice. 1 Unit.

Graduate studio in vocal production for actors.

Repeatability: Unlimited as topics vary.

Restriction: Graduate students only. Drama Majors only. Drama and Theatre Majors only.

DRAMA 202. Graduate Studio: Speech. 1 Unit.

Graduate studio in speech for actors.

Repeatability: Unlimited as topics vary.

Restriction: Graduate students only. Drama Majors only. Drama and Theatre Majors only.

DRAMA 203. Graduate Studio: Movement. 2 Units.

Work in graduate studio: stage movement taken in tandem with nine graduate studios in acting (DRAMA 200), voice (DRAMA 201), speech (DRAMA 202), and voice/movement dynamics (DRAMA 206).

Repeatability: May be repeated for credit unlimited times.

Restriction: Graduate students only. Drama Majors only. Drama and Theatre Majors only.

DRAMA 206. Graduate Studio: Voice/Movement Dynamics. 2 Units.

Daily conditioning exercises.

Repeatability: May be repeated for credit unlimited times.

Restriction: Graduate students only. Drama Majors only. Drama and Theatre Majors only.

DRAMA 211. Graduate Studio: Directing. 4 Units.

Graduate studio in directing.

Repeatability: Unlimited as topics vary.

Restriction: Drama graduate students only.

DRAMA 212. Graduate Studio: Playwriting. 4 Units.

Completion of a full-length play or its equivalent and production of a staged reading of the play at the end of the spring quarter. Discussion of relevant literary texts and student writings.

Repeatability: May be repeated for credit unlimited times.

Restriction: Graduate students only. Drama Majors only. Drama and Theatre Majors only.

DRAMA 219. Graduate Master Class. 1-4 Units.

Various topics such as Shakespeare, comedy, Molière, improvisation, Kabuki, television acting.

Repeatability: May be repeated for credit unlimited times.

Restriction: Graduate students only. Drama Majors only. Drama and Theatre Majors only.

DRAMA 220. Seminar in Dramatic Literature. 4 Units.

Topics in Dramatic Literature.

Repeatability: Unlimited as topics vary.

Restriction: Graduate students only. Drama Majors only. Drama and Theatre Majors only.

DRAMA 221. Seminar in Criticism. 4 Units.

Topics in criticism.

Grading Option: Satisfactory/unsatisfactory only.

Restriction: Graduate students only.

DRAMA 225. Seminar on Theatre Pedagogy. 4 Units.

A seminar on the major teaching systems in the dramatic arts with particular attention to professional arts training. Required prior to applying for Teaching Assistantships in studio areas.

Restriction: Drama graduate students only.

DRAMA 227. Communication Skills for Graduate Students. 2.0 Units.

Teaches basic public speaking techniques to graduate students, aids students in presenting persuasively for audiences large and small.

Grading Option: Satisfactory/unsatisfactory only.

DRAMA 240. Graduate Projects . 1-4 Units.

Various projects depending on student's concentration (acting, design, musical theatre, directing).

Repeatability: May be repeated for credit unlimited times.

Restriction: Graduate students only. Drama Majors only. Drama and Theatre Majors only.

DRAMA 241. Singing Pedagogy . 2 Units.

Learning how to teach voice lessons and coach musical theatre singing. Experiences include both private voice lessons and observing the lessons given to the B.F.A./Music Theatre students.

Repeatability: May be taken for credit 3 times.

Restriction: Graduate Music Direction students only.

DRAMA 242. Conducting . 2 Units.

Private conducting instruction to develop freedom of movement/expression, baton technique, ear training, and tempo memory for both rehearsal and performance situations in musical theatre.

Repeatability: May be taken for credit 9 times.

Restriction: Graduate Music Directors only.

DRAMA 243. Script and Score . 4 Units.

A form and analysis seminar discussing the libretto and score of landmark musicals.

Restriction: Graduate students only. Music Majors only.

Concurrent with DRAMA 176.

DRAMA 244. Dramaturgy: Theory and Methods. 4 Units.

Examines the practice, place, and theory of dramaturgy. Explores plays in terms of how they work: dramatic form and structure, historical context, and more. Study includes dramaturgy as a theatrical practice.

Restriction: Graduate students only. Drama Majors only. Drama and Theatre Majors only.

DRAMA 246A. Musical Scene Study I. 4 Units.

Musically directing scenes from musicals of various time periods. Features works from the late 19th and early 20th centuries, including songwriters Gilbert and Sullivan, Irving Berlin, George Gershwin, Rodgers and Hart, and Cole Porter.

Repeatability: May be taken for credit 3 times.

Restriction: Graduate Music Director students only.

DRAMA 246B. Musical Scene Study II. 4 Units.

Musically directing scenes from musicals of various time periods. Features works from the middle of the 20th century including songwriters Rodgers and Hammerstein, Lerner and Loewe, Julie Styne, Kander and Ebb, and Jerry Herman.

Repeatability: May be taken for credit 3 times.

Restriction: Graduate Music Directors only.

DRAMA 246C. Musical Scene Study III. 4 Units.

Musically directing scenes from musicals of various time periods. Features works from the late 20th and early 21st centuries including songwriters Stephen Sondheim, Andrew Lloyd Webber, Stephen Schwartz, Flaherty and Ahrens, and Jeanine Tesori.

Repeatability: May be taken for credit 3 times.

Restriction: Graduate Music Directors only.

DRAMA 247. Musicals Abridged . 4 Units.

Musically directing abridged versions of musicals from various time periods and genres.

Repeatability: May be taken for credit 3 times.

Restriction: Graduate Music Directors only.

DRAMA 248A. History of American Music Theatre. 4 Units.

A survey of the influential artists who produce, write, direct, and perform on America's musical stages. Surveys 1700s-1940s.

Restriction: Graduate students only.

Concurrent with DRAMA 148A.

DRAMA 248B. History of American Musical Theatre. 4 Units.

A survey of the influential artists who produce, write, direct and perform on America's musical stages. Surveys 1940s-1970s.

Restriction: Graduate students only.

Concurrent with DRAMA 148B.

DRAMA 248C. History of American Musical Theatre. 4 Units.

A survey of the influential artists who produce, write, direct and perform on America's musical stages. Surveys 1970s to present day.

Concurrent with DRAMA 148C.

DRAMA 249. Graduate Music Direction. 4 Units.

Various musical direction activities including the vocal direction, accompanying, and conducting of musical theatre performances.

Repeatability: May be taken for credit 9 times.

Restriction: Graduate students only. Music Majors only.

DRAMA 251A. Foundations of Theatre. 4 Units.

Seeks to create greater understanding in the roots and theories of theatrical models, aesthetics, action vs. reaction of differing thoughts in theatrical doctrine, and art, architecture, music, and fashion that contributed to the style and practice of theatre.

Restriction: Drama graduate students only.

DRAMA 251B. Foundations of Theatre. 4 Units.

Seeks to create greater understanding in the roots and theories of theatrical models, aesthetics, action vs. reaction of differing thoughts in theatrical doctrine, and art, architecture, music, and fashion that contributed to the style and practice of theatre.

Restriction: Drama graduate students only.

DRAMA 251C. Foundations of Theatre. 4 Units.

Seeks to create greater understanding in the roots and theories of theatrical models, aesthetics, action vs. reaction of differing thoughts in theatrical doctrine, and art, architecture, music, and fashion that contributed to the style and practice of theatre.

Restriction: Drama graduate students only.

DRAMA 254. Graduate Stage Management. 4 Units.

Studio exercises and projects in stage management.

Repeatability: May be repeated for credit unlimited times.

Restriction: Drama Majors only.

DRAMA 255. Graduate Design Seminar. 4 Units.

Projects, lectures, and critical discussion in costume, scenery, lighting, and sound design.

Restriction: Drama Majors only.

DRAMA 256. Survival and Professional Practice in Design. 4 Units.

Provides an in-depth examination of business skills needed to survive as a theatrical designer. Required 'Bridge' course in the Design MFA programs, relevant to all disciplines.

Restriction: Drama graduate students only.

DRAMA 257A. Costume Thesis Project. 4 Units.

Development of thesis project with focus on organization, research, timeline, and execution.

Prerequisite: DRAMA 240

Restriction: Drama graduate students only.

DRAMA 257B. Scenic Thesis Project. 4 Units.

Development of thesis project with focus on organization, research, timeline, and execution.

DRAMA 257E. Thesis Writing Project-Stage Management. 4 Units.

Development of thesis topic with focus on organization, research, timeline, and execution.

Prerequisite: 12 units of DRAMA 254.

Grading Option: Satisfactory/unsatisfactory only.

Restriction: Drama graduate students only.

DRAMA 258. Drawing for Designers. 2 Units.

A multi-skill level course in drawing technique focusing on skills essential to stage designers including line, proportion, perspective and creating dynamic compositions. Focus will primarily be in figure drawing but may include still-life, landscape, and architectural drawings. Materials fee.

Grading Option: Satisfactory/unsatisfactory only.

Repeatability: May be taken for credit 9 times.

DRAMA 259. Theatre Colloquium. 1 Unit.

Exposes students to a wider range of theatrical practitioners, theories, and topics through guest lecturers, special projects, and cross-disciplinary dialogue.

Repeatability: May be repeated for credit unlimited times.

Restriction: Graduate students only. Drama Majors only. Drama and Theatre Majors only.

DRAMA 260A. Digital Costume Rendering. 4 Units.

A studio course in costume rendering for the theatre using computer image manipulation. Instruction in compositing and painting techniques and performance design conventions.

DRAMA 260B. Digital Textile Design and Printing. 4 Units.

A studio course in textile design using digital printing and embossing techniques. Instruction in state-of-the-art software and output manipulation for artistic expression.

DRAMA 261. Digital Design: Drawing/Painting/Rendering. 4 Units.

A studio course in scenic or costume rendering for the theatre using the computer for drawing/painting through the use of the digital pen/tablet.

Repeatability: May be taken for credit 2 times.

Restriction: Graduate students only. Drama Majors only. Drama and Theatre Majors only.

DRAMA 262. Digital Design: 2D/3D Modeling. 4 Units.

A studio course in CAD's 2D drafting and 3D modeling capabilities for theatrical design. Instruction in state-of-the-art software for 2D and 3D object creation and theatrical presentation conventions.

Restriction: Graduate students only. Drama Majors only. Drama and Theatre Majors only.

DRAMA 263. Digital Design: 3D Rendering. 4 Units.

A studio course in theatrical design through 3d modeling on computer and use of state-of-the-art rendering software. Instruction emphasizes collaborative design process through the use of scenic designer/lighting designer teams for all projects.

Prerequisite: DRAMA 262

Restriction: Graduate students only. Drama and Theatre Majors only. Drama Majors only.

DRAMA 264. Lighting Graphics. 4 Units.

A studio course in the various graphic methods employed by lighting designers in the theatre. Projects include manual and CAD techniques for Light Plot and Paperwork creation.

Prerequisite: DRAMA 262

Restriction: Graduate students only. Drama Majors only. Drama and Theatre Majors only.

DRAMA 265. Digital Design: 2D CAD. 4 Units.

A studio course in theatrical design and architectural lighting design on the computer. Instruction in state-of-the-art software for 2D object creation. Theatrical and architectural standards implemented in performance design.

Prerequisite: DRAMA 262

Restriction: Graduate students only. Drama Majors only. Drama and Theatre Majors only.

DRAMA 266. Digital Design: Digital Audio Systems. 4 Units.

Comprehensive tutorial on digital audio including hard disk recording, editing, data compression, and ethernet audio distribution. Focus is on recording, editing, and delivery of audio as used by the sound designer in the digital domain.

Restriction: Drama graduate students only.

DRAMA 267. Digital Design: Creating Sounds from Scratch. 4 Units.

The process of analyzing sounds for their core timbral components and using that data to create new sounds - from realistic to fantastic - by means of digital manipulation.

Prerequisite: DRAMA 266

Restriction: Drama Majors only.

DRAMA 271. Conceptual Sound Design. 4 Units.

An intensive, project-based seminar for exploring relationships between sound and sight. Synesthesia, creative intent vs. audience perception, and sound/movement are typical of the many topics to be explored. A series of creative projects are assigned and critiqued in peer review.

Prerequisite: DRAMA 266

Restriction: Drama Majors only.

DRAMA 272. Musical Theatre Sound/Concert Sound. 4 Units.

A concept-to-opening study of the process of designing sound systems for musicals and live/touring sound. Special attention given to the paperwork and documentation required to package, build, and mix these shows.

Restriction: Drama Majors only.

DRAMA 277. Critical Listening. 4 Units.

Exploration of the many variables that affect (and effect) the audio chain. Perceiving and understanding these parameters unlocks the art of controlling sound and stylizing cues. Also includes the process of equalizing/aligning sound systems and the art of audio mastering.

Prerequisite: DRAMA 266

Restriction: Drama Majors only.

DRAMA 279. Advanced Sound Design. 4 Units.

An in-depth investigation into sound design for the theatre. Special emphasis is placed on text analysis, design conception, content creation, content delivery, and design organization. Class projects include creating paper designs and paperwork for different texts.

DRAMA 280A. Techniques in Costume Design. 4 Units.

Student exercises in the techniques and implementation of costume design.

Repeatability: Unlimited as topics vary.

Restriction: Drama Majors only.

DRAMA 280B. Techniques in Scenery Design. 4 Units.

Student exercises in the techniques and implementation of scenic design.

Repeatability: Unlimited as topics vary.

Restriction: Drama Majors only.

DRAMA 280C. Techniques in Lighting Design. 4 Units.

Student exercises in the techniques and implementation of lighting design.

Repeatability: Unlimited as topics vary.

Restriction: Drama Majors only.

DRAMA 280D. Techniques in Sound Design. 4 Units.

Student exercises in the techniques and implementation of sound design.

Repeatability: Unlimited as topics vary.

Restriction: Drama Majors only.

DRAMA 282. Stage Electronics/Introduction to Show Control. 4 Units.

Using computers and dedicated hardware to cue, control or automate sound, scenery, and lighting for live performance and themed entertainment applications.

Restriction: Graduate students only. Drama Majors only. Drama and Theatre Majors only.

DRAMA 290. Dramatic Literature and Theatre History Prior to 1900. 4 Units.

Studies in selected areas of dramatic literature and theatre history prior to 1900. Topics addressed vary each quarter.

Repeatability: Unlimited as topics vary.

DRAMA 291. Dramatic Literature and Theatre History, 1900 to Present. 4 Units.

Studies in selected areas of dramatic literature and theatre history, 1900 to present. Topics addressed vary each quarter.

Repeatability: Unlimited as topics vary.

DRAMA 292. Cultural and Critical Theory. 4 Units.

Studies in selected areas of cultural and critical theory. Topics addressed vary each quarter.

Repeatability: Unlimited as topics vary.

DRAMA 293. Directed Studies. 4-12 Units.

Directed study with Drama faculty.

Grading Option: Satisfactory/unsatisfactory only.

Repeatability: Unlimited as topics vary.

DRAMA 294. Dissertation Research. 4-12 Units.

Dissertation research with Drama faculty.

Grading Option: Satisfactory/unsatisfactory only.

Repeatability: May be repeated for credit unlimited times.

DRAMA 295. Professional Internship. 1-12 Units.

An arranged internship at the South Coast Repertory Theatre, or other equity theatre company, for qualifying M.F.A. students. A stipend and equity points are provided by the theatre company.

Repeatability: May be repeated for credit unlimited times.

Restriction: Drama graduate students only.

DRAMA 297. Dramaturgy Practicum. 4 Units.

Requires doctoral students to identify two plays from the Drama Department's season to work as dramaturges. Students write a Dramaturgy Booklet recording their research and interactions with director, actors, and the design team. Students will work with doctoral faculty.

Restriction: Graduate students only. Drama and Theatre Majors only.

DRAMA 399. University Teaching. 4 Units.

Limited to Teaching Assistants.

Grading Option: Satisfactory/unsatisfactory only.

Restriction: Graduate students only.

Music Courses

MUSIC 3. Introduction to Music. 4 Units.

Introduction to musical concepts and active listening skills. Students develop musical understanding through critical readings, selected repertoire, fundamental concepts related to rhythm, pitch, and genre. Students apply those concepts to music from a wide range of historical and cultural origins.

(IV)

MUSIC 4. Introduction to Opera. 4 Units.

Introduces students with no musical background to the dramatic and performance conventions of opera, and suggests ways of developing a critical stance vis-a-vis the social, political, gender-related and moral conflicts that are presented by composers and librettists.

(IV)

MUSIC 5. Popular Music in the United States. 4 Units.

Examines the cultural, social, political, and economic dimensions of popular music the United States over the last century and a half, with an emphasis on matters related to class, race, ethnicity, and gender.

(IV)

MUSIC 8. The Beatles and the Sixties. 4 Units.

Through a study of the music of the Beatles, students are introduced to selected broader historical and cultural themes (e.g., race and music, gender and music, music and the counterculture) while developing an understanding of the basic elements of music.

(IV)

MUSIC 9. Rock: The Early Years. 4 Units.

Surveys the social and cultural fabric of the post-World War II United States (from the late 1940s through the early 1970s) as seen through the prism of music - rock and roll music.

(IV)

MUSIC 10. Piano for Majors. 1 Unit.

For Music majors with little or no piano experience. Provides the necessary background for realizing keyboard exercises required in the theory and harmony courses, and develops skills to play and sight-read simple music from different periods.

Repeatability: May be taken for credit 3 times.

Restriction: Music Majors only. Music - Performance Majors only.

MUSIC 15A. Musicianship I. 2 Units.

Interval and chord quality identification, melodic and harmonic dictation, tonal and chromatic sight-singing, and rhythmic reading and dictation.

Corequisite: MUSIC 16A

Restriction: Music Majors only. Music - Performance Majors only.

MUSIC 15B. Musicianship II. 2 Units.

Interval and chord quality identification, melodic and harmonic dictation, tonal and chromatic sight-singing, and rhythmic reading and dictation.

Corequisite: MUSIC 16B

Prerequisite: MUSIC 15A and MUSIC 16A. MUSIC 15A with a grade of C- or better. MUSIC 16A with a grade of C- or better

Restriction: Music Majors only. Music - Performance Majors only.

MUSIC 15C. Musicianship III. 2 Units.

Interval and chord quality identification, melodic and harmonic dictation, tonal and chromatic sight-singing, and rhythmic reading and dictation.

Corequisite: MUSIC 16C

Prerequisite: MUSIC 15B and MUSIC 16B. MUSIC 15B with a grade of C- or better. MUSIC 16B with a grade of C- or better

Restriction: Music Majors only. Music - Performance Majors only.

MUSIC 16A. Music Theory. 4 Units.

Review of music fundamentals. Triad and seventh chords, musical texture, chord spacing, embellishing tones, and introduction to diatonic harmony. Part-writing and model composition with tonic, dominant seventh, and subdominant harmonies.

Corequisite: MUSIC 15A

Restriction: Music Majors only. Music - Performance Majors only.

MUSIC 16B. Music Theory. 4 Units.

Introduction to phrase structure. Part-writing and harmonization with predominants, linear dominants, 6/4 embellishing chords, leading-tone and other diatonic seventh chords. Advanced meters and rhythmic-metric dissonance. Diatonic sequence. Introduction to tonicization and modulation through motion to V and III.

Corequisite: MUSIC 15B

Prerequisite: MUSIC 15A and MUSIC 16A. MUSIC 15A with a grade of C- or better. MUSIC 16A with a grade of C- or better

Restriction: Music Majors only. Music - Performance Majors only.

MUSIC 16C. Music Theory. 4 Units.

Tonicization and modulation to closely related keys. Simple binary and ternary forms. Voice-leading reductions and simple forms. Diatonic sequence with seventh chords. Introduction to chromatic harmony I: modal exchange and mixture chords, the Neapolitan and augmented sixth chords.

Corequisite: MUSIC 15C

Prerequisite: MUSIC 15B and MUSIC 16B. MUSIC 15B with a grade of C- or better. MUSIC 16B with a grade of C- or better

Restriction: Music Majors only. Music - Performance Majors only.

MUSIC 16D. Theory/Musicianship. 4 Units.

Extended homophonic and contrapuntal formal designs (continuous variations, rondo form, sonata form, invention, fugue). Embellishing chromatic chords, dominant prolongation, modulations to foreign keys, extended harmonies, chromatic sequence, chromatic voice-leading and symmetrical divisions of the octave.

Prerequisite: MUSIC 15C and MUSIC 16C. MUSIC 15C with a grade of C- or better. MUSIC 16C with a grade of C- or better

Restriction: Music Majors only. Music - Performance Majors only.

MUSIC 21A. Keyboard Skills. 1 Unit.

Designed to develop the foundational skills of sight-reading, harmonization, transposition, improvisation, figured bass realization, and score reading.

Repeatability: May be taken for credit 6 times.

Restriction: Lower-division students only. Music Majors only. Music - Performance Majors only.

MUSIC 21B. Keyboard Skills. 1 Unit.

Designed to develop the foundational skills of sight-reading, harmonization, transposition, improvisation, figured bass realization, and score reading.

Repeatability: May be taken for credit 6 times.

Restriction: Lower-division students only. Music Majors only. Music - Performance Majors only.

MUSIC 21C. Keyboard Skills. 1 Unit.

Designed to develop the foundational skills of sight-reading, harmonization, transposition, improvisation, figured bass realization, and score reading.

Repeatability: May be taken for credit 6 times.

Restriction: Lower-division students only. Music Majors only. Music - Performance Majors only.

MUSIC 25. Music Fundamentals. 4 Units.

Basic concepts and materials. Major and minor scales, intervals between pitches, key signatures, elements of rhythm, diatonic chords in root position and inversion. Simple and compound meters. Formerly Music 25A.

MUSIC 40B. History of European Music: From the Renaissance through the Baroque. 4 Units.

An introduction to the analysis of musical styles and forms, to the sources for constructing music history and reconstructing historical music, and to J.S. Bach.

Prerequisite: MUSIC 16C. MUSIC 16C with a grade of C- or better

Restriction: Music Majors have first consideration for enrollment. Music - Performance Majors have first consideration for enrollment.

(N/A).

MUSIC 40C. History of European Music: Hasse to Mahler. 4 Units.

An introduction to the analysis of musical styles and forms, and to the sources for constructing music history and reconstructing historical music, to Richard Wagner.

Prerequisite: MUSIC 40B. MUSIC 40B with a grade of D or better. Recommended: MUSIC 16D

Restriction: Music Majors have first consideration for enrollment. Music - Performance Majors have first consideration for enrollment.

(IV and VIII).

MUSIC 40D. 20th Century Music. 4 Units.

Survey of principal composers, movements, and compositional techniques of Western art music of the modern era.

Prerequisite: MUSIC 16C. MUSIC 16C with a grade of C- or better

Restriction: Music Majors have first consideration for enrollment. Music - Performance Majors have first consideration for enrollment.

(IV and VIII).

MUSIC 41. Major Composer. 4 Units.

Study of the works of an important composer with emphasis on their significance in historical and social contexts. Composers selected represent a wide variety of historical periods, nationalities, and stylistic orientations.

Repeatability: May be taken for credit 2 times as topics vary.

(IV)

MUSIC 42. Music and Gender. 4 Units.

Explores various intersections between music and gender. Examines ways in which gender and sexuality have played a vital role in the creation, dissemination, and consumption of music ranging from medieval Christian mysticism to contemporary hip-hop artists.

(IV, VIII)

MUSIC 44. Classical Music in Society. 4 Units.

Examines some ways in which classical music has played an integral role in aspects of society. Studies pieces from different cultural, political, and historical contexts in order to understand how musical meaning is created and interpreted.

(IV, VIII)

MUSIC 45. History of Film Music. 4 Units.

Course provides an overview of film music history. Special emphasis will be placed on developing an analytic vocabulary for musical elements and cultivating an understanding of how music can function within a film.

(IV)

MUSIC 48. Introductory Topics in Music and Culture. 4 Units.

Examines music and musical practices in different historical periods, societies, and cultural settings.

Repeatability: Unlimited as topics vary.

(IV)

MUSIC 49A. Asian in Western Music. 4 Units.

Traces and critiques western musical representations of Far East culture and figures, reviewing the reception and significance of these works by present-day Asian consumers of western culture.

Prerequisite: Satisfactory completion of the lower-division writing requirement recommended.

(VIII)

MUSIC 51. Music Technology and Computers. 4 Units.

A study of the influence of technology on the musical culture and aesthetics from the 20th century to the present, with particular emphasis on the role of the computer. Work includes lectures, readings, listenings, discussions, demonstrations, writing, and experimentation.

(IV)

MUSIC 65. Piano for Music Majors. 4 Units.

Private weekly lessons. Materials fee.

Repeatability: May be taken for credit 6 times as topics vary.

Restriction: Music Majors only.

MUSIC 66. Strings for Music Majors. 4 Units.

Private weekly lessons. Materials fee.

Repeatability: May be taken for credit 6 times as topics vary.

Restriction: Music Majors only.

MUSIC 67. Winds for Music Majors. 4 Units.

Private weekly lessons. Materials fee.

Repeatability: May be taken for credit 6 times as topics vary.

Restriction: Music Majors only.

MUSIC 68. Voice for Music Majors. 4 Units.

Private weekly lessons. Materials fee.

Repeatability: May be taken for credit 6 times.

Restriction: Music Majors only.

MUSIC 69. Percussion for Music Majors. 4 Units.

Private weekly lessons. Materials fee.

Repeatability: May be taken for credit 6 times as topics vary.

Restriction: Music Majors only.

MUSIC 70. Guitar, Lute, and Other Plucked Instruments for Music Majors. 4 Units.

Private weekly lessons. Materials fee.

Repeatability: May be taken for credit 6 times.

Restriction: Music Majors only.

MUSIC 78. History of Jazz. 4 Units.

Development of jazz from African and African American folk origins through blues, early jazz, swing, bebop, "cool" jazz, fusion, free jazz, and contemporary trends.

Overlaps with MUSIC 78A, MUSIC 78B.

(IV, VII)**MUSIC H80. Experiments in Music. 4 Units.**

Scientists explain the cognition of music using experimental methodology; artists expand the domain of music by trying previously unknown ways of making it. These two types of experiment deepen our understanding of music, from both scientific and artistic vantage points.

Restriction: Campuswide Honors Program students only.

(IV)**MUSIC 82A. MAHUR-Pish Radif: Introduction to Classical Persian Music. 4 Units.**

Survey of art music in Iran and basic structures of classical Persian music, with emphasis on MAHUR modal system and different instruments of classical Persian music. No musical experience required, but interest in vocal music is strongly recommended.

Repeatability: May be repeated for credit unlimited times.

MUSIC 82B. HOMAYUN-Pish Radif: Introduction to Classical Persian Music. 4 Units.

Survey of art music in Iran and basic structures of classical Persian music, with emphasis on HOMAYUN modal system and famous musicians and performers of classical Persian music. No musical experience required, but interest in vocal music is strongly recommended.

Repeatability: May be repeated for credit unlimited times.

MUSIC 82C. SHUR-Pish Radif: Introduction to Classical Persian Music. 4 Units.

Survey of art music in Iran and basic structures of classical Persian music, with emphasis on the SHUR modal system and different poetic rhythms in classical Persian music. No musical experience required, but interest in vocal music is strongly recommended.

Repeatability: May be repeated for credit unlimited times.

MUSIC 122A. Piano Literature. 2 Units.

Survey of stringed keyboard literature from the English Virginalists through twentieth-century composers. Historical, formal, and stylistic considerations of music presented. Performances by class participants and occasional outside guests.

Prerequisite: MUSIC 16A and MUSIC 16B and MUSIC 16C

Restriction: Upper-division students only. Music Majors only. Music - Performance Majors only.

MUSIC 122B. Piano Literature. 2 Units.

Survey of stringed keyboard literature from the English Virginalists through twentieth-century composers. Historical, formal, and stylistic considerations of music presented. Performances by class participants and occasional outside guests.

Prerequisite: MUSIC 16A and MUSIC 16B and MUSIC 16C

Restriction: Upper-division students only. Music Majors only. Music - Performance Majors only.

MUSIC 122C. Piano Literature. 2 Units.

Survey of stringed keyboard literature from the English Virginalists through twentieth-century composers. Historical, formal, and stylistic considerations of music presented. Performances by class participants and occasional outside guests.

Prerequisite: MUSIC 16A and MUSIC 16B and MUSIC 16C

Restriction: Upper-division students only. Music Majors only. Music - Performance Majors only.

MUSIC 126. Piano Pedagogy. 2 Units.

The materials and methods of piano instruction are examined and evaluated.

Restriction: Upper-division students only. Music Majors only. Music - Performance Majors only.

MUSIC 131. Post-Tonal Theory. 4 Units.

Significant harmonic, rhythmic, and structural practices since 1900. Analysis and written work exploring free atonality and serialism; neo-tonal practices such as use of extended tertian harmonies, modalism, pandiatonicism, and non-tertian harmonies; structural principles such as aleatory, metric modulation and minimalism.

Prerequisite: MUSIC 16D

Restriction: Music Majors only. Music - Performance Majors only.

MUSIC 132. Jazz Theory. 4 Units.

Study of jazz harmony and melody construction in improvisation. Covered topics include terminology, chord symbols, notation, voicings, and scales as commonly used in jazz and popular music. Issues regarding tonality and ramifications of the blue scale are also examined.

Prerequisite: MUSIC 16D

Restriction: Music Majors only. Music - Performance Majors only.

MUSIC 136. Instrumentation. 4 Units.

Ranges and capabilities of modern orchestral instruments. Exercise in writing for various combinations of wind, string, and percussion instruments and for full orchestra.

Prerequisite: MUSIC 16C

Restriction: Music Majors only. Music - Performance Majors only.

MUSIC 140. Topics in Medieval Music. 4 Units.

Topics in medieval music.

Prerequisite: MUSIC 40B. MUSIC 40B with a grade of D or better. Satisfactory completion of the Lower-Division Writing requirement.

Repeatability: May be taken for credit 2 times as topics vary.

Restriction: Music Majors only. Music - Performance Majors only.

MUSIC 141. Topics in Renaissance Music. 4 Units.

Topics in renaissance music.

Prerequisite: MUSIC 40B. MUSIC 40B with a grade of D or better. Satisfactory completion of the Lower-Division Writing requirement.

Repeatability: May be taken for credit 2 times as topics vary.

Restriction: Music Majors only. Music - Performance Majors only.

MUSIC 142. Topics in Baroque Music. 4 Units.

Topics in Baroque music.

Prerequisite: MUSIC 40B. MUSIC 40B with a grade of D or better. Satisfactory completion of the Lower-Division Writing requirement.

Repeatability: May be taken for credit 2 times as topics vary.

Restriction: Music Majors only. Music - Performance Majors only.

MUSIC 142W. Topics in Baroque Music . 4 Units.

Topics in Baroque music.

Prerequisite: MUSIC 40B. MUSIC 40B with a grade of D or better. Satisfactory completion of the Lower-Division Writing requirement.

Repeatability: May be taken for credit 2 times as topics vary.

Restriction: Music Majors only. Music - Performance Majors only.

(Ib)

MUSIC 143. Topics in Classical Music. 4 Units.

Topics in Classical music.

Prerequisite: MUSIC 40C. MUSIC 40C with a grade of D or better. Satisfactory completion of the Lower-Division Writing requirement.

Repeatability: May be taken for credit 2 times as topics vary.

Restriction: Music Majors only. Music - Performance Majors only.

MUSIC 143W. Topics in Classical Music. 4 Units.

Topics in Classical music.

Prerequisite: MUSIC 40C. MUSIC 40C with a grade of D or better. Satisfactory completion of the Lower-Division Writing requirement.

Repeatability: May be taken for credit 2 times as topics vary.

Restriction: Music Majors only. Music - Performance Majors only.

(Ib)

MUSIC 144. Topics in Romantic Music. 4 Units.

Topics in Romantic music.

Prerequisite: MUSIC 40C. MUSIC 40C with a grade of D or better. Satisfactory completion of the Lower-Division Writing requirement.

Repeatability: May be taken for credit 2 times as topics vary.

Restriction: Music Majors only. Music - Performance Majors only.

MUSIC 144W. Topics in Romantic Music. 4 Units.

Topics in Romantic music.

Prerequisite: MUSIC 40C. MUSIC 40C with a grade of D or better. Satisfactory completion of the Lower-Division Writing requirement.

Repeatability: May be taken for credit 2 times as topics vary.

Restriction: Music Majors only. Music - Performance Majors only.

(Ib)

MUSIC 145. Topics in 20th Century Music. 4 Units.

Topics in 20th century music.

Prerequisite: MUSIC 40D. MUSIC 40D with a grade of D or better. Satisfactory completion of the Lower-Division Writing requirement.

Repeatability: May be taken for credit 2 times as topics vary.

Restriction: Music Majors only. Music - Performance Majors only.

MUSIC 145W. Topics in 20th Century Music. 4 Units.

Topics in 20th century music.

Prerequisite: MUSIC 40D. MUSIC 40D with a grade of D or better. Satisfactory completion of the Lower-Division Writing requirement.

Repeatability: May be taken for credit 2 times as topics vary.

Restriction: Upper-division students only. Music Majors only. Music - Performance Majors only.

(Ib)**MUSIC 146. Studies in Jazz Music. 4 Units.**

Topics in Jazz Music.

Repeatability: May be taken for credit 2 times as topics vary.

Restriction: Music Majors only. Music - Performance Majors only.

MUSIC 147. Studies in Music Technology. 4 Units.

Specialized topics in electronic music, computer-aided music, and other aspects of music technology.

Repeatability: May be taken for credit 2 times as topics vary.

MUSIC 148. Studies in Ethnomusicology. 4 Units.

Topics in Ethnomusicology.

Repeatability: May be taken for credit 2 times.

Restriction: Music Majors only. Music - Performance Majors only.

MUSIC 149. Studies in Music History. 4 Units.

Specialized topics in musical genres; culture and social issues; performance practices; and interrelated arts.

Prerequisite: MUSIC 40B and MUSIC 40C and MUSIC 40D. Satisfactory completion of the lower-division writing requirement.

Repeatability: May be taken for credit 3 times as topics vary.

Restriction: Music Majors only. Music - Performance Majors only.

MUSIC 150. Composition. 4 Units.

Exercises and projects for diverse instrumental-vocal combinations; contemporary techniques and problems. Participation in the improvisation ensemble and working with electronic media.

Prerequisite: MUSIC 16C

Repeatability: May be repeated for credit unlimited times.

Restriction: Music Majors only. Music - Performance Majors only.

MUSIC 151. Computer Music Composition. 4 Units.

Exercises in the composition of music uniquely possible by computer, including digital signal processing, computer control of synthesizers and processors, and algorithmic composition. Demonstrations and musical analyses in class; considerable studio work outside class.

Prerequisite: MUSIC 51

MUSIC 152. Interactive Arts Programming. 4 Units.

Study of artistic issues and programming techniques involved in the development of interactive computer art and music. Theoretical background, basic tenets of programming, and practical exercises in programming interactive computer multimedia art.

Prerequisite: MUSIC 51 or ART 65A or DANCE 163

MUSIC 155. Analysis. 4 Units.

Methods of formal analysis applicable to all Western musical styles: additive, continuous, transformational, and hierarchic forms; rhythm, texture, and sonority as form and process.

Prerequisite: MUSIC 16D

Restriction: Music Majors only. Music - Performance Majors only.

MUSIC 156A. Song Literature. 2 Units.

A survey of song literature. Designed as an overview of the song repertoire, German Lieder.

Restriction: Music Majors only. Music - Performance Majors only.

MUSIC 156B. Song Literature. 2 Units.

A survey of song literature. Designed as an overview of the song repertoire, French mélodie.

Restriction: Music Majors only. Music - Performance Majors only.

MUSIC 158A. Diction. 2 Units.

In-depth study of the International Phonetic Alphabet (IPA), including its transcription and pronunciation, and its application for singers. Introduction to IPA and Italian Diction.

Restriction: Music Majors only. Music - Performance Majors only.

MUSIC 158B. Diction. 2 Units.

In-depth study of the International Phonetic Alphabet (IPA), including its transcription and pronunciation, and its application for singers. German Diction.

Prerequisite: MUSIC 158A

Restriction: Music Majors only. Music - Performance Majors only.

MUSIC 158C. Diction. 2 Units.

In-depth study of the International Phonetic Alphabet (IPA), including its transcription and pronunciation, and its application for singers. French Diction.

Prerequisite: MUSIC 158A and MUSIC 158B

Restriction: Music Majors only. Music - Performance Majors only.

MUSIC 159. Vocal Pedagogy. 2 Units.

Survey about the physical structure of the singing mechanism, science, and philosophy of studio instruction.

Restriction: Music - Performance Majors only.

MUSIC 160. University Orchestra. 2 Units.

Study and performance of standard orchestral repertory and works by contemporary composers. Membership is open to all qualified students by audition only.

Prerequisite: Audition required.

Repeatability: May be repeated for credit unlimited times.

MUSIC 161. Wind Ensemble. 2 Units.

Study and performance of works written for varying combinations of wind and percussion instruments. Membership is open to all qualified students by audition only.

Prerequisite: Audition required.

Repeatability: May be repeated for credit unlimited times.

MUSIC 162. University Chorus. 2 Units.

Make-up of the ensembles varies and may include University Chorus, Chamber Choir, Madrigal Singers, Women's Chorus, and Reading Choir. Membership is open to all qualified students by audition only.

Corequisite: MUSIC 162L

Prerequisite: Audition required.

Repeatability: May be repeated for credit unlimited times.

MUSIC 162L. Basic Voice Lab. 1 Unit.

Vocal technique and musicianship for selected singers in UCI's choral organizations.

Corequisite: MUSIC 162

Repeatability: May be repeated for credit unlimited times.

Restriction: No Music Majors.

MUSIC 162P. University Chorus: Accompanying. 2 Units.

Keyboard accompanying for one of the UCI choral organizations, with individual coaching in sight reading, score reading, and other accompanying skills.

Repeatability: May be taken for credit 12 times.

MUSIC 164. Opera Workshop. 2-4 Units.

Preparation and performance of operatic repertoire, including arias, scenes, and fully staged operas, and/or stage training and role analysis.

Repeatability: May be repeated for credit unlimited times.

Restriction: Music Majors only. Music - Performance Majors only.

MUSIC 164P. Opera Workshop: Accompanying. 2-4 Units.

Training in techniques and operatic repertoire for keyboard players.

Repeatability: May be repeated for credit unlimited times.

MUSIC 165. Piano for Music Performance Majors. 4 Units.

Private weekly lessons. Materials fee.

Repeatability: May be taken for credit 6 times.

Restriction: Music - Performance Majors only.

MUSIC 166. Strings for Music Performance Majors. 4 Units.

Private weekly lessons. Materials fee.

Repeatability: May be taken for credit 6 times.

Restriction: Music - Performance Majors only.

MUSIC 166P. String Accompaniment. 2 Units.

Chamber ensemble experience with the solo string repertoire for keyboard, participation in the weekly string master class, performance in public recitals.

Repeatability: May be taken for credit 3 times.

MUSIC 167. Winds for Music Performance Majors. 4 Units.

Private weekly lessons. Materials fee.

Repeatability: May be taken for credit 6 times.

Restriction: Music - Performance Majors only.

MUSIC 168. Voice for Music Performance Majors. 4 Units.

Private weekly lessons. Materials fee.

Repeatability: May be taken for credit 6 times.

Restriction: Music - Performance Majors only.

MUSIC 169. Percussion for Music Performance Majors. 4 Units.

Private weekly lessons. Materials fee.

Repeatability: May be taken for credit 6 times.

Restriction: Music - Performance Majors only.

MUSIC 170. Guitar, Lute, and Other Plucked Instruments for Music Performance Majors. 4 Units.

Private weekly lessons and a weekly master class/workshop for the discussion of solo repertory and performance practice, including special topics such as historical notational systems, traditional American guitar styles, and demonstrations of period plucked instruments. Materials fee.

Repeatability: May be taken for credit 6 times.

Restriction: Music - Performance Majors only.

MUSIC 171. Chamber Singers. 2 Units.

A select ensemble specializing in vocal chamber music from all periods. Frequent performances on and off campus. Membership is open to all singers by audition.

Repeatability: May be repeated for credit unlimited times.

MUSIC 172. Men in Blaque. 2 Units.

Men's chamber choir studying and performing music in original SATB and TTBB voicing. Gregorian chant, Renaissance motets and masses, part-songs from the Romantic era by Schubert and Schumann, folksongs, spirituals, jazz and contemporary literature comprises majority of repertoire.

Repeatability: May be taken for credit 12 times.

MUSIC 176. Chamber Ensembles . 2 Units.

Make-up of the ensembles varies and may include various Classical ensembles, Latin Jazz Ensemble, Small Jazz Combos, Percussion Ensemble, and Guitar Ensemble. Membership is open to all qualified students by audition only.

Repeatability: May be repeated for credit unlimited times.

Restriction: Music Majors have first consideration for enrollment. Music - Performance Majors have first consideration for enrollment.

MUSIC 178. Jazz Orchestra. 2 Units.

Rehearsal and performance of literature written for large jazz ensemble with emphasis on methods and materials. Laboratory setting for new arrangers and/or composers of modern jazz pieces.

Repeatability: May be repeated for credit unlimited times.

MUSIC 180. Music Criticism . 4 Units.

Topics in Music Criticism.

Repeatability: Unlimited as topics vary.

Restriction: Music Majors only. Music - Performance Majors only.

MUSIC 180W. Music Criticism . 4 Units.

Topics in Music Criticism.

Prerequisite: Satisfactory completion of the Lower-Division Writing requirement.

Repeatability: Unlimited as topics vary.

Restriction: Music Majors only. Music - Performance Majors only.

(Ib)**MUSIC 181. Improvisation. 4 Units.**

Improvisation has been central to all music traditions. Course explores real-time music-making in a variety of non-notated contexts. Different improvisational styles are presented, including jazz, Asian improvisation, and experimental modern music. Emphasis on actual classroom performance.

Repeatability: May be repeated for credit unlimited times.

Restriction: Music Majors only. Music - Performance Majors only.

MUSIC 182. Advanced Jazz Combo. 2 Units.

Small-group jazz ensemble and improvisational workshop. Range of music covered encompasses the full traditional jazz from improvised ragtime up through the most current avant-garde musical techniques.

Repeatability: May be repeated for credit unlimited times.

MUSIC 183A. Jazz Composition. 4 Units.

Performance and lecture course for writing and performing original jazz compositions. Emphasis is placed on composing as a way to create new improvisational frameworks. Cyclical forms, modal compositions, blues-oriented compositions, ballad writing.

Prerequisite: MUSIC 78 and MUSIC 132

Restriction: Music Majors only. Music - Performance Majors only.

MUSIC 183B. Jazz Composition. 4 Units.

Performance and lecture course for writing and performing original jazz compositions. Emphasis is placed on composing as a way to create new improvisational frameworks. Non-functional harmony, contemporary forms, free-bop, and current trends.

Prerequisite: MUSIC 78 and MUSIC 132 and MUSIC 183A

Restriction: Music Majors only. Music - Performance Majors only.

MUSIC 183C. Jazz Composition. 4 Units.

Performance and lecture course for writing and performing original jazz compositions. Emphasis is placed on composing as a way to create new improvisational frameworks. Study of modern tonal-center compositions, intervallic compositions, and alternate rhythms.

Prerequisite: MUSIC 78 and MUSIC 132 and MUSIC 183A and MUSIC 183B

Restriction: Music Majors only. Music - Performance Majors only.

MUSIC 189. Accompanying for Plucked Strings: Continuo and Changes. 2 Units.

Students apply theory to their instruments as they learn the basics of pre-1800 continuo playing and post-1900 jazz charts. Includes discussions of appropriate repertory, treatment of harmonic progressions, and finer points of style and technique.

Prerequisite: MUSIC 16C

Repeatability: May be repeated for credit unlimited times.

Restriction: Music Majors only. Music - Performance Majors only.

MUSIC 191. Tutorial in Music. 1-4 Units.

Supplemental instruction related to student's area of study. Taken only when the materials studied lie outside regular departmental offerings, and when the student has no formal chance to pursue the subject.

Prerequisite: Undergraduate advisor approval required.

Repeatability: May be taken for credit 3 times.

MUSIC 193. Conducting. 4 Units.

Introduces students to the basic techniques employed in the practice of conducting and includes score study and development of leadership skills.

Prerequisite: MUSIC 16D and MUSIC 40B and MUSIC 40C

Restriction: Music Majors only. Music - Performance Majors only.

MUSIC 195A. Senior Thesis. 2 Units.

With consultation in regularly scheduled meetings, students identify and study relevant texts and materials and prepare a prospectus for an original thesis.

Prerequisite: Senior standing in the Honors Program in Music and Culture.

Grading Option: In Progress (Letter Grade with P/NP).

Restriction: Music Majors only. Music - Performance Majors only.

MUSIC 195B. Senior Thesis. 2 Units.

Students submit an outline and preliminary drafts of section of their thesis to the instructor, on a schedule supervised by the instructor. The final version will address the instructor's comments and criticisms.

Prerequisite: MUSIC 195A

Restriction: Music Majors only. Music - Performance Majors only.

MUSIC 197. Word and Music. 2 Units.

Performance class for advanced singers and pianists with emphasis on collaborative approach to vocal literature.

Repeatability: May be repeated for credit unlimited times.

Restriction: Music Majors only. Music - Performance Majors only.

MUSIC 199. Independent Study. 2-4 Units.

Student-devised research/composition project, with faculty guidance, resulting in a formal paper/project. Taken only when materials studied lie outside regular departmental offerings or when students have no formal chance to pursue the subject.

Prerequisite: Undergraduate or graduate advisor approval required.

Repeatability: May be taken for credit 3 times.

Restriction: Music Majors only. Music - Performance Majors only.

MUSIC 200. Bibliography and Research. 4 Units.

Required of all entering students. A systematic introduction to the bibliographical tools both in the general field of music and in the student's areas of specialization.

Repeatability: May be repeated for credit unlimited times.

Restriction: Graduate students only. Music Majors only.

MUSIC 201. Topics in Analysis . 4 Units.

Seminar focusing on different analytical methods, modal, tonal, and post-tonal, and their applications to repertoires drawn from various historical periods through to the present day.

Prerequisite: Placement into MUSIC 201.

Repeatability: Unlimited as topics vary.

Restriction: Graduate students only. Music Majors only.

MUSIC 203. Music Thesis . 4 Units.

Intensive work dedicated to researching and writing a Master's thesis under the supervision of a faculty advisor.

Prerequisite: MUSIC 200

Repeatability: May be repeated for credit unlimited times.

Restriction: Graduate students only. Music Majors only.

MUSIC 209. Seminar in Creative Practices. 4 Units.

Core first-year seminar required for graduate students in the Integrated Composition, Improvisation, and Technology emphasis of the M.A. and Ph.D. programs. Composition and presentation of original student works, lecture, and discussion.

Repeatability: May be taken for credit 3 times.

Restriction: Graduate students only. Music Majors only.

MUSIC 210. Choral Conducting . 4 Units.

Intensive private instruction and study of the various choral literatures.

Repeatability: May be taken for credit 6 times.

Restriction: Graduate students only. Music Majors only.

MUSIC 211. Performance . 4 Units.

Contents vary according to the student's major instrument. Intensive private instruction and study of the various literatures.

Repeatability: May be taken for credit 6 times.

Restriction: Graduate students only. Music Majors only.

MUSIC 212. Composition. 4 Units.

Intensive work in composition geared to each student's level of competence.

Repeatability: May be repeated for credit unlimited times.

Restriction: Graduate students only. Music Majors only.

MUSIC 213. Orchestral Conducting. 4 Units.

Intensive private instruction in instrumental conducting.

Repeatability: May be repeated for credit unlimited times.

Restriction: Graduate students only. Music Majors only.

MUSIC 214. Graduate Recital.

Performance of public recital.

Repeatability: May be taken for credit 2 times.

Restriction: Graduate students only. Music Majors only.

MUSIC 215A. Computer Music Composition and Production. 4 Units.

Study of the composition and production of music made uniquely possible by the computer, including usage of prevalent digital music technology, techniques of digital signal processing, and computer control of synthesizers and audio processors.

Restriction: Graduate students only. Music Majors only.

MUSIC 215B. Computer Music Programming. 4 Units.

Study of the artistic issues and programming techniques involved in the development of original applications for computer music composition and interactive performance.

Restriction: Graduate students only. Music Majors only.

MUSIC 220. Seminar in Music History. 4 Units.

Topics in music history.

Prerequisite or corequisite: MUSIC 200. MUSIC 200 with a grade of B or better

Repeatability: Unlimited as topics vary.

Restriction: Graduate students only. Music Majors only.

MUSIC 230. Seminar in Contemporary Music. 4 Units.

Special seminar projects dealing with contemporary music with emphasis on analytical techniques and style criticism.

Prerequisite or corequisite: MUSIC 200. MUSIC 200 with a grade of B or better

Repeatability: Unlimited as topics vary.

Restriction: Graduate students only. Music Majors only.

MUSIC 231. Improvisation. 4 Units.

Introduces the practice and history of improvisation in diverse fields of Western music since 1950. Performance projects and group critiques, weekly reading and listening assignments, participation in a class concert, and a research paper.

Restriction: Graduate students only. Music Majors only.

MUSIC 235. Critical Studies in Music. 4 Units.

A critical examination of Western music traditions, institutions, and aesthetics, employing new scholarship in music and new critical studies in other disciplines.

Prerequisite or corequisite: MUSIC 200. MUSIC 200 with a grade of B or better

Repeatability: May be repeated for credit unlimited times.

Restriction: Graduate students only. Music Majors only.

MUSIC 236. Theoretical ICIT Seminar. 4 Units.

Seminar studying new genres and topics that integrate composition, improvisation, new technologies, and non-classical cultures.

Repeatability: Unlimited as topics vary.

Restriction: Graduate students only. Music Majors only.

MUSIC 237. Practical ICIT Seminar. 4 Units.

Study of new practices and techniques that integrate composition, improvisation, new technologies, and non-classical cultures.

Repeatability: Unlimited as topics vary.

Restriction: Graduate students only. Music Majors only.

MUSIC 239. Thesis Colloquium. 1-2 Units.

ICIT students present their thesis work-in-progress for discussion and criticism. Faculty and visiting artists/scholars also present their current work.

Repeatability: May be taken for credit for 8 units.

Restriction: Graduate students only. Music Majors only.

MUSIC 240. Graduate Projects . 4 Units.

Substantial projects in performance, conducting, or composition (other than those specifically required for the degree), accompanied by a summary paper.

Repeatability: Unlimited as topics vary.

Restriction: Graduate students only. Music Majors only.

MUSIC 250. Directed Research. 4 Units.

Preparation for qualifying exams and dissertation, or an individual research project resulting in a substantial paper or comparable documentation of the research results.

Repeatability: Unlimited as topics vary.

Restriction: Graduate students only. Music Majors only.

MUSIC 276. Contemporary Ensemble. 2 Units.

Chamber ensemble for the performance of contemporary music, including newly composed and improvised forms.

Repeatability: May be repeated for credit unlimited times.

Restriction: Graduate students only. Music Majors only.

MUSIC 399. University Teaching. 1-4 Units.

Limited to Teaching Assistants.

Grading Option: Satisfactory/unsatisfactory only.

Repeatability: May be repeated for credit unlimited times.

Restriction: Graduate students only.