

# Fine Arts

In keeping with St. Thomas University's Goals of a Liberal Education, and nurtured by a pedagogy based on creative expression, our Fine Arts courses aim to develop art literacy and a critical awareness of the aesthetic dimensions of everyday life and culture. The courses encourage personal growth and individuality – part of the enduring value of a liberal education.

Fine Arts courses are taught by artists and scholars. Students experience the emotion and practical challenges of art- and music-making, as well as reflect and analytically elaborate on the consequences that these creative and perceptual processes have on the individual and on society. Each artistic discipline uses particular materials and processes, and the artist uses the significant properties of language, matter, and sound to produce and express meaning. Likewise, the receiver of the work of art must also possess knowledge of the materials and processes of art in order to experience aesthetic emotion and understand, analyze, and ultimately appreciate art.

As individuals may have different degrees of experience in the Fine Arts, courses have been selected for their accessibility to students with a wide variety of experience.

## Interdisciplinary Minor or Major with a Concentration in Fine Arts; Interdisciplinary Honours with a Concentration in Fine Arts

Upon the approval of the Interdisciplinary Studies Committee, students may also define their own interdisciplinary Minor, Major, or Honours with a concentration in Music, the Visual Arts, or Fine Arts. Students interested in exploring this option should consult first with Professor Robin Peck for the Visual Arts or Professor Martín Kutnowski for Music.

### Minor in Music

A student minoring in music must complete 18 credit hours of music courses

*Required Courses (9 credits):*

|           |   |
|-----------|---|
| FNAR 1023 | Music Theory and Performance (can be replaced by upper-level music courses) |
| FNAR 2053 | Tonal Music: Harmony and Counterpoint I                                     |
| FNAR 2063 | Tonal Music: Harmony and Counterpoint II                                    |

*Choose 6 credit hours from the following (other, equivalent courses might be available and also be acceptable):*

|                |   |
|----------------|---|
| FNAR 1013      | Understanding Music                               |
| FNAR 1073      | Exploring Musics of the World                     |
| FNAR 1303      | The Guitar in Western Music                       |
| FNAR 2016      | Music in Western Civilization                     |
| FNAR 2043      | “Hot 100”: Songwriting and Arranging              |
| FNAR 2073      | Pop Ballad (1970-2000): Songwriting and Arranging |
| FNAR 2133/2233 | Musical Theatre I/II                              |

|                |  |
|----------------|--|
| FNAR 2213      | Music of the Church                          |
| FNAR 2333      | History of Jazz                              |
| FNAR 2813/2823 | Chamber Music I/II                           |
| FNAR 3013      | Music and Meaning                            |
| FNAR 3213      | Music History I: Baroque Through Romanticism |
| FNAR 3613      | Music in Film and TV                         |
| FNAR 3713      | Applied Music Pedagogy                       |

*Choose 3 credit hours from the following (note that all performance courses, with a numbering ending on “1”, earn only one credit per course):*

|                             |                                   |
|-----------------------------|-----------------------------------|
| FNAR 1021 through FNAR 4121 | Guitar Performance I-VII          |
| FNAR 1031                   | Ear Training and Sight-Singing I  |
| FNAR 1041                   | Ear Training and Sight-Singing II |
| FNAR 1001 through FNAR 1301 | Piano Private Lessons             |
| FNAR 2001 through FNAR 4101 | Piano Class I-VI Piano Class      |
| FNAR 1051 through FNAR 4051 | STU Singers I-IV                  |
| FNAR 2133 / 2233            | Musical Theatre I / II            |

### **FNAR-1013. Understanding Music**

This course is a selective chronological survey of Western Art Music. After exploring basic concepts, terms, and principles of design in music, this course examines the styles from the Middle Ages to the present, providing the tools for understanding and appreciating selected works of composers of all eras. Emphasis is placed on attentive listening, responses to real time performances, analysis of representative works of the literature, and formally written responses to secondary sources. The course hopes to instill intelligent listening habits and the ability to recognize different forms and styles. Please note: this is not a music theory or music notation course; no previous musical experience is necessary.

### **FNAR-1021. Guitar Performance I**

This course explores classical guitar technique and interpretation across a wide range of styles, with an emphasis on 20th- and 21st-century repertoire and performance practices. The course is designed to improve student performance both within and beyond the classical tradition; to foster a deeper understanding and mastery of the technical, interpretive and pedagogical challenges underlying successful guitar performance; and to expand students' knowledge of the repertoire available to the contemporary guitarist. The course earns one credit per semester. A series of sequential courses follow this course and the prerequisite for each is the preceding course in the sequence.

### **FNAR-1023. Introduction to Music Theory and Performance**

The course examines the basic elements of music (notation, intervals, keys, scales, chords, meter) from a practical, hands-on perspective and introduces music theory and performance. Assignments include recognizing notes and rhythms on the staff, singing, and playing instruments. Please note that previous music experience is welcome but not required for this course.

### **FNAR-1031. Ear Training & Sight Singing I**

Ear Training and Sight Singing I and II are one-semester introductory courses to music nota-

tion and performance. As music is sound, it is notated and read from notes on a page. Sight singing deals with how to translate notes into sound, and ear training, the reverse process, with how to write down the sounds that we hear. Singing in tune is an absolute requirement to pass this class; aural and/or sight singing activities occur in each and every meeting. Aural skills' development include dictation of intervals, chords, scales, rhythmic exercises, single line melodic exercises and two-part diatonic exercises. Sight singing activities include both group and individual performances of melodies and rhythms. There is limited practice time in class, so students are expected to extensively practice these components outside of class time. The class meets three hours a week, but the course earns only one credit per semester. This class is eligible to earn performance credits towards the Minor in Music. Please note: Whereas helpful, no previous musical experience is necessary; it is suggested to take FNAR 1031 simultaneously with FNAR 1023 Music Theory and Performance.

#### **FNAR-1041. Ear Training & Sight Singing II**

Ear Training and Sight Singing II is the continuation of Ear Training & Sight Singing I, which is one of its prerequisites. In special situations, a student may be authorized to register for this course without having passed FNAR-1031, but only with the permission of the instructor. As FNAR-1031, FNAR-1041 meets three hours a week, but the course earns only one credit per semester. This class is eligible to earn performance credits towards the Minor in Music. Prerequisites: FNAR 1031 ,FNAR 1023.

#### **FNAR-1051. STU Singers I**

The St. Thomas Singers is a no-audition choir, open to students and the academic community at large. Rehearsals take place once a week; with at least two concert performances per year towards the end of each term. The course earns one credit per year. A course fee may be required for the purchase of scores and other performance expenses. No previous knowledge of music is necessary.

#### **FNAR-1073. Exploring Musics of the World**

Exploring Musics of the World is an interdisciplinary global survey of contemporary folk and traditional musics, specifically designed for entering (first-year) students who have no previous training in music. After exploring basic concepts, terms, and principles of design in music, this course examines samples of musics from diverse regions of the world, often-times borrowing critical perspectives from the humanities and social sciences. Emphasis is placed on attentive listening, responses to real-time lectures and performances, case studies, and formally written responses to secondary sources. The course hopes to instill intelligent listening habits and the ability to recognize and critique the structure and function of music in different cultures. This is not a music theory or music notation course; whereas helpful, no previous musical experience is necessary.

#### **FNAR-1083. Introduction to Voice, Breath and Body**

This course is an in-depth cognitive and experiential exploration of how your voice works, including basic physiology and the connection to thought and emotion. The music selected covers Renaissance to Musical Theatre and Pop and will be adapted to the skill level of individual students. Assignments include researching various periods of song and exploring the physiological demands of the body and voice through learning and rehearsing several styles of vocal music. Final performance projects will be open to the public.

#### **FNAR-1113. Practical Introduction to Art Fundamentals**

This course is a practical introduction to concepts, basic materials, processes and the

vocabulary of art and design delivered through slide lectures, readings and assigned projects. The concepts introduced in this course are applicable to a wide range of art and design practices. There are special presentations including visiting artist presentations, film screenings and trips to art galleries.

#### **FNAR-1121. Guitar Performance II**

For a course description, see FNAR 1021. Prerequisite: FNAR 1021, or permission by the instructor.

#### **FNAR-1203. Introduction to Choral Singing**

This introductory class develops some aspects of choral singing, including vocal technique, the ability to blend the individual voice within the group, and rudiments of music notation and music theory. Each class starts with warm up exercises; the music is selected from different time periods and musical styles, and adapted to the skills of the group. Assignments include written homework, and learning music both by heart and from reading scores. Basic music theory is covered to meet the needs of the group, and constitute an important component of the final grade. The course concludes with a concert. Please note that previous music experience is welcome but not required for this course.

#### **FNAR-1303. The Guitar in Western Music**

This course offers an overview of and a wide-ranging appreciation for the guitar within the broad tradition of Western music, exploring the guitar in its many forms and across many genres of musical expression. The course examines the history of the guitar (including its antecedent forms—the lute, vihuela and bandora, for example), its design evolution, the approaches to technique which the evolving instrument has engendered, its repertoire, and the composers and performers whose contributions to guitar music have been particularly notable. No previous guitar-playing ability is required, but at least a basic practical knowledge will be encouraged.

#### **FNAR-1333. Drawing and Sketching I**

A practical course in the fundamentals of two-dimensional art practice with an emphasis on outdoor drawing and sketching. Students are introduced to a variety of drawing media including the use of pencil, charcoal, and ink. Landscape, figure and non-representational drawing practice are addressed. No prior experience is necessary. Prerequisite: FNAR 1113.

#### **FNAR-1433. Made in Canada - An Architectural Adventure**

This course will expose students to the breadth and scope of over 500 years of Canadian architecture, with a concentration on New Brunswick and the Atlantic provinces. The course will entail illustrated, interactive lectures as well as guided site visits to buildings in the Fredericton region, presenting a hands-on context in which to understand the built legacy we see around us. This course has no prerequisites.

#### **FNAR-1633. Drawing and Sketching II**

A practical course in the fundamentals of two-dimensional art practice with an emphasis on outdoor drawing and sketching in various media. Prerequisites: FNAR 1333, or FNAR 1113.

#### **FNAR-2001. Piano Class I**

Piano Master Class meets three hours a week to explore issues of piano technique and interpretation. Students are required to actively participate by regularly performing for the group and by developing and refining collaborative performance projects outside of class time. The course earns one credit per semester. A course fee may be required, and enrol-

ment is limited to 18 participants. A series of sequential courses follow this course.

### **FNAR-2016. Music in Western Civilization**

Introduction to Music Literacy is a year-long selective chronological survey of Western Art Music. After exploring basic concepts, terms, and principles of design in music, this course examines the styles from the Middle Ages to the present, providing the tools for understanding and appreciating selected works of composers of all eras. Emphasis is placed on attentive listening, responses to real-time lectures and performances, analysis of representative works of the literature, study travel, and formally written responses to secondary sources. The course, which is offered every other year, hopes to instill intelligent listening habits and the ability to recognize different forms and styles. The course earns 6 ch. Please note: this is not a music theory or music notation course; whereas helpful, no previous musical experience is necessary.

### **FNAR-2021. Guitar Performance III**

For a course description, see FNAR-1021. Prerequisite: FNAR 1121, or permission by the instructor.

### **FNAR-2023. Music and Drama**

FNAR 2023 Music and Drama surveys the intersection in representation and meaning between music and drama in a variety of genres and art forms since the beginning of the seventeenth century to the present. Areas of inquiry include song, opera, ballet, musical theatre, music for the theatre, absolute music, program music, background music for film or TV, and background music for other multimedia delivery and interactive systems, including electronic games and the internet. This course has no prerequisites.

### **FNAR-2043. “Hot 100”: Songwriting and Arranging**

This course is a practical survey of the song as a genre, from John Dowland to Franz Schubert to The Beatles to Lady Ga-Ga to OneRepublic, with a particular focus on text setting, harmony, and arranging. Practical assignments include analysis, composition, and performance, both in group and individually. The final project comprises the composition, MIDI recording, and performance of an original song. Prerequisite: FNAR 1023, or permission by the instructor.

### **FNAR-2051. STU Singers II**

The St. Thomas Singers is a no-audition choir, open to students and the academic community at large. Rehearsals take place once a week; with at least two concert performances per year towards the end of each term. The course earns one credit per year. A course fee may be required for the purchase of scores and other performance expenses. No previous knowledge of music is necessary.

### **FNAR-2053. Tonal Music: Harmony and Counterpoint I**

Offered in the Fall, Music Harmony and Counterpoint I is the first part of a year-long, hands-on study of the grammar of tonal music, with a particular focus on harmony and counterpoint. Assignments include exercises in four-voice harmony in choral and keyboard styles, exercises in two- and three-voice species counterpoint, the composition of original pieces for small chamber combinations, as well as frequent formal analyses of standard masterpieces from the literature. Students are required to sing and/or play their assignments in class. Prerequisites: FNAR 1023 with a grade of B or better, FNAR 1002 with a grade of B or better, FNAR 1203 with a grade of B or better, or permission by the instructor. Recommended co-requisite: FNAR 1031.

### **FNAR-2063. Tonal Music: Harmony and Counterpoint II**

Offered in the Spring, Music: Harmony and Counterpoint II is the continuation of Music: Harmony and Counterpoint I. These two courses, which should be taken back-to-back, comprise a year-long, hands-on study of the grammar of tonal music, with a particular focus on harmony and counterpoint. Assignments include exercises in four-voice harmony in choral and keyboard styles, exercises in two- and three-voice species counterpoint, the composition of original pieces for small chamber combinations, as well as frequent formal analyses of standard masterpieces from the literature. Students are required to sing and/or play their assignments in class. Prerequisite: FNAR 1053 with a grade of B or better, or permission by the instructor. Recommended co-requisite: FNAR 1041.

### **FNAR-2073. Pop Ballad (1970-2000): Songwriting and Arranging**

This course is a practical exploration of the pop ballad as a song subgenre, from Paul Simon's *Bridge Over Troubled Water* (1970) to Marvin Hamlisch and Carole Bayer Sager's *Nobody Does It Better* (1978) to Burt Bacharach and Carole Bayer Sager's *That's What Friends Are For* (1987) to Elton John's *Something About the Way You Look Tonight* (1997) with a particular focus on text setting, harmony, and arranging/instrumentation. Practical assignments include frequent analyses, composition of structured exercises, and performances, both in group and individually. The final projects comprise a thorough analysis of a commercially successful pop ballad, plus the composition (lyrics and music), MIDI recording, and live performance of an original pop ballad. Prerequisite: FNAR 2053; co-requisite: FNAR 2063 or permission by the instructor. Enrolment is limited to 25 students.

### **FNAR-2083. Ancient Musics in the Modern World: Asia, the Middle East and Sub-Saharan Africa**

In this course, the areas of South Asia, Southeast Asia, East Asia, the Middle East and Sub-Saharan Africa will be studied. No other region of the world matches these areas in terms of size, population and cultural diversity. Naturally, this area of the world incorporates not just the nations of India and China, but also North and South Korea, Japan, Tibet and Mongolia, as well as Russia. The course will consider cultural differences that influence the music, such as religion and spiritual dimension. The music of each country is distinct in overall sound, timbre, character and process, yet all share certain traits that bind them together, especially the attitudes toward tradition, preservation, and change.

### **FNAR-2101. Piano Class II**

For a course description, see FNAR 2001. Prerequisite: FNAR 2001 Piano Class I, or permission by the instructor.

### **FNAR-2113. Visual Art and Aesthetic Literacy**

To better understand the impact of art on everyday life, this course investigates the nature and meaning of aesthetic experience. Students explore the history of mark making, philosophical approaches to art and beauty, and forms and uses of imagery from ancient to modern times. The language of art and the elements and principles of design are applied to critical analysis of art history iconography. Prerequisite: FNAR 1113.

### **FNAR-2121. Guitar Performance IV**

For a course description, see FNAR 1021. Prerequisite: FNAR 2021, or permission by the instructor.

### **FNAR-2123. Introduction to History of 20th Century 3-D Art and Architecture**

This course is a survey of significant developments in the history of 20th century (1876-

1996) sculpture, architecture and three-dimensional design through a series of slide lectures and directed readings. Sculpture is presented as a distinct practice as well as in relationship to contemporary architecture and three-dimensional design. Manifesto, expository and narrative texts are represented with an emphasis on the writings of practicing sculptors, architects, and industrial designers. Prerequisite: FNAR 1113.

### **FNAR-2133. Musical Theatre and Performance I**

Lectures, recordings, films, scores, and librettos are used to examine the evolution of performance, writing, musical style and theatrical design in the development of musical theatre from the nineteenth century to the present. Students learn techniques in acting, voice, singing and movement, and perform selections from modern and contemporary musicals. The course culminates in a public performance. Co-requisite: FNAR 2151.

### **FNAR-2151. Voice and Movement I**

This is the first course of a year-long sequence, to be taken together with Musical Theatre History and Performance I. The course consists of intensive voice/movement training for the actor-singer-musician, comprising exercises and techniques devoted to improving intonation, diction, extension of range, and expression. Class sessions will be devoted to the understanding, practical development, and mastery of vocal production, anatomy and physiology, phonetics, and movement, with a strong focus on the musical theatre repertoire in English. Co-requisite: FNAR 2133.

### **FNAR-2173. Watercolour Painting**

Watercolour painting on paper offers the opportunity to explore the rich history, contemporary relevance and practice of one of the most popular and dynamic painting traditions. Students will explore watercolour's history, contemporary practice and unique properties through lectures, studio exercises, in class critiques, visiting artists and by creating a portfolio of watercolour works. Prerequisite: Introduction to Art Fundamentals FNAR 1113.

### **FNAR-2183. Ideas in Art**

This course focuses on some major ideas in art, art theory, and aesthetics since 1945. Students explore subject matter through lectures, readings, projects, excursions and written assignments relating practical applications with theoretical ideas. Subject matter will consider major visual artists and movements such as Abstract Expressionism, Pop, Minimalism and Conceptual art.

### **FNAR-2193. Concepts in Painting**

This course investigates some of the concepts, issues and developments crucial to understanding painting and its place in the arts. Notions of form, illusion, beauty, representation and abstraction are explored through slide lectures, readings, writing and assigned studio projects. Prerequisite: FNAR 1113.

### **FNAR-2213. Music of the Church**

This introductory course surveys the different styles and function of church music in the history of Christian music and worship, from the middle ages to the present. It provides the tools for understanding and appreciating liturgical music and its relationship to Western art music at large. Emphasis is placed on attentive listening, responses to real-time performances, analysis of representative works of the literature, and formally written responses to secondary sources. Please note: this is not a music theory or music notation course; no previous musical experience is necessary.

**FNAR-2233. Musical Theatre and Performance II**

Lectures, recordings, films, scores, and librettos are used to examine the evolution of performance, writing, musical style and theatrical design in the development of musical theatre from the nineteenth century to the present. Students learn techniques in acting, voice, singing and movement, and perform selections from modern and contemporary musicals. The course culminates in a public performance. Prerequisites: FNAR 2133 and FNAR 2151. Co-requisite: FNAR 2251.

**FNAR-2251. Voice and Movement II**

This is the second course of a year-long sequence, to be taken together with Musical Theatre History and Performance II. The course consists of intensive voice/movement training for the actor-singer-musician, comprising exercises and techniques devoted to improving intonation, diction, extension of range, and expression. Class sessions will be devoted to the understanding, practical development, and mastery of vocal production, anatomy and physiology, phonetics, and movement, with a strong focus on the musical theatre repertoire in English. Prerequisites: FNAR 2133 and FNAR 2151. Co-requisite: FNAR 2233.

**FNAR-2263. Images of Women in Art**

This class is a survey of the imagery depicting women throughout history and prehistory in order to arrive at a determination of how art and society has defined the concept of “woman.” Prerequisite: FNAR 1113.

**FNAR-2273. Figure Modeling I: Modeling and Casting**

This course is an introduction to the concept of experimental molded sculpture. It is for students who want the freedom to experiment with various concepts of cast sculpture as an introduction to the specific focus of The Portrait Bust course. The class consists of a series of assigned individual projects that will introduce the student to the basic concepts, materials and processes involved in modeling, mold making and the casting of small-scale sculpture. Prerequisite: FNAR 1113.

**FNAR-2283. Brancusi and the Essence of Things**

This is a seminar study of legendary early modernist sculptor Constantin Brancusi. It will consist of a series of lectures and follow-up seminar discussions on Brancusi’s work, from his early work under the influence of Rodin through various well-known series, including Bird in Space, The Kiss, and Endless Column and Brancusi’s lasting influence on contemporary art. Prerequisite: FNAR 1113.

**FNAR-2293. Earthworks: Sculpture and Geology**

This course will introduce the influence of the geological sciences on the development of the late 19th and 20th century sculpture. It will provide students with an introduction to the important relationship between visual art and science. Prerequisite: FNAR 1113.

**FNAR-2313. Introductory Painting**

This course offers an in-depth exploration of contemporary painting processes and practices using traditional and non-traditional materials, techniques, and concepts. Students will engage in a series of research and painting projects that will examine contemporary aspects of painting as a distinct discipline. Students will be expected to complete a portfolio of paintings suitable for in class critical analysis and public group exhibition. Prerequisite: Introduction to Art Fundamentals FNAR 1113.



**FNAR-2333. History of Jazz**

The course develops chronologically, moving from the roots of blues music in nineteenth century Spirituals through traditional West African musical and narrative forms in the twentieth century. Exploring the evolution of Jazz in America, it introduces its fundamental historical, theoretical, and critical elements, including a historical analysis of the most influential jazz composers and jazz performers. Please note: this is not a music theory or music notation course; no previous musical experience is necessary.

**FNAR-2413. The Motorcycle and Art**

Perhaps more than any other single object of industrial design, the motorcycle is a metaphor for the 20th century. Through a series of slide lectures, assigned readings, and partial film screenings, this seminar class will be an historical and critical survey of the motorcycle in art and as art. It will introduce students to a variety of art issues through industrial pop culture.

**FNAR-2423. METROPIA: Architectural Scale Model Proposal**

This course will explore architectural proposals that are outside the probability of realization. Students will develop scale models in a variety of materials that explore the fanciful, the financially prohibitive and the technically unknown. The emphasis will be on planning, creating and presenting proposals for entirely hypothetical works. Prerequisite: FNAR 1113.

**FNAR-2433. Stop-Motion Animation**

This course introduces students to the art and expressive potential of stop-motion animation. Students will examine the production of narrative, documentary and experimental projects in a studio arts environment. Techniques such as pixilation animation, Claymation, and cut-out 2D animation will be used to create stop-motion animation. Prerequisites: FNAR 1113.

**FNAR-2443. Mixed Media and Fibre Arts**

Mixed Media and Fibre Arts explores a variety of fibre, print making, paper and assemblage techniques in a creative studio experience. Consideration is given to both conventional and experimental concepts and the language of two and three-dimensional art. Students will also trace the exciting development of this field of art in 21st century art making practices. Prerequisites: FNAR 1113.

**FNAR-3001. Piano Class III**

For a course description, see FNAR 2001. Prerequisites: FNAR 2101, or permission by the instructor.

**FNAR-3003. Independent Study: Painting**

Students interested in advanced concepts of painting, both theoretical and practical, may register for a three-credit independent study. The course will focus on the contemporary practice of painting with a variety of assignments, written and practical, as well as gallery visits and video screenings. Meetings will be held weekly and will include critiques, discussions and presentations of student work. Prerequisites: FNAR 1633, 2183, 2193 & permission of the instructor.

**FNAR-3013. Music and Meaning**

Is music a language? Do musical works have meaning? Is there universality in the semantics of music? Are there universal ways to represent love, anger, or sadness? This course explores various types of music (folk, classical, film, TV) and helps the student develop a critical aural and analytical habit. Prerequisites: FNAR 1303 or any 2000-level course in music with a grade of B or better (possible courses include FNAR 1013, FNAR 2213, FNAR 2016,

FNAR 2133, FNAR 2053, FNAR 2063, or any 3000-level course in music (possible courses include FNAR 3033, FNAR 3213, or permission by the instructor.

### **FNAR-3021. Guitar Performance V**

For a course description, see FNAR 1021. Prerequisite: FNAR 2121, or permission by the instructor.

### **FNAR-3051. STU Singers III**

The St. Thomas Singers is a no-audition choir, open to students and the academic community at large. Rehearsals take place once a week; with at least two concert performances per year towards the end of each term. The course earns one credit per year. A course fee may be required for the purchase of scores and other performance expenses. No previous knowledge of music is necessary.

### **FNAR-3053. Analysis and Composition I**

Analysis and Composition I is the continuation of FNAR 2063-Music Harmony and Counterpoint II. The course, ideally taken back-to-back with FNAR 3063, is a hands-on study of the grammar of tonal music, with a particular focus on harmony, counterpoint, form, and free composition. Assignments include exercises in four-voice harmony in choral and keyboard styles, exercises in two- and three-voice species counterpoint, the composition of original pieces for small chamber combinations, as well as frequent formal analyses of standard masterpieces from the literature. Prerequisite: FNAR 2063, or permission by the instructor.

### **FNAR-3063. Analysis and Composition II**

Analysis and Composition II is the continuation of FNAR 3053-Music Harmony and Counterpoint II, and it currently completes the theory sequence at St. Thomas. The course is a hands-on study of the grammar of tonal music, with a particular focus on harmony, counterpoint, form, and free composition. Assignments include exercises in four-voice harmony in choral and keyboard styles, exercises in two- and three-voice species counterpoint, the composition of original pieces for small chamber combinations, as well as frequent formal analyses of standard masterpieces from the literature. Prerequisite: FNAR 3053, or permission by the instructor.

### **FNAR-3073. 20th C. Composition Seminar I (1900-1950)**

Composition Seminar I provides practical technical training in music composition. The course is ideally taken back-to-back with Composition Seminar II. Activities include the exploration of idiomatic writing for solo instrument and standard ensembles, the analysis of relevant works of the contemporary repertoire with a special focus on the first half of the 20th Century, and the composition and performance of original works. Prerequisite: FNAR 3063, or permission by the instructor.

### **FNAR-3083. 20th C. Composition Seminar II (1900-1950)**

Analysis and Composition II is the continuation of FNAR 3073 Composition Seminar I. The course provides practical technical training in music composition. Activities include the exploration of idiomatic writing for solo instrument and standard ensembles, the analysis of relevant works of the contemporary repertoire with a special focus on the first half of the 20th Century, and the composition and performance of original works. Prerequisite: FNAR 3073, or permission by the instructor.

### **FNAR-3101. Piano Class IV**

For a course description, see FNAR 2001. Prerequisite: FNAR 3001, or permission by the

instructor.

### **FNAR-3113. Reading and Writing Art**

This seminar class introduces art, architecture and design (primarily over the course of the last century and the beginning of this century) through a series of readings and associated seminar discussions. The emphasis is on the writings of artists and designers themselves. Manifesto, expository, narrative, interview and personal correspondence texts are discussed. Students write and submit their own exhibition reviews to recognized art journals. Prerequisite: FNAR 1113.

### **FNAR-3121. Guitar Performance VI**

For a course description, see FNAR 1021. Prerequisite: FNAR 3021, or permission by the instructor.

### **FNAR-3123. Critical Theory in Contemporary Visual Art**

A seminar discussion class reviewing a selection from the critical theories that have informed the visual arts since 1945, including Modernism, Post-Modernism, Formalism, Structuralism and Post-Structuralism, Marxist and post-Marxist theory, Feminism, Gay studies, etc. in their application to Visual Arts. Students will gain a vocabulary necessary to the contemporary criticism of visual art. Prerequisite: FNAR 1113.

### **FNAR-3133. Musical Theatre and Performance III**

Lectures, recordings, films, scores, and librettos are used to examine the evolution of performance, writing, musical style and theatrical design in the development of musical theatre from the nineteenth century to the present. Students learn techniques in acting, voice, singing and movement, and perform selections from modern and contemporary musicals. The course culminates in a public performance. Prerequisites: FNAR 2233 and FNAR 2251. Co-requisite: FNAR 3151.

### **FNAR-3151. Voice and Movement III**

This is the first course of a year-long sequence, to be taken together with Musical Theatre History and Performance I. The course consists of intensive voice/movement training for the actor-singer-musician, comprising exercises and techniques devoted to improving intonation, diction, extension of range, and expression. Class sessions will be devoted to the understanding, practical development, and mastery of vocal production, anatomy and physiology, phonetics, and movement, with a strong focus on the musical theatre repertoire in English. Prerequisites: FNAR 2233 and FNAR 2251. Co-requisite: FNAR 3133.

### **FNAR-3201. Choral Conducting I**

This introduction to choral conducting includes such topics as gesture and communication, beat patterns, metrical problems, score preparation and analysis, effective rehearsal techniques, developing good diction and choral tone, and the differences between choral and instrumental idioms. In addition the course will outline stylistic periods in choral music. Prerequisites: FNAR 2051, FNAR 2063.

### **FNAR-3211. Choral Conducting II**

For a description, see FNAR 3201. Prerequisites: FNAR 2051, FNAR 2063.

### **FNAR-3213. Music History I: Baroque Through Romanticism**

This course is designed as an introductory survey of the significant periods, styles, genres, composers, and musical works in Western tradition from the Baroque period to the end of the nineteenth century. Lectures and readings (in conjunction with audio and video materi-

als) are directed at not only appreciation of the distinctive musical features of the works themselves but also at exploring the broader political, cultural, and social context of music and its composers, performers, and listeners. The listening component of the class will consist of listening to excerpts in class with use of listening guides to focus attention on the formal features, instrumentation, etc. of these musical works. Resources will be available for the students' further exploration of the music. An additional theme will be the social context in which we listen to and respond to music that has come down to us from various periods in the past and how they have shaped what we hear nowadays. Prerequisites: FNAR 1013, FNAR 1303, FNAR 2213, FNAR 2016, FNAR 2133, FNAR 2053 and FNAR 2063, or permission by the instructor.

#### **FNAR-3233. Musical Theatre and Performance IV**

Lectures, recordings, films, scores, and librettos are used to examine the evolution of performance, writing, musical style and theatrical design in the development of musical theatre from the nineteenth century to the present. Students learn techniques in acting, voice, singing and movement, and perform selections from modern and contemporary musicals. The course culminates in a public performance. Prerequisites: FNAR 3133 and FNAR 3151. Co-requisite: FNAR 3251.

#### **FNAR-3251. Voice and Movement IV**

This is the second course of a year-long sequence, to be taken together with Musical Theatre History and Performance II. The course consists of intensive voice/movement training for the actor-singer-musician, comprising exercises and techniques devoted to improving intonation, diction, extension of range, and expression. Class sessions will be devoted to the understanding, practical development, and mastery of vocal production, anatomy and physiology, phonetics, and movement, with a strong focus on the musical theatre repertoire in English. Prerequisites: FNAR 3133 and FNAR 3151. Co-requisite: FNAR 3233.

#### **FNAR-3313. Figure Modeling II: The Portrait Bust**

Artists have created portraits of people for thousands of years. In sculpture, a portrait of a person's face often includes the neck and part of the shoulders and chest. These works of sculpture are portrait busts. Students will model life-size three-dimensional portrait busts in clay from a live model. Students are introduced to various forms of realism and abstraction. It is not necessary to have "artistic talent" to do well in this course. Prerequisites: FNAR 1113 and FNAR 2273.

#### **FNAR-3323. Entropy and the New Monuments, the Writings of Robert Smithson.**

This course is a study of the writings of American artist Robert Smithson (1938-1973). Smithson provides students with an historical role model for the important link between visual art and critical writing. Smithson's art and writing had a profound impact on art and art theory for over thirty years and continues to do so today. His ideas took root in many forms: drawings, projects and proposals, sculpture, earthworks, films and critical writings. Prerequisite: FNAR 1113.

#### **FNAR-3613. Music in Film and TV**

This course will explore the ways in which music contributes to the overall audio visual message. Films will be analyzed with a special focus on the relationship between the narrative, image, and sound; film will be understood both as a text and as an interpretive argument, with a special focus on the role that music, and sound in general, play in these discursive/rhetorical functions. The ultimate goal of the course is to develop an understanding of the technical and aesthetic issues involved in music-image synchronization and a critical aural

and analytical habit for the soundtrack of films. Prerequisites: FNAR 1013 and FNAR 1023.

### **FNAR-3713. Applied Music Pedagogy**

This course will cover the practical aspects of teaching private and group music lessons from the beginner level to intermediate. The teaching of repertoire, technique, and musicianship will be examined, along with some exploration of basic psychology, studio/classroom management, and professional development. Assessment will be through written and practical assignments including peer-to-peer lesson observations, teaching demonstrations, personal narratives, and presentations of repertoire. This course is designed for students pursuing a concentration in music. Prerequisites: FNAR 2063 and FNAR 1051.

### **FNAR-4001. Piano Class V**

For a course description, see FNAR 2001. Prerequisite: FNAR 3101, or permission by the instructor.

### **FNAR-4013. Music History Research Seminar: Brahms**

This course proposes an exploration of the life and music of Johannes Brahms (1833-1897). We will trace the composer's career from the 1850s, as a protégé of the Schumanns, into the end of the nineteenth century, investigating how his life and works relate to cultural, political, national, and religious landscapes in Europe. There will be an in-depth study of selected portions of his symphonic and chamber music repertoire, as well as an examination of the critical reception of these works, up to the present time. Students will develop an intimate analytical and stylistic knowledge of the repertoire, and produce an original piece of musicological research. Prerequisites: FNAR 2063, or permission of the instructor.

### **FNAR-4021. Guitar Performance VII**

For a course description, see FNAR 1021. Prerequisite: FNAR 3121, or permission by the instructor.

### **FNAR-4051. STU Singers IV**

The St. Thomas Singers is a no-audition choir, open to students and the academic community at large. Rehearsals take place once a week; with at least two concert performances per year towards the end of each term. The course earns one credit per year. A course fee may be required for the purchase of scores and other performance expenses. No previous knowledge of music is necessary.

### **FNAR-4101. Piano Class VI**

For a course description, see FNAR 2001. Prerequisite: FNAR 4001, or permission by the instructor.

### **FNAR-4121. Guitar Performance VIII**

For a course description, see FNAR 1021. Prerequisite: FNAR 4021, or permission by the instructor.

### **FNAR-4133. Musical Theatre and Performance V**

Lectures, recordings, films, scores, and librettos are used to examine the evolution of performance, writing, musical style and theatrical design in the development of musical theatre from the nineteenth century to the present. Students learn techniques in acting, voice, singing and movement, and perform selections from modern and contemporary musicals. The course culminates in a public performance. Prerequisites: FNAR 3233, FNAR 3251. Co-requisite FNAR 4151.

### **FNAR-4151. Voice and Movement V**

This course must be taken together with Musical Theatre Performance V. It consists of intensive voice/movement training for the actor-singer-musician, comprising exercises and techniques devoted to improving intonation, diction, extension of range, and expression. Class sessions will be devoted to the understanding, practical development, and mastery of vocal production, anatomy and physiology, phonetics, and movement, with a strong focus on the musical theatre repertoire in English. Prerequisites: FNAR 3233 and FNAR 3251. Co-requisite: FNAR 4133.

### **FNAR-4233. Musical Theatre and Performance VI**

Lectures, recordings, films, scores, and librettos are used to examine the evolution of performance, writing, musical style and theatrical design in the development of musical theatre from the nineteenth century to the present. Students learn techniques in acting, voice, singing and movement, and perform selections from modern and contemporary musicals. The course culminates in a public performance. Prerequisites: FNAR 4133 and FNAR 4151. Co-requisite: FNAR 4251.

### **FNAR-4251. Voice and Movement VI**

This course must be taken together with Musical Theatre History and Performance VI. It consists of intensive voice/movement training for the actor-singer-musician, comprising exercises and techniques devoted to improving intonation, diction, extension of range, and expression. Class sessions will be devoted to the understanding, practical development, and mastery of vocal production, anatomy and physiology, phonetics, and movement, with a strong focus on the musical theatre repertoire in English. Prerequisites: FNAR 4133 and FNAR 4151. Co-requisite: FNAR 4233.

## Independent Study

### **FNAR-1001. Independent Study: Piano Private Lessons I**

Piano Master Class meets three hours a week to explore issues of piano technique and interpretation. Students are required to actively participate by regularly performing for the group and by developing and refining collaborative performance projects outside of class time. The course earns one credit per semester. A course fee may be required, and enrolment is limited to 18 participants. A series of sequential courses follow this course.

### **FNAR-1101. Independent Study: Piano Private Lessons II**

### **FNAR-1201. Independent Study: Piano Private Piano Lessons III**

### **FNAR-1301. Independent Study: Piano Private Lessons IV**

### **FNAR-1011. Special Projects**

Students with a creative or scholarly interest in a particular area of Fine Arts may pursue a 1 credit-hour Special Projects course, renewable each semester. Such course may be focused on music history, performance, analysis, or composition; or art history, sculpture practice, or art criticism. Permission of the instructor is required.

### **FNAR-1111. Special Projects**

### **FNAR-2011. Special Projects**

### **FNAR-2111. Special Projects**

### **FNAR-3011. Special Projects**

### **FNAR-3011. Special Projects**

### **FNAR-3111. Special Projects**

### **FNAR-4011. Special Projects**

### **FNAR-4111. Special Projects**

**FNAR-2383. Special Projects**

Students with a creative or scholarly interest in a particular area of Fine Arts may pursue a 3-credit hour independent Special Projects course. Such a course may be focused on music performance, composition, or theory; or photography, drawing, painting, or mixed media. Permission of the instructor is required.

**FNAR-2393. Special Projects****FNAR-3383. Special Projects****FNAR-3393. Special Projects****FNAR-4383. Special Projects****FNAR-4393. Special Projects****FNAR-2813. Chamber Music I**

This class, which can be taken sequentially for up to six semesters, is an in-depth exploration of chamber music. Students perform, arrange, and/or compose music, and develop an intimate analytical and stylistic knowledge of the repertoire. The music is selected from different time periods and musical styles, or composed and adapted to the skills of the individual students. Assignments include reading and rehearsing scores, creating ad-hoc arrangements to adapt the music to the available instruments, composing new pieces, and researching analytical and historical aspects of the music and composers studied. The course concludes with a public concert of chamber music. Prerequisites: FNAR 1051 and FNAR 1023, or permission from the instructor.

**FNAR-2823. Chamber Music II****FNAR-3813. Chamber Music III****FNAR-3823. Chamber Music IV****FNAR-4813. Chamber Music V****FNAR-4823. Chamber Music VI****FNAR-3003. Independent Study: Painting**

Students interested in advanced concepts of painting, both theoretical and practical, may register for a three-credit independent study. The course will focus on the contemporary practice of painting with a variety of assignments, written and practical, as well as gallery visits and video screenings. Meetings will be held weekly and will include critiques, discussions and presentations of student work. Prerequisites: FNAR 1633, 2183, 2193, and permission of the instructor.

*NOTE: Not all courses listed are offered each year. Please consult with the Program Director for more information about current and planned course offerings.*