

## Studies in the Arts & Sciences: Expression

All students must complete 8 semester hours in Expression. Within these 8 semester hours, students must also complete a Literature class. Review the list of classes to determine courses of interest for your first semester at Elon University.

The list of classes below are offered in fall 2024 and will contribute toward completing the Expression requirement. This list is subject to change. The most up to date list is available in OnTrack. For more information on how to navigate OnTrack, go to the Office of Academic Advising video tutorials playlist: [How to Use OnTrack](#).

Course Information	Semester Hours
<b>Acting (ACT) 1000: Professional Practices</b>	<b>0</b>
A required weekly course for all acting majors and theatrical design and production majors, each in their own section, the Department of Performing Arts. The students will engage in various professional development opportunities, share creative work, production critique and analysis, and community building. For students admitted into the Acting major.	
<b>Acting (ACT) 1120: Acting I</b>	<b>4</b>
Students are introduced to and practice the Meisner technique, starting with basic repetition, continuing through and including the final improvisation. The semester ends with scene work incorporating the moment to moment listening skills acquired from the Meisner exercises. For students admitted into the Acting major.	
<b>Acting (ACT) 1125: Acting for Non-Majors</b>	<b>4</b>
This course is designed to meet the interests of the non-major. With this course's dual focus, students gain experience in acting and examine topics such as the art of acting, leading to a more informed audience respondent.	
<b>Acting (ACT) 2225: The Dynamic Instrument</b>	<b>1</b>
This course is an experiential investigation of the vocal/physical instrument, designed to increase the actor's awareness and expressive use of the instrument. Focus will be on the release of tensions and behaviors that diminish the efficiency of communication, as well as warm-up techniques for rehearsal and performance. For students admitted into the Acting major.	

<b>Art (ART) 1120: Fundamentals of Design</b>	<b>4</b>
This introduction to the fundamental principles and processes of two-dimensional design uses a variety of traditional and non-traditional media with an emphasis on problem-solving, craftsmanship, creative exploration and effective use of the language of art.	
<b>Art (ART) 1140: Time Arts</b>	<b>4</b>
Time Arts is a foundations art course that explores the “fourth dimension” in art: time and space. Using such media as video, sound, animation, installation art and photography, the course investigates the potential for art in unexpected spaces and explores processes that unfold over time.	
<b>Art (ART) 2000: Ceramics I</b>	<b>4</b>
This introduction to principles and processes of working with clay and glazes emphasizes basic construction techniques and kiln firing.	
<b>Art (ART) 2010: Drawing I</b>	<b>4</b>
Students learn the fundamentals of drawing and composition using various media.	
<b>Art (ART) 2020: Painting I</b>	<b>4</b>
Painting I introduces the techniques of painting and composition in oils with additional emphasis on color theory and creative exploration of the medium.	
<b>Art (ART) 2600: Intro to Intermedia and Photography</b>	<b>4</b>
This course explores the many inherent uniquenesses of and intersections between still photography, digital imaging, and the moving image. Emphasis is on the expressive qualities of different media and how they are intentionally used to communicate ideas and experiences. Discussion topics and project themes will focus on the impact of emerging processes and practices on contemporary art and culture today.	
<b>Dance (DAN) 1020: Somatic Theories I</b>	<b>4</b>

This course enables students to explore the body-mind centering theories of Irmgard Bartenieff, Joseph Pilates and classical yoga. Students will learn core movement patterns that pay particular attention to flexion and extension of the spine: rotation: spiraling: pelvis integration: relation of the head, neck and back: and breath. Students will improve movement habits, increase self-awareness of postural and movement characteristics, and move more effectively and efficiently. For students admitted into the Dance Performance and Choreography or Dance Science majors.

**Dance (DAN) 1300: Modern I**

**1**

This is an introductory course in contemporary modern dance that develops the group consciousness while introducing individual students to their own movement potential through technical training and movement exploration. Theoretical knowledge of dance as an expressive art form is gained through lecture/discussion based on class work, required readings, written assignments, and attendance at dance concerts.

**Dance (DAN) 1310: Modern II**

**1**

This course is for the student with previous experience in contemporary modern dance. Students gain an appreciation of contemporary modern dance and develop a framework for the aesthetic criteria used in order to be informed observers of contemporary modern dance.

**Dance (DAN) 1400: Tap I**

**1**

The student will be introduced to the basics of rhythm tap, including technique, traditional movement vocabulary, rhythmic sensibility, history and the development of individual style.

**Dance (DAN) 1420: African Dance I**

**1**

Introduction to the cultural history and movement vocabulary of West African dance, emphasizing the significant role that dance plays in African cultures. This introductory course examines, through theory and praxis, the techniques and philosophy of dance in various West African cultures, primarily focusing on dances from Guinea and Ghana, West Africa. Selected dances, songs and rhythms are taught as conveyors of cultural tenets, regional variation, and national trends.

**Dance (DAN) 1500: Jazz I**

**1**

<p>This is an introductory course in jazz dance that develops the group consciousness, while introducing the individual to his or her own movement potential through technical training. Theoretical knowledge of dance as an expressive art form is gained through lecture/discussion based on class work, required readings, written assignments and attendance at dance concerts.</p>	
<p><b>Dance (DAN) 1800: Ballet I</b></p>	<p><b>1</b></p>
<p>This is an introductory course in ballet that develops the group consciousness while introducing the individual to his or her own movement potential through technical training. Theoretical knowledge of dance as an expressive art form is gained through lecture/discussion based on class work, required readings, written assignments and attendance at dance concerts.</p>	
<p><b>Dance (DAN) 1810: Ballet II</b></p>	<p><b>1</b></p>
<p>This course is for the student with previous experience in ballet. Students gain an appreciation of ballet and develop a framework for the aesthetic criteria used in order to be informed observers of ballet.</p>	
<p><b>Dance (DAN) 1900: Dance Appreciation</b></p>	<p><b>4</b></p>
<p>This course invites dancers and nondancers to learn basic dances and their history in the area of performing arts and social dances of a variety of periods. The creative process of dance will also be explored</p>	
<p><b>Dance (DAN) 2310: Modern III</b></p>	<p><b>1</b></p>
<p>In this course, students focus on the qualitative aspects of contemporary modern movement and develop speed in movement analysis and synthesis. Attention is placed on alignment, musicality, expression and aesthetic understanding of the genre. For students admitted into the Dance Performance and Choreography major.</p>	
<p><b>Dance (DAN) 2400: Tap II</b></p>	<p><b>1</b></p>
<p>This course continues to focus on the aspects of DAN 1400 plus the introduction of contemporary vocabulary, flash work, improvisation, polyrhythms and choreography</p>	
<p><b>Dance (DAN) 2420: African Dance II</b></p>	<p><b>1</b></p>
<p>Intermediate study of the cultural history, movement, and rhythmic vocabulary of West African dance. In this course students will learn complex dances from a number of different ethnic cultures in Guinea, Mali, and Senegal, West Africa. The</p>	

historical, social, cultural, and/or religious contents of each dance will be presented. Focus will be given to mastery of the texture, effort, shape, and dynamics within the choreography.

**Dance (DAN) 2500: Jazz II**

**1**

This course is for the student with previous experience in jazz dance. Students gain an appreciation of jazz and develop a framework for the aesthetic criteria used in order to be informed observers of jazz dance.

**Dance (DAN) 2800: Ballet III**

**1**

In this course, students focus on developing technical ballet skills while simultaneously expanding appreciation for ballet. Attention is placed on alignment, musicality, expression and aesthetic understanding of the genre. For students admitted into the Dance Performance and Choreography major.

**English (ENG) 1710: Secrets, Spies, & Surveillance**

**4**

Children and young adults are one of the most deeply surveilled populations in the United States. Nanny cams keep an eye on the nursery, schools collect data on internet use, and insurance agencies track a new driver's road speeds. Literature showcases this phenomenon too from the picture book Runaway Bunny to young adult novels like Twilight and Little Brother. Students in this first-year seminar course will analyze the ways different forms of surveillance are both overtly and covertly presented in a wide variety of books for young adult readers. Drawing on the techniques of literary analysis as well as the critical theories of surveillance studies, students will investigate how this literature serves to generate a sense of agency or to enforce an expectation of submission to surveillance technologies. Most importantly, students will consider what it means in relation to personal independence, civic life, and economic opportunity to live in a surveillance society.

**English (ENG) 1760: How Poetry Works**

**4**

What happens when we think of poetry not just as a solitary pursuit for brooding artists, but as a vibrant way of connecting with others and changing the world? This course introduces students to how poems work-how elements like sound, shape, and imagery create meaning-but it also explores how poems do work in the world. We will read poems that grapple with a wide variety of topics. We'll read one poem that imagines how someone in fifty years will understand climate change, for example. We'll read another that uses the death of a spider to consider racist violence. Another poem examines gender and power through a speaker who addresses us from beyond the grave. This course is designed as an introduction to poetry for early-career Elon students. No previous experience in reading poetry is required.

<b>Expressive Arts (EXA) 2100: Art As Therapeutic Process</b>	<b>4</b>
<p>This course explores the relationship between creative expression, individual wellness, and community well-being. Through hands-on studio projects, students will engage such concepts as imagination, empathy, and play while exploring how the creative process holds the potential for cultivating growth, insight, self-awareness, and resilience. As the introductory course in the expressive arts minor, students will also become conversant in expressive arts foundational concepts and theoretical frameworks.</p>	
<b>Interdisciplinary Studies (IDS) 1200: Laughter and the Humanities</b>	<b>4</b>
<p>From Aristophanes to Family Guy, laughter has been an integral part of the arts from the earliest works to the present. This course introduces the Humanities, including literature, music, film, and the visual and performing arts, with an examination of how the arts use approaches like parody, satire, slapstick, and dark humor to express, entertain, instruct, and subvert.</p>	
<b>Music Theatre (MTE) 1150: Dance Musical Stage I</b>	<b>1</b>
<p>This course is designed for the incoming music theatre major. Levels and abilities will be assessed, alignment corrected, fundamental dance technique and conditioning exercises taught and drilled in order to ready the student for dance technique and styles classes required by their major. Students will also learn fundamental locomotor skills and the basic techniques required for jumping and turning. Dance combinations stressing steps and styles historically and traditionally used in music theatre will be taught to a variety of musical styles. Stress is placed on giving the student a new awareness of and comfort with his or her body: to condition, gain the ability to apply dance technique and learn to express musicality in a physical way. For students admitted into the Music Theatre major.</p>	
<b>Music (MUS) 1010: Wind Ensemble</b>	<b>1</b>
<p>The Elon University Wind Ensemble is a contemporary wind ensemble focused on the performance of a wide variety of established and newly composed repertoire at the highest level possible. Placement auditions are required for this course.</p>	
<b>Music (MUS) 1015: Concert Band</b>	<b>1</b>
<p>The Elon University Concert Band is an ensemble of Elon students, faculty, and community members who wish to challenge themselves musically while enjoying rehearsing and performing together. The ensemble is focused on the performance and study of a wide variety of established and newly composed repertoire at the highest level possible.</p>	

<b>Music (MUS) 1020: Marching Band</b>	<b>1</b>
This ensemble will furnish halftime entertainment for football games and serve as a model for music education majors in the instruction and development of various styles of marching bands.	
<b>Music (MUS) 1030: Orchestra</b>	<b>1</b>
By audition only.	
<b>Music (MUS) 1040: Jazz Ensemble</b>	<b>1</b>
By audition only.	
<b>Music (MUS) 1041: Jazz Combo</b>	<b>1</b>
Students explore jazz literature for small groups of instruments to gain an understanding of individual roles in a small ensemble. This will include planning, graphing and constructing improvisations within various musical forms.	
<b>Music (MUS) 1050: Camerata</b>	<b>1</b>
By audition only.	
<b>Music (MUS) 1051: Chorale</b>	<b>1</b>
Chorale is open to all students without audition. The Chorale performs a varied repertoire of music from a wide range of styles and composers. Works by diverse and contemporary composers are typically featured.	
<b>Music (MUS) 1052: Elan</b>	<b>1</b>
By audition only.	
<b>Music (MUS) 1060: Saxophone Ensemble</b>	<b>1</b>
This small ensemble covers chamber music for saxophone. Permission of Instructor required.	
<b>Music (MUS) 1061: Flute Ensemble</b>	<b>1</b>

This small ensemble covers chamber music for flute. Permission of Instructor required.	
<b>Music (MUS) 1080: Percussion Ensemble</b>	<b>1</b>
This is an ensemble featuring works for percussion instruments. Permission of instructor required.	
<b>Music (MUS) 1081: World Percussion Ensemble</b>	<b>1</b>
This is a rhythm ensemble that exploring world music for percussion instruments.	
<b>Music (MUS) 1083: Guitar Ensemble</b>	<b>1</b>
This is an ensemble for guitar players featuring a variety of musical styles.	
<b>Music (MUS) 1090: Electric Ensemble</b>	<b>1</b>
By audition only.	
<b>Music (MUS) 1310: Materials of Music I</b>	<b>3</b>
An introduction to the study of music theory, including rhythm and meter, keys and key relationships, vertical sonorities, harmonic function, texture, melody, and counterpoint. Integrates written and analytical work with singing, aural training and keyboard applications. This course must be taken concurrently with MUS 1315.	
<b>Music (MUS) 1315: Aural Skills I</b>	<b>1</b>
This course applies concepts from the Materials of Music sequence to practice through performance-based activities and ear training exercises. Performance activities include unaccompanied singing with solfège, rhythmic reading and keyboard playing. Ear training develops the ability to recognize and notate rhythmic, melodic and harmonic patterns. This course must be taken concurrently with MUS 1310.	
<b>Music (MUS) 1320: Materials of Music II</b>	<b>3</b>



A study of diatonic harmony and voice leading. Topics include four-part writing in the style of J.S. Bach, lead-sheet notation, melody harmonization, figured bass realization, and score analysis. Integrates written and analytical work with singing, aural training and keyboard applications. This course must be taken concurrently with MUS 1325.

**Music (MUS) 1325: Aural Skills II**

**1**

A continuation of MUS 1315. This course applies concepts from the Materials of Music sequence to practice through performance-based activities and ear training exercises. Performance activities include unaccompanied singing with solfège, rhythmic reading and keyboard playing. Ear training develops the ability to recognize and notate rhythmic, melodic and harmonic patterns. This course must be taken concurrently with MUS 1320.

**Music (MUS) 1500: Beginning Piano Class**

**1**

Beginning group piano study open to all majors. Exploration of fundamental keyboard skills and appropriate musical topics will be studied.

**Music (MUS) 1501: Piano Class I**

**1**

Group piano instruction focused on the acquisition of basic skills required to demonstrate keyboard proficiency for the music major. This course is the first in a sequence of four piano classes.

**Music (MUS) 1505: Voice Class I**

**1**

Group voice instruction ranges from beginning to intermediate.

**Music (MUS) 1507: Guitar Class**

**1**

Beginners develop musical skills with the guitar - simple chords, melodies and songs - using elements of classical guitar techniques as a foundation.

**Music (MUS) 1730: What Is Music**

**4**

This introductory course explores music as a concept, defined and understood differently within various groups and cultures. Topics of exploration include musical definitions, musical elements and composition, performance practice, musical description, and the historical view of music.

<b>Music (MUS) 2825: Intro to Music Technology</b>	<b>4</b>
<p>The course explores the effects of changing technology on music and provides an introduction to the basic elements, terminology and concepts of music technology. The course includes a survey of music software and hardware. Topics include computer-aided instruction, music notation, sequencing, basic MIDI, basic audio editing and synthesis.</p>	
<b>Philosophy (PHL) 1100: What Can We Know</b>	<b>4</b>
<p>This course introduces students to the amazing diversity of knowledge. Explore questions such as: How does scientific knowledge differ from literary insight, moral intuition and spiritual wisdom? When are doubt and skepticism justified and when do these cautions keep us from risking to know the world in new ways? When is certainty unquestionable, difficult, undesirable or simply impossible? Humans have limitations. Does it follow that human knowledge also has limitations besides error and ignorance? Knowledge is growing, but are we growing more knowledgeable or just more full of information? Must real knowledge be universal and/or accessible to everyone or is some knowledge personal and/or private? Join us in thinking philosophically about what we really know about knowledge.</p>	
<b>Philosophy (PHL) 1120: How Should We Live</b>	<b>4</b>
<p>This course invites you to think philosophically about the meaning of our working ethical values such as responsibility, respect and compassion, but also to develop a critical perspective on values: what life might be, should be and ought to be. What is worthwhile and really matters? How does anyone know for sure? We explore the scope and depth of values such as community, beauty, justice, equality and wealth, while testing those values with rational skepticism and shared experience. The goal is to ask better questions about how we live so that we can practice those values that will enable us to bring about what is most worthwhile in action, community and in life. Offered fall and spring.</p>	
<b>Philosophy (PHL) 2100: Critical Thinking</b>	<b>4</b>
<p>This foundation course in critical thinking introduces reading and listening skills, argument analysis and evaluation, and creative problem-solving methods. Such skills are valuable throughout life, from making effective presentations to promoting independent thinking.</p>	
<b>Philosophy (PHL) 2120: Ethical Practice</b>	<b>4</b>

Ethical practice is a foundation course exploring ways to act wisely and effectively in our life with others. Drawing on the philosophical tradition and on critical examination of life situations, students engage such topics as personal integrity, sensitivity and fairness to others, and conditions for collaborative and respectful living.

**Philosophy (PHL) 2150: Ethics and Decision Making**

**4**

This course explores the field of ethics with an emphasis on its application to decision making and leadership. It will explore nested contexts for decision making - environmental, institutional and interpersonal; use criteria for ethical assessment (e.g., what is good for the whole and fair to each participant/part in each context); and provide scope for ethical practice by means of a modest service learning component and case studies. This course is offered in conjunction with the leadership minor. Students may receive credit for both PHL 212 and PHL 215, but may only count one course toward a PHL major or minor.

**Theatrical Design & Technology (TDT) 2150: Technical Production in Theatre**

**4**

Students learn the basics of theatrical production in scenery and lighting, including fundamental drafting skills.

**Theatrical Design & Technology (TDT) 2160: Drawing and Rendering**

**4**

This class is an introduction to the tools, and technique for theatrical drawing and rendering. Emphasis is placed on one, two and three point perspectives, fabric, and the human form. This course is restricted to students admitted into the Theatrical Design and Technology major.

**Theatrical Design & Technology (TDT) 2580: Fundamentals of Make-up Design & Application (half-semester class)**

**2**

Students learn the basic art of two- and three-dimensional stage make-up design and application, including corrective, age, fantasy and prosthetics. Students must purchase a make-up kit.