

# SMU

MEADOWS SCHOOL OF THE ARTS

GRADUATE PROGRAMS

SOUTHERN METHODIST UNIVERSITY

2009-2011

### **NOTICE OF NONDISCRIMINATION**

Southern Methodist University will not discriminate in any employment practice, education program or educational activity on the basis of race, color, religion, national origin, sex, age, disability or veteran status. SMU's commitment to equal opportunity includes nondiscrimination on the basis of sexual orientation. The director of Institutional Access and Equity has been designated to handle inquiries regarding the nondiscrimination policies.

The following catalogs constitute the General Bulletin of the University:

Undergraduate Catalog  
 Dedman School of Law Catalog  
 Perkins School of Theology Catalog  
 Dedman College Graduate Catalog  
 Cox School of Business Graduate Catalog  
 Meadows School of the Arts Graduate Catalog  
 Annette Caldwell Simmons School of Education and Human Development Catalog  
 Lyle School of Engineering Graduate Catalog

In addition, certain academic programs provide their own schedules and catalogs:

Continuing Education	International Programs
Summer Studies	SMU-in-Taos (Fort Burgwin)

Every effort has been made to include in this catalog information that, at the time of preparation for printing, most accurately represents Southern Methodist University. The provisions of the publication are not, however, to be regarded as an irrevocable contract between the student and Southern Methodist University. The University reserves the right to change, at any time and without prior notice, any provision or requirement, including, but not limited to, policies, procedures, charges, financial aid programs, refund policies and academic programs. Additional information may be obtained by writing to the offices listed below:

**Admissions:** *Undergraduate:* Executive Director of Enrollment Services and Undergraduate Admission

*Graduate:* Dean's Office of school – arts, business, engineering, law, theology; for humanities and sciences – Research and Graduate Studies Office

**Employment:** *Off Campus:* Hegi Family Career Development Center  
*On Campus:* Division of Enrollment Services – Financial Aid

**Financial Information on Tuition and Fees:** Division of Enrollment Services – Student Financial Services

**Housing:** Department of Residence Life and Student Housing

**Loans:** Division of Enrollment Services – Financial Aid

**Registration and Academic Records:** Division of Enrollment Services – University Registrar

**Scholarships:** Division of Enrollment Services – Financial Aid

All addresses are as below:

Southern Methodist University  
 Dallas TX 75275

Information also is available at the website [smu.edu](http://smu.edu).



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# OFFICIAL UNIVERSITY CALENDAR

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## ACADEMIC YEAR 2009–2010

This calendar includes an addendum listing religious holidays for use in requesting excused absences according to University Policy 1.9. For religious holidays not listed, the instructor or supervisor may contact the Office of the Chaplain.

Graduate programs in the Cox School of Business, Perkins School of Theology and Dedman School of Law have different calendars.

Offices of the University will be closed on September 7, November 26–27, December 21–25, 2009; January 1, January 18, April 2, May 31 and July 5, 2010.

## FALL TERM 2009

**March 30–April 17, Monday–Friday:** Enrollment fall 2009 continuing students for all undergraduates and graduate Dedman and Meadows.

**May/July/August:** Academic Advising, Enrollment and Orientation (AARO) conferences for new first-year and transfer undergraduate students. For a list of dates, contact New Student Programs, Student Life Office; 214-768-4560; [smu.edu/newstudent](http://smu.edu/newstudent).

**August 23, Sunday:** Residence halls officially open.

**August 25, Tuesday:** Opening Convocation, McFarlin Auditorium.

**August 26, Wednesday:** First day of classes.

**September 1, Tuesday:** Last day to enroll, add courses or drop courses without grade record or tuition billing. Last day to file for graduation in December.

**September 7, Monday:** University holiday – Labor Day.

**September 9, Wednesday:** Follows Monday class schedule.

**September 11, Friday:** Last day to declare pass/fail, no credit or first-year repeated course grading options. Last day to request excused absence for observance of a religious holiday.

**October 7, Wednesday:** Last day for continuing undergraduate students to change their majors before November enrollment.

**October 12–13, Monday–Tuesday:** Fall break.

**November 2–November 20, Monday–Friday:** Enrollment spring 2010 continuing students for all undergraduates and graduate Dedman and Meadows.

**November 3, Thursday:** 60 percent point of the term that federal financial aid has been earned if a student officially withdraws from SMU. Prior to this date, a partial calculated return to federal programs will be required.

**November 6–7, Friday–Saturday:** Homecoming.

**November 10, Tuesday:** Last day to drop a course.

**November 13–14, Friday–Saturday:** Family weekend.

**November 16, Monday:** Last day for December graduation candidates to change grades of Incomplete.

**November 24, Tuesday:** Students should file for May graduation. Last day to file is January 21.

**November 25, Wednesday:** No classes.

**November 26–27, Thursday–Friday:** University holiday – Thanksgiving.

**December 1, Tuesday:** Last day to withdraw from the University.

**December 4–9, Friday–Wednesday:** No final examinations or unscheduled tests and papers.

**December 7, Monday:** Last day for oral/written examinations for December graduate degree candidates.

**December 9, Wednesday:** Last day of instruction.

**December 10, Thursday:** Reading day.

**December 11–17, Friday–Thursday:** Examinations. (No examinations scheduled for Sunday.)

**December 18, Friday:** Residence halls officially close. (December graduates contact RLSH.)

**December 19, Saturday:** Official close of term and date for conferral of degrees. Graduation ceremony for December graduates.

**December 21–25, Friday:** University holidays – Christmas/winter break.

## JANUARY INTERTERM 2010

**January 1, Friday:** University holiday – New Year's Day.

(Note: Some areas of instruction offer selected courses during the January interterm, December 22–January 19.)

## SPRING TERM 2010

**November 2–January 25, Monday–Thursday:** Enrollment spring 2010 continuing students for all undergraduates and graduate Dedman and Meadows.

**January – TBA:** Academic Advising, Enrollment and Orientation (AARO) conferences for new first-year and transfer undergraduate students. Conference dates to be announced. Contact New Student Programs, Student Life Office; 214-768-4560; smu.edu/newstudent.

**January 1, Friday:** University holiday – New Year's Day.

**January 12, Tuesday:** Residence halls officially open.

**January 18, Monday:** University holiday – Birthday of Martin Luther King, Jr.

**January 19, Tuesday:** First day of classes.

**January 25, Monday:** Last day to enroll, add courses or drop courses without grade record or tuition billing. Last day to file for May graduation.

**February 3, Wednesday:** Last day to declare pass/fail, no credit or first-year repeated course grading options. Last day to request excused absence for observance of a religious holiday.

**March 6–14, Saturday–Sunday:** Spring break.

**March 31, Wednesday:** 60 percent point of the term that federal financial aid has been earned if a student officially withdraws from SMU. Prior to this date, a partial calculated return to federal programs will be required.

**April 2, Friday:** University holiday – Good Friday.

**April 4, Sunday:** Easter Sunday.

**April 5–23, Monday–Friday:** Enrollment summer 2010 and fall 2010 continuing students for all undergraduates and graduate Dedman and Meadows.

**April 5, Monday:** Last day for continuing undergraduate students to change their majors before April enrollment.

**April 8, Thursday:** Last day to drop a course.

**April 12, Monday:** Last Day for May graduation candidates to change grades of Incomplete.

**April 20, Tuesday:** Students should file for August or December graduation. Last day to file for August is June 4. Last day to file for December is the last day to enroll for fall 2010.

**April 26, Monday:** Last day to withdraw from the University.

**April 29–May 4, Thursday–Tuesday:** No final examinations or unscheduled tests and papers.

**April 30, Friday:** Last day for oral/written examinations for graduate students who are May degree candidates.

**May 4, Tuesday:** Last day of instruction. Follows a Friday schedule.

**May 5–11, Wednesday–Tuesday:** Examinations. (No examinations scheduled for Sunday.)

**May 12, Wednesday:** Residence halls officially close for nongraduating students.

**May 14, Friday:** Baccalaureate.

**May 15, Saturday:** Commencement.

**May 16, Sunday:** Residence halls close for graduating students.

## MAY TERM 2010

Some areas of instruction may offer a limited number of selected courses during the May term period, May 12–30. Each May term course may have unique start and end dates within the May 12–30 term to accommodate the particular needs of the course.

*The following dates are applicable only for courses offered at the Taos campus:*

**May 12, Wednesday:** SMU-in-Taos: May term travel day and arrival, 2–6 p.m.

**May 13, Thursday:** SMU-in-Taos: First day of classes.

**May 14, Friday:** SMU-in-Taos: Last day to enroll, add courses and drop courses without grade record or tuition billing. Permission of Taos Program required for all enrollments.

**May 29, Saturday:** SMU-in-Taos: May term examinations.

**May 30, Sunday:** SMU-in-Taos: May term departure.

## SUMMER TERM 2010

The summer term consists of three primary sessions: first session, second session and a 10-week full session. There are also shorter and longer sessions to accommodate the particular needs of the various instructional units such as SMU-In-Taos, international programs and Perkins School of Theology.

### Full Summer Session

*Classes will meet 2 hours and 15 minutes twice a week or  
1 hour and 30 minutes three times a week.*

**May 31, Monday:** University holiday – Memorial Day.

**June 1, Tuesday:** First day of full summer session classes.

**June 4, Friday:** Last day to enroll, add courses or drop courses without grade record or tuition billing for full session course. Last day to file for August graduation.

**June 10, Thursday:** Last day to declare pass/fail, no credit or first-year repeated course grading options for a full session course.

**July 4–5, Sunday–Monday:** University holiday – Independence Day.

**July 6, Tuesday:** Follows a Monday class schedule.

**July 10, Saturday:** 60 percent point of the term that federal financial aid has been earned if a student officially withdraws from SMU. Prior to this date, a partial calculated return to federal programs will be required.

**July 16, Friday:** Last day for August graduation candidates to change grades of Incomplete.

**July 23, Friday:** Last day to drop a full summer session course.

**July 29, Thursday:** Last day to withdraw from the University.

**August 4, Wednesday:** Last day of full summer session instructions and examinations. Close of the term and conferral date.

### First Session

*Classes meet two hours a day, Monday–Friday.*

**May 31, Monday:** University holiday – Memorial Day.

**June 1, Tuesday:** First day of first session classes.

**June 2, Wednesday:** Last day to enroll, add courses or drop courses without grade record or tuition billing for a first session course.

**June 4, Friday:** Last day to declare pass/fail, no credit or first-year repeated course grading options for a first session course. Last day to file for August graduation.

**June 19, Saturday:** 60 percent point of the term that federal financial aid has been earned if a student officially withdraws from SMU. Prior to this date, a partial calculated return to federal programs will be required.

**June 23, Wednesday:** Last day to drop a first session course.

**June 24, Thursday:** Last day to withdraw from the University.

**June 30, Wednesday:** Last day of first session instruction and examinations.

### Taos Summer I Session

**June 3, Thursday:** SMU-in-Taos: Summer I arrival and first day of classes.

**June 4, Friday:** SMU-in-Taos: Last day to enroll, add courses and drop courses without grade record or tuition billing. Permission of Taos Program required for all enrollments.

**June 30, Wednesday:** SMU-in-Taos: Summer I examinations.

**June 30, Wednesday:** SMU-in-Taos: Summer I departure.

### Second Session

*Classes meet two hours a day, Monday–Friday.*

**June 4, Friday:** Last day to file for August graduation.

**July 1, Thursday:** First day of second session classes.

**July 2, Friday:** Last day to enroll, add courses or drop without grade record or tuition billing for second session courses.

**July 4–5, Sunday–Monday:** University holiday – Independence Day.

**July 6, Tuesday:** Last day to declare pass/fail, no credit or first-year repeated course grading options for a second session course.

**July 13, Tuesday:** Last day for August graduation candidates to change grades of Incomplete.

**July 23, Friday:** Last day to drop a second session course.

**July 24, Saturday:** 60 percent point of the term that federal financial aid has been earned if a student officially withdraws from SMU. Prior to this date, a partial calculated return to federal programs will be required.

**July 27, Tuesday:** Last day to withdraw from the University.

**August 2, Monday:** Last day of second session instruction and examinations.

**August 4, Wednesday:** Official close of the term and conferral date.

**Taos August Term 2010**

**August 5, Thursday:** SMU-in-Taos: August term arrival and first day of classes, 2–6 p.m.

**August 6, Friday:** SMU-in-Taos: Last day to enroll, add courses and drop courses without grade record or tuition billing. Permission of Taos Program required for all enrollments.

**August 22, Sunday:** SMU-in-Taos: August term examinations.

**August 23, Monday:** SMU-in-Taos: August term departure.

**MAJOR RELIGIOUS HOLIDAYS**

**(August 2009–August 2010)**

Listing of religious holidays for use in requesting excused absences according to University Policy 1.9. For religious holidays not listed, the instructor or supervisor may contact the Office of the Chaplain.

**Christian**

*Christmas:* December 25, 2009

*Ash Wednesday:* February 17, 2010

*Palm Sunday:* March 28, 2010

*Good Friday:* April 2, 2010

*Easter Sunday:* April 4, 2010

*Easter Sunday (Orthodox):* April 4, 2010

**Hindu**

*Janmashtami:* August 28, 2009

*Dasera:* October 9, 2009

*Diwali:* October 28, 2009

**Jewish**

*All holidays begin at sundown before the first day noted and conclude at sundown on the day(s) noted.*

*Rosh Hashanah:* September 28–30, 2009

*Yom Kippur:* October 7, 2009

*Sukkot:* October 12–14, 2009

*Hanukkah:* December 21–28, 2009

*Purim:* March 8–9, 2010

*Pesach (Passover):* April 7–15, 2010

*Shavuot:* May 28–30, 2010

**Muslim**

*Ramadan:* September 1–2, 2009

*Eid al Fitr:* September 30–October 1, 2009

*Eid al Adha:* December 7–8, 2009

*Islamic New Year:* December 29, 2009

*Ashura:* January 7, 2010

*Mawlid al Nabi:* March 8–9, 2010

# DESCRIPTION OF THE UNIVERSITY

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## **THE VISION OF SOUTHERN METHODIST UNIVERSITY**

To create and impart knowledge that will shape citizens who contribute to their communities and lead their professions in a global society.

## **THE MISSION OF SOUTHERN METHODIST UNIVERSITY**

Southern Methodist University's mission is to be a leading private institution of higher learning that expands knowledge through research and teaching. Among its faculty, students and staff, the University develops skills and cultivates principled thought and wisdom. The University is dedicated to the values of academic freedom and open inquiry and to its United Methodist heritage.

To fulfill its mission the University strives for quality, innovation and continuous improvement as it pursues the following goals:

- To enhance the academic quality and competitiveness of the University.
- To improve teaching and learning.
- To strengthen scholarly research and creative achievement.
- To support and sustain student development and quality of life.
- To broaden global perspectives.
- To advance the University through select, strategic alliances.

## **SOUTHERN METHODIST UNIVERSITY**

As a private, comprehensive university enriched by its United Methodist heritage and its partnership with the Dallas Metroplex, Southern Methodist University seeks to enhance the intellectual, cultural, technical, ethical and social development of a diverse student body. SMU offers undergraduate programs centered on the liberal arts; excellent graduate, professional and continuing education programs; and abundant opportunities for access to faculty in small classes, research experience, international study, leadership development and off-campus service and internships, with the goal of preparing students to be contributing citizens and leaders for our state, the nation and the world.

SMU comprises seven degree-granting schools: Dedman College of Humanities and Sciences, Meadows School of the Arts, Edwin L. Cox School of Business, Annette Caldwell Simmons School of Education and Human Development, Bobby B. Lyle School of Engineering, Dedman School of Law and Perkins School of Theology.

Founded in 1911 by what is now the United Methodist Church, SMU is non-sectarian in its teaching and is committed to the values of academic freedom and open inquiry.

The University has 104 buildings, a total enrollment that has averaged more than 10,000 the past 10 years, a full-time faculty of 656, and assets of \$260,460,000 – including an endowment of \$1,363,846,000 (Market Value, June 30, 2008).

Of the 10,965 students enrolled for the 2008 fall term, 6,240 were undergraduates and 4,725 were graduate and professional students. The full-time equivalent enrollment was 6,073 for undergraduates and 3,121 for graduate and professional students.

Nearly all the students in SMU's first class came from Dallas County, but now 47 percent of the University's undergraduate student body comes from outside Texas. In a typical school year, students come to SMU from every state, from 92 foreign countries, and from all races, religions and economic levels.

Undergraduate enrollment is 54 percent female. Graduate and professional enrollment is 44 percent female.

A majority of SMU undergraduates receive some form of financial aid. In 2008–2009, 77.1 percent of first-year students received some form of financial aid, and 25.0 percent of first-year students received need-based financial aid.

Management of the University is vested in a Board of Trustees of civic, business and religious leaders – Methodist and non-Methodist. The founders' first charge to SMU was that it become not necessarily a great *Methodist* university, but a great *university*.

### ACADEMIC ACCREDITATION

Southern Methodist University is accredited by the Commission on Colleges of the Southern Association of Colleges and Schools to award baccalaureate, Master's and doctoral degrees. Accreditation questions for the Commission on Colleges can be addressed to 1866 Southern Lane, Decatur GA 30033-4097, or call 404-679-4501.

Individual academic programs are accredited by the appropriate national professional associations. The Cox School of Business is accredited by AACSB International – the Association to Advance Collegiate Schools of Business. The Dedman School of Law is accredited by the American Bar Association. Perkins School of Theology is accredited by the Association of Theological Schools in the United States and Canada. The Department of Chemistry is accredited by the American Chemical Society. In the Meadows School of the Arts, the Dance Division is accredited by the National Association of Schools of Dance, the Music Division by the National Association of Schools of Music, and the Theatre Division by the National Association of Schools of Theater.

The Lyle School of Engineering undergraduate programs in civil engineering, computer engineering, electrical engineering, environmental engineering and mechanical engineering are accredited by the Engineering Accreditation Commission of the Accreditation Board for Engineering and Technology Inc.: 111 Market Place, Suite 1050, Baltimore MD 21202-4012; telephone: 410-347-7700. The undergraduate computer science program that awards the B.S. degree is accredited by the Computing Accreditation Commission of ABET. The undergraduate computer science program that awards the B.A. degree is not accredited by a commission of ABET. ABET does not provide accreditation for the disciplines of environmental science and management science.

## GENERAL INFORMATION

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Meadows School of the Arts, founded through the generosity of Algur H. Meadows, his family and the Meadows Foundation, is recognized as one of the nation's premier fine arts schools. In the SMU community, it offers intense specialized education in the performing arts, visual arts and communications and provides a rich variety of coursework for students from other disciplines exploring the arts as part of their liberal arts education.

In addition to working closely with a nationally renowned full-time faculty, Meadows students have access to eminent visiting professors artists and the winners of the Algur H. Meadows Award for Excellence in the Arts. Award recipients who have lectured or performed and presented Master's classes include film artist Ingmar Bergman; dancer and choreographer Martha Graham; dancer and choreographer Merce Cunningham; cellist and conductor Mstislav Rostropovich; actor, director and producer John Houseman; artist Robert Rauschenberg; playwright Arthur Miller; soprano Leontyne Price; director and author Peter Brook; composer-lyricist Stephen Sondheim; dancer and choreographer Paul Taylor; artist Jacob Lawrence; trumpeter, composer and educator Wynton Marsalis; architect, engineer and artist Santiago Calatrava; dancer and choreographer Judith Jamison; *60 Minutes* executive producer Don Hewitt; and playwright Edward Albee.

Meadows also offers one of the finest university complexes in the nation for instruction, performance and exhibition in art, art history, arts administration, music, dance, cinema-television and theater.

### **ACADEMIC, PERFORMANCE AND EXHIBITION SPACES**

The Owen Arts Center, home of Meadows School of the Arts, houses the Greer Garson Theatre (a classical thrust-stage design), the Bob Hope Theatre (a proscenium design), the Margo Jones Theatre (a black-box theater), Caruth Auditorium, the Charles S. Sharp Performing Arts Studio, O'Donnell Lecture/Recital Hall, several other performance spaces, classrooms, studios and rehearsal areas. The Doolin Gallery in Owen Arts Center and the Pollock Gallery, housed in the Hughes-Trigg Student Center, are the exhibition spaces of the Division of Art. Student work is exhibited and critiqued in the Doolin. Exhibitions organized in the Pollock Gallery provide students, faculty, staff and the surrounding community with opportunities to experience a thoughtful and wide array of exhibitions representing diverse artists, time periods and cultures.

The Meadows Museum, located at the south end of Bishop Boulevard, exhibits one of the most comprehensive collections of Spanish art outside of Spain, including works of such masters as Velázquez, Ribera, Sorolla, Murillo, Goya, Picasso, Miró and El Greco. The Elizabeth Meadows Sculpture Collection contains important works by such modern sculptors as Rodin, Maillol, Lipschitz, Henry Moore, Marini, Giacometti, Noguchi, David Smith and Claes Oldenburg.

In the last decade, Meadows School of the Arts has realized considerable expansion in academic, performance and exhibition spaces. Umphrey Lee Center houses state-of-the-art facilities for television, including a fully equipped studio. The Jake and Nancy Hamon Arts Library was completed as an addition to the Owen Arts Center. This four-story addition houses all arts library collections, a slide library, an audio/visual center and the Center for Instructional Technologies in the Arts. During the library expansion, the O'Donnell Lecture/Recital Hall, the Rosalie and Herman Taubman Family Atrium, the Bonelli Commons, a percussion studio, a music education and therapy suite, an electronic music studio, and numerous new office spaces also were built. The Greer Garson Theatre, completed in 1992, is a

unique combination of historical stage design and a state-of-the-art technical theatrical environment. This addition to the Owen Arts Center also houses the Dean's Suite and the G. William Jones Film and Video Collection, complete with two screening rooms and a 3,800-square-foot refrigerated storage vault. With the completion of these projects, Meadows School of the Arts occupies approximately a half-million square feet of space.

## MEADOWS INSTRUCTIONAL UNITS

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The combined undergraduate and graduate programs of Meadows School of the Arts consist of 10 divisions, including two divisions that offer undergraduate programs only. The eight divisions that offer graduate programs include Advertising, Art, Art History, Arts Administration, Cinema-Television, Dance, Music and Theatre. Each division is outlined in detail in the Division Programs and Description of Courses section of the catalog. For information on undergraduate programs in the arts, consult the SMU Undergraduate Catalog or contact the Office of Enrollment Services, Southern Methodist University, PO Box 750181, Dallas TX 75275-0181.

### PROGRAMS OF STUDY

Meadows School of the Arts offers the following graduate degrees:

Master of Arts (M.A.)

Advertising

Art History

Cinema-Television

Master of Fine Arts (M.F.A.)

Art

Dance

Theatre

Cinema-Television

Master of Music (M.M.)

Choral Conducting

Instrumental Conducting

Music Composition

Music Education

Music History and Literature

Music Performance

Music Theory

Piano Performance and Pedagogy

Master of Sacred Music (M.S.M.)

*Offered jointly by the Division of Music and Perkins School of Theology*

Master of Arts/Master of Business Administration (M.A./M.B.A.)

*Arts Administration program offered jointly by Meadows School of the Arts and the Cox School of Business*

Artist Certificate in Music (nondegree program)

Performer's Diploma in Music

Artist Diploma in Music

## ADMISSION

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Admission to Meadows School of the Arts is open to qualified graduate applicants without regard to race, color, religion, national origin, sex, age, disability or veteran status. The Meadows School's commitment to equal opportunity includes nondiscrimination on the basis of sexual orientation.

Application for graduate admission is available online at [applyweb.com/apply/smu](http://applyweb.com/apply/smu). For information concerning auditions or interviews, assistantships or fellowships, scholarships, and degree programs, write to the Director, Office of Graduate Admissions and Records, Meadows School of the Arts, PO Box 750356, Southern Methodist University, Dallas TX 75275-0356.

The online application and all supporting documents – including official transcripts from all institutions previously attended, recommendations and GRE, GMAT and/or TOEFL scores when required – should be filed with the director as early as possible. Some divisions select their graduate admissions as early as February 1.

### QUALIFICATIONS

Applicants holding a Bachelor's degree from an institution of standard collegiate rank recognized by the accrediting agencies in which jurisdiction the college is located are eligible to apply for admission to graduate studies. Graduates of colleges not fully recognized may be required to demonstrate their qualifications by submitting satisfactory scores on the GRE. Any student whose Bachelor's degree preparation is not judged equivalent to the comparable baccalaureate preparation from SMU may be required by the division chair to take additional work sufficient to make up the deficiency. In exceptional cases, unusually qualified applicants not holding such degrees may be considered for admission.

Student auditions or samples of creative work are requested by certain divisions as part of the application process to Meadows School of the Arts.

After the application and its supporting documents have been examined, the student will be notified of the results. No student is allowed to enroll unless notified of admission. All transcripts and letters of recommendation become the property of the school to which the student applies for admission. International applicants whose first language is not English are required to submit their scores on the Test of English as a Foreign Language, or TOEFL, examination.

### TRANSFER OF CREDIT

Unless special permission is granted by the dean of Meadows School of the Arts, not more than six credit hours of work from another institution may be counted toward a graduate degree at Meadows School of the Arts.

Courses taken as an undergraduate or as a special student at SMU will be regarded in the same way as transfer courses.

### GRADUATE STUDENT FINANCIAL AID

Tuition scholarships and graduate assistantships are available in limited quantity. *No student with ability should hesitate to apply to Southern Methodist University and Meadows School because of financial need.* Information concerning these awards may be obtained by contacting Pam Henderson, Office of Scholarships, Meadows School of the Arts, PO Box 750356, Southern Methodist University, Dallas TX 75275-0356. All candidates for graduate awards are required to file the Free Application for Federal Student Aid. The FAFSA application may be completed online at [fafsa.ed.gov](http://fafsa.ed.gov). (International students on the F1 visa are exempt from this requirement.) For primary consideration, graduate applicants should file by March 1.

In addition to awards offered through Meadows School of the Arts, student loans and grants for Texas residents may be available to students who meet the financial need requirements.

To obtain additional information on need-based aid, contact:

Division of Enrollment Services  
Southern Methodist University  
PO Box 750181  
Dallas TX 75275-0181  
214-768-3417

## FINANCIAL INFORMATION

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A catalog supplement, *Financial Information: Southern Methodist University*, is issued each academic year. It provides the general authority and reference for SMU financial regulations and obligations, as well as detailed information concerning tuition, fees and living expenses.

The supplement is available on the Bursar website at [smu.edu/bursar](http://smu.edu/bursar). For more information, call 214-768-3417.

Students registering in Continuing Student Enrollment must ensure that payment is received in the Division of Enrollment Services by the due date (published on the Bursar website). No confirmation of receipt of payment will be sent. Invoice notifications are e-mailed to the student's SMU e-mail address after registration for the student to view on the Web. If notification has not been received two weeks prior to the due date, Enrollment Services should be contacted. The registration of a student whose account remains unpaid after the due date may be canceled at the discretion of the University. Students registering in New Student Enrollment and Late Enrollment must pay at the time of registration.

Students are individually responsible for their financial obligations to the University. All refunds will be made to the student, with the exception of PLUS loans and the SMU Monthly Payment Plan. If the refund is issued by check, the student may request, in writing, that the refund be sent to another party. Any outstanding debts to the University will be deducted from the credit balance prior to issuing a refund check. Students with Title IV financial aid need to sign an Authorization to Credit Account form. Students with a PLUS Loan need to have the parent sign an Authorization to Credit Account Parent form. A student whose University account is overdue or who is in any other manner indebted to the University will be denied the recording and certification services of the Office of the Registrar, including the issuance of a transcript or diploma, and may be denied readmission until all obligations are fulfilled. The Division of Enrollment Services may stop the registration – or may cancel the completed registration – of a student who has a delinquent account or debt, and may assess all attorney's fees and other reasonable collection costs (up to 50 percent) and charges necessary for the collection of any amount not paid when due. Matriculation in the University constitutes an agreement by the student to comply with all University rules, regulations and policies.

Arrangements for financial assistance from SMU must be made in advance of registration and in accordance with the application schedule of the Division of Enrollment Services – Financial Aid. A student should not expect such assistance to settle delinquent accounts.

Students who elect to register for courses outside of their school of record will pay the tuition rate of their school of record.

### **WITHDRAWAL FROM THE UNIVERSITY**

A student who wishes to withdraw (resign) from the University before the end of a term or session must initiate a Student Petition for Withdrawal form, obtain approval from his or her academic dean and submit the form to the Division of Enrollment Services – University Registrar. The effective date of the withdrawal is the date on which the Student Petition for Withdrawal is processed in the Registrar's Office. Discontinuance of class attendance or notification to the instructors of intention to withdraw does not constitute an official withdrawal.

Reduction of tuition and fees is based on the schedule listed in the *Financial Information: Southern Methodist University* and is determined by the effective date of the withdrawal. The schedule may be found at [smu.edu/bursar](http://smu.edu/bursar), or call 214-768-3417.

Please note, however, for students receiving financial aid (scholarships, grants or loans), when the withdrawal date qualifies for reduction of tuition and fees charges, the refund typically will be used to repay the student aid programs first and go to the student/family last. Further, government regulations may require that SMU return aid funds whether or not the University must reduce its tuition and fees; hence, a student whose account was paid in full prior to withdrawal may owe a significant amount at withdrawal due to the required return of student aid. Therefore, students who receive any financial aid should discuss prior to withdrawal the financial implications of the withdrawal with staff of the Division of Enrollment Services.

Medical withdrawals have conditions that must be met prior to re-enrollment at SMU. Medical withdrawals must be authorized by the medical director, psychiatric director, counseling and testing director, or vice president for Student Affairs.

Students who live in University housing must obtain clearance from the Office of Residence Life and Student Housing.

### **GRADUATE AND PROFESSIONAL STUDENT AID**

University grants, scholarships, fellowships, and assistantships are awarded in the school or department in which the graduate student will enroll. Departments that offer the M.A., M.S. or Ph.D. degrees offer a significant number of tuition scholarships and teaching or research assistantships each year. For information, contact the department.

Grants and loans for Texas residents, private and federal loans, and employment programs may be available by filing the Free Application for Federal Student Aid. The FAFSA may be completed online at [fafsa.gov](https://fafsa.gov). A personal identification number can be obtained at [pin.ed.gov](https://pin.ed.gov), which can be used to electronically sign the application. SMU's code number is 003613.

See [smu.edu/registrar](https://smu.edu/registrar) for more information.

# ACADEMIC REGULATIONS

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## **THE M.M., M.M.T., M.S.M., M.A. AND M.F.A. DEGREES**

The M.A. degree assumes a goal of general cultural development in the arts and humanities, while the Master of Fine Arts, Master of Sacred Music and Master of Music degrees suggest professional graduate training, with activities more concentrated in one area. The M.F.A. and M.M. degrees are normally predicated upon a Bachelor's degree that has provided up to 65 credit hours in the major field of study. Consequently, a student who has earned a B.A. degree and enrolls for an M.F.A., M.S.M. or M.M. degree in Meadows School of the Arts may be handicapped by not having had sufficient undergraduate concentration in his or her particular field. It may be necessary for the student to extend graduate study to compensate for limited preparation.

### **Graduate Adviser**

Each student will have a graduate adviser assigned by the appropriate division chair of Meadows School of the Arts.

### **Transfer of Credit**

All credit for work transferred from another institution is subject to the approval of the division. No more than six credit hours may be transferred to apply to the degree without approval of the dean. (No credit is allowed for study by correspondence.)

### **Thesis, Thesis-Equivalent or Recital**

All candidates for the Master's degree will be expected to complete at least one of the following, unless modified by the appropriate division of the student's major study: (a) a written thesis, (b) a period of directed internship, (c) a creative project, (d) a recital or (e) a comprehensive exam.

A thesis that demonstrates original research may be offered in lieu of two to six term-credit hours. The student may elect to pursue a full- or part-time internship. Hours so earned are applied toward the total number of hours required for the degree.

Following initial enrollment for thesis, project or recital credit, graduate students are required to enroll each term until the thesis, project or recital has been completed and accepted.

For any term in which satisfactory progress has been made, but in which the thesis or project has not been completed, the student will receive a grade of *I* (Incomplete). Upon completion and acceptance of the thesis or project, the adviser may change up to six credit hours (three for project, two for recital) of a grade of *I* to letter grades, according to division policy. A total of six credit hours (three for project, two for recital) with grades of *P* (Pass) or letter grades not below a grade of *C* must be accrued toward the thesis, project or recital to satisfy degree requirements.

If the student fails to enroll for thesis, project or recital credit in any term for which it is required, he or she must enroll for the equivalent number of credit hours upon filing an application for candidacy to graduate.

### **Course Load**

Enrollment for nine credit hours of coursework per term is recognized as a full-time load for persons engaged in graduate study. Graduate students not enrolled for the required number of hours may be certified as full-time or part-time students if they are officially enrolled for at least one course and are recognized by their academic dean as meeting one of the following conditions: 1) he or she is enrolled in a music program requiring fewer than a total of 36 credit hours, 2) he or she is working on the completion of a required thesis, internship or performance recital

requirement on a full-time or part-time basis, 3) he or she is a third-year theater student working on the completion of a required series of production projects on a full-time or part-time basis or 4) he or she has a required instructor appointment as part of a teaching assistantship.

### **Credits**

Candidates for a Master's degree must have completed a minimum of 30–75 credit hours of graduate work, depending upon the degree or department involved. All courses attempted for credit must average a grade of *B* or better, with no grade lower than a grade of *C* (2.0) applying toward the degree. In studio art, all courses attempted for credit must average a grade of *B* or better, with no grade lower than a grade of *B-* (2.7) applying toward the degree. In art history, a graduate student who receives a grade of *B-* or less for a course or seminar taken for credit toward the Master of Arts degree will be placed on probation. A graduate student who receives a grade of *B-* or less for more than one course or seminar taken for credit toward the Master of Arts degree in art history will be suspended from the University. In all courses attempted by graduate students, with the exception of a thesis or project, a grade of *I* may be changed to a grade of *F* (Fail) if not removed within one year after the grade is entered on the student's record.

### **Academic Probation**

All graduate students must maintain a minimum cumulative grade point average of 3.0. No more than nine credit hours may be taken during a term in which a student is on probation. A student failing to achieve a cumulative GPA of 3.0 during the probationary term will be removed from the graduate program. After an absence of one term, a student may petition for readmission.

### **Residence**

A residence of at least two full terms or the equivalent of this residence period in the summer is required. Most graduate programs will require more than the minimum. Work done in absentia will not be accepted, except in unusual conditions with the *prior* approval of the division chair.

### **Foreign Language**

A reading knowledge of a foreign language or languages will be required by those departments that deem it necessary for the student's research or creative project.

### **Limit of Time**

Credit will not be allowed toward the Master's degree for courses taken more than seven years before the date when the degree is to be conferred. The limit of time for students in the art history program is five years, with the possibility of extension for art history students admitted as part-time.

An appeal for a waiver of this regulation may be made by faculty members of the department in which the student is doing the major work or by the student's adviser, following written examination on the subject matter petitioned.

### **Leave of Absence**

If it becomes necessary to interrupt progress toward the degree, students may apply for a leave of absence. Such leave temporarily suspends all academic regulations and requirements. Upon the student's return to active status, any suspended regulations and requirements will be in effect. Application for leave of absence should be made to the student's major division. The granting of such leave is at the discretion of the division chair. Continuation of Meadows-based financial aid that is in effect before a leave of absence is also at the discretion of the division chair.

## POLICIES AND PROCEDURES

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The standards herein are applicable to all students at the University and constitute the basic authority and reference for matters pertaining to University academic regulations and records management. Enrollment in the University is a declaration of acceptance of all University rules and regulations.

### **CONFIDENTIALITY OF EDUCATION RECORDS**

The Family Educational Rights and Privacy Act of 1974 is a federal law that grants to students the right to inspect, obtain copies of, challenge and, to a degree, control the release of information contained in their education records. The act and regulations are very lengthy, and for that reason SMU has issued guidelines that are available at the University registrar's FERPA website at [smu.edu/ferpa](http://smu.edu/ferpa). Policy 1.18 of the *University Policy Manual*, accessible at [smu.edu/policy](http://smu.edu/policy), also discusses this law.

In general, no personally identifiable information from a student's education record will be disclosed to any third party without written consent from the student. Several exceptions exist, including these selected examples: 1) Information defined by SMU as directory information may be released unless the student requests through Access.SMU Self-Service that it be withheld; 2) Information authorized by the student through Access.SMU Self-Service may be released to those individuals designated by the student; and 3) Information may be released to a parent or guardian if the student is declared financially dependent upon the parent or guardian as set forth in the Internal Revenue Code. For more information, visit [smu.edu/ferpa](http://smu.edu/ferpa).

### **STUDENT FILE NUMBER**

A student's SMU identification number is an eight-digit number assigned by the University. The SMU ID number should be furnished on all forms when requested, as it is the primary means for identifying the student's academic records and transactions related to the records.

### **NAME CHANGE**

A student who has a change in name must provide his or her Social Security card or the form issued by the Social Security Administration. Enrollment or records services for the student under a name different from the last enrollment cannot be accomplished without the above documents. All grade reports, transcripts and diplomas are issued only under a person's legal name as recorded by the University registrar.

### **MAILING ADDRESSES, TELEPHONE, E-MAIL ADDRESS AND EMERGENCY CONTACT**

Each student must provide the University registrar with a current home address, telephone number and a local mailing address, as well as the name, address and telephone number of a designated emergency contact. Students enrolling at SMU authorize the University to notify their emergency contacts in the event of a situation affecting their health, safety, or physical or mental well-being, and to provide these contacts with information related to the situation.

Students are expected to keep current all their addresses and telephone numbers, including emergency contact details, through Access.SMU, the University's Web-based, self-service system. Changes should be reported on the Web form found at [smu.edu/registrar](http://smu.edu/registrar). Students may be prevented from enrolling if their information is insufficient or not current.

The University issues all students an e-mail address. Students may have other e-mail addresses, but the University-assigned e-mail address is the official address for University electronic correspondence, including related communications with faculty members and academic units (except for distance education students).

Official University correspondence may be sent to students' mailing addresses or SMU e-mail addresses on file. It is the responsibility of students to keep all their addresses current and to regularly check communications sent to them as they are responsible for complying with requests, deadlines and other requirements sent to any of their mailing addresses on file or to their SMU e-mail.

### CELL PHONES

The University requests that students provide cellular telephone numbers, as they are one means of communicating with students during an emergency. Cellular telephone numbers may also be used by University officials conducting routine business. Students who live in University housing must obtain clearance from the Office of Housing. Students who do not have cellular telephones or do not wish to report the numbers may declare this information in lieu of providing cellular telephone numbers. However, students may be prevented from enrolling if their cellular telephone numbers are not on file or if they have not declared "no cellular telephone" or "do not wish to report cellular number."

### TRANSCRIPT SERVICE\*

A transcript is an official document of the permanent academic record maintained by the University registrar. The permanent academic record includes all SMU courses attempted, all grades assigned, degrees received and a summary of transfer hours accepted. Official transcripts and certifications of student academic records are issued by the University registrar for all students of the University. Copies of high school records and transfer transcripts from other schools must be requested from the institutions where the coursework was taken.

Transcripts are \$11.25 per copy. Additional copies in the same request mailed to the same address are \$3 per copy. Additional copies mailed to different addresses are \$11.25 per copy. Requests may be delayed due to outstanding financial or other obligations or for posting of a grade change, an earned degree or term grades.

Transcripts should be requested online at [smu.edu/registrar](http://smu.edu/registrar). Once on the registrar's page, click on Transcript Requests and follow the instructions. Requests will be processed through the National Student Clearing House. Telephone and e-mail requests are not accepted. Students may pick up their transcripts in person at the Registrar's Office service counter, 101 Blanton Building. No partial or incomplete transcripts including only certain courses or grades are issued. **Transcripts cannot be released unless the student has satisfied all financial and other obligations to the University.**

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\* Chapter 675, S.B. 302. Acts of the 61st Texas Legislature, 1969 Regular Session, provides:

*Section I. No person may buy, sell, create, duplicate, alter, give or obtain; or attempt to buy, sell, create, duplicate, alter, give or obtain a diploma, certificate, academic record, certificate of enrollment or other instrument which purports to signify merit or achievement conferred by an institution of education in this state with the intent to use fraudulently such document or to allow the fraudulent use of such document.*

*Section II. A person who violates this act or who aids another in violating this act is guilty of a misdemeanor and upon conviction is punishable by a fine of not more than \$1,000 and/or confinement in the county jail for a period not to exceed one year.*

SMU is permitted, but not required, to disclose to parents of a student information contained in the education records of the student if the student is a dependent as defined in the Internal Revenue Code.

Transcripts may be released to a third party as specified by the student on the Student's Consent for SMU to Release Information to Student's Specified Third Party Form accessible at [smu.edu/registrar/ferpa/forms.asp](http://smu.edu/registrar/ferpa/forms.asp).

### **ENROLLMENT**

The fall, spring and summer terms each have an enrollment period during which the formal process of enrollment in the University is completed. Prior to each enrollment period, the University registrar will publish enrollment instructions.

### **STOP ENROLLMENT/ADMINISTRATIVE WITHDRAWAL**

Insufficient or improper information given by the student on any admission or enrollment form, or academic deficiencies, disciplinary actions and financial obligations to the University, can constitute cause for the student to be determined ineligible to enroll or to be administratively withdrawn.

### **TERM-HOUR LOADS**

The unit of measure for the valuation of courses is the term hour; *i.e.*, one lecture hour or three laboratory hours per week for a term of approximately 16 weeks (including final examinations).

Enrollment for nine hours of coursework per term is recognized as a full load for persons engaged in graduate studies. In some departmental fields, exceptionally able students may complete all requirements for the Master's degree during a single academic year, but ordinarily additional work in a summer session is necessary, and in some fields, one and a half or two full academic years of work are required. After completion of the required credit-hour requirements, all Ph.D. students should retain their student status until graduation, unless granted a leave of absence. Persons who enroll for fewer than these minimum hours are designated part-time students.

A graduate student working on the completion of a thesis, dissertation or performance recital requirement on a full-time or part-time basis; enrolled in an internship or co-op program; enrolled as a third-year theater major working on the completion of required production projects; or having an instructor appointment as part of a teaching fellowship, but not enrolled for the required number of hours; may be certified as a full-time or part-time student if the student is enrolled officially for at least one course and is recognized by his or her academic dean or the dean for Research and Graduate Studies as working on the completion of the thesis, dissertation or internship requirement on a full-time or part-time basis. In other special situations, a student not enrolled for the required number of hours may be certified as a full-time or part-time student if the student is officially enrolled for at least one course, is recognized by the academic dean as a full-time or part-time student, and such recognition is approved by the provost.

### **CONCURRENT ENROLLMENT**

A student who wishes to enroll concurrently in another college or university should first obtain written approval from the Graduate Dean's Office that the courses taken will be transferable.

### **INTERPRETATION OF COURSE NUMBERS**

Each SMU course has a four-digit course number. The first number indicates the general level of the course: 1 – first year; 2 – sophomore; 3 – junior; 4 – senior;

5 – senior or graduate; 6, 7, 8, 9 – graduate. The second digit specifies the number of credit hours (“0” for this digit denotes no credit, one-half hour of credit, or 10–15 hours of credit; for theology courses, a “1” denotes one or one and one-half hours of credit.) The third and fourth digits are used to make the course number unique within the department.

### APPROVED COURSES

Normally all graduate level courses are numbered 6000 and above. Graduate students may take courses numbered below 6000 if it is part of the program of study or with the approval of the faculty adviser. For the 6000 level or above, the general prerequisite, in addition to admission to graduate studies, is 12 term hours of advanced work in the department, or six term hours in the department and six in a closely related program approved by the major department and the dean for Research and Graduate Studies. If other specific prerequisites are needed, these are stated in departmental listings of courses.

### READMISSION AND SCHEDULE CHANGES

Students already matriculated into a program who were not enrolled in the previous term must file a readmission application. This form must be received in the graduate office **no later than three weeks before the enrollment date** for the desired term of re-entrance.

The deadline for adding courses, dropping courses without grade record and changing sections for each enrollment period is listed in the University calendar. Schedule-change forms are initiated in the office of the student’s academic dean or adviser and must be completed for all courses added or dropped and for all section changes. A student may drop a course with a grade of WP (Withdrawal Passing) through the deadline listed in the University calendar. After the deadline, the student may not drop a class. **All schedule changes must be processed by the deadline date specified in the University calendar. Schedule changes are not complete for official University record purposes unless finalized in the Office of the University Registrar.**

### AUDIT ENROLLMENT (COURSE VISITOR)

Students desiring to audit (visit) a class, whether or not concurrently enrolled for regular coursework, are required to process an Audit Enrollment Request form. Forms are available on the Web at [smu.edu/registrar](http://smu.edu/registrar). Space must be available in the class. The following regulations are applicable:

1. Classroom recitation and participation are restricted; availability of course handouts, tests and other materials is restricted; no grade is assigned and no credit is recorded; no laboratory privileges are included.
2. If credit is desired, the course must be enrolled for and repeated as a regular course, and the regular tuition must be paid.
3. The student’s name does not appear on class rosters or grade rosters.
4. Regular admission and enrollment procedures are not conducted for auditors.
5. The audit fee is nonrefundable. Undergraduate students enrolled for 12 or more hours may audit one three-hour course at no charge.

### ENROLLMENT FOR NO CREDIT

Enrollment for “no credit” is accomplished in the conventional manner of enrollment, with regular admission and enrollment procedures being required. The student pays the regular tuition and fees, participates in class activities, is listed on class rolls

and receives the grade of *NC* upon completion of the coursework. The student must indicate in writing no later than the 12th day of classes (the fourth day during summer sessions) that he or she wishes to take a course for no credit. Permission of the instructor or department is required for this type of enrollment. This enrollment is different from *audit* enrollments, for which no enrollment or grade is recorded.

### **WITHDRAWAL**

A student who wishes to withdraw (resign) from the University before the end of a term or session must initiate a Student Petition for Withdrawal form, obtain approval from his or her academic dean and submit the form to the Division of Enrollment Services – University Registrar. The effective date of the withdrawal is the date on which the Student Petition for Withdrawal is processed in the Registrar’s Office. Discontinuance of class attendance or notification to the instructors of intention to withdraw does not constitute an official withdrawal.

Reduction of tuition and fees is based on the schedule listed in the publication *Financial Information: Southern Methodist University*, which is found at [smu.edu/bursar](http://smu.edu/bursar), and is determined by the effective date of the withdrawal. This information is also available online at [smu.edu/registrar](http://smu.edu/registrar). Students receiving financial aid should refer to the Financial Information section of the catalog.

The enrollment of students who withdraw on or before the fifth day of regular classes as listed in the University calendar will be canceled. Courses and grades are not recorded for canceled enrollments. A student who withdraws after the fifth class day will receive the grade of *W* in each course in which enrolled.

Medical withdrawals provide a daily pro rata refund of tuition and fees, and have conditions that must be met prior to re-enrollment at SMU. Medical withdrawals must be authorized by the medical director; psychiatric director; counseling and testing director; dean of Student Life, or vice president for Student Affairs. Authorization must be obtained no later than the University’s withdrawal date for the term.

Students who live in University housing must obtain clearance from the Office of Housing.

### **PROBATION, SUSPENSION AND DISMISSAL**

Failure to meet established minimum acceptable standards of academic or disciplinary performance can result in probation, suspension or dismissal. Information regarding disciplinary action may be found in the University Life and Services section of the catalog.

Graduate students must maintain a cumulative grade point average of 3.0. If in any term the student falls below this GPA, the student will be placed on probation for one term. If at the end of the term of probation the cumulative GPA is not up to 3.0, the student will be removed from the program.

**Academic Probation:** The status of academic probation is a stern warning to the student that satisfactory progress toward graduation is not being made. A student on probation is considered in “good standing” for certification purposes and is eligible to enroll. No entry is made on the permanent academic record.

**Academic Suspension and Dismissal:** These are involuntary separations of the student from the SMU school of record. Suspension is for a set period of time. Dismissal is permanent. A student is not in good standing in the suspending or dismissing school and is not eligible to enroll as a student in that school during the suspension or dismissal period. “Academic Suspension (or Dismissal)” is recorded on the permanent academic record.

## GRADES

The grade of a student in any course is determined by the instructor of the course. The following grades are authorized for recording on the student's official graduate academic record maintained by the University registrar.

### Graduate and Master of Laws Students

<i>Grades</i>	<i>Description</i>	<i>Grade Point per Term Hour</i>
A, A-	Excellent Scholarship	4.0, 3.7
B+, B, B-	Good Scholarship	3.3, 3.0, 2.7
C+, C, C-	Fair Scholarship	2.3, 2.0, 1.7
D+, D, D-	Poor Scholarship	1.3, 1.0, 0.7
F	Fail	0.0
P, CR	Pass, Credit	*
I	Incomplete	*
NC	No Credit Received	*
WP/W	Withdrawal Passing	*
X	No Grade Received in Registrar's Office	*

\* *Grades not included in grade point average*

A student may receive a grade of *I* (Incomplete) if the majority of the course requirements have been completed with passing grades but for some justifiable reason, acceptable to the instructor, the student has been unable to complete the full requirements of the course. At the time a grade of *I* is given, the instructor must stipulate in writing to the student and to the University Registrar the requirements and completion date that are to be met and the grade that will be given if the requirements are not met by the completion date. The maximum period of time allowed to clear the Incomplete grade is 12 months. If the Incomplete grade is not cleared by the date set by the instructor or by the end of the 12-month deadline, the grade of *I* will be changed to the grade provided by the instructor at the time the Incomplete was assigned or to a grade of *F* if no alternate grade was provided. The grade of *I* is not given in lieu of a grade of *F* or *W*, or other grade, each of which is prescribed for other specific circumstances. If the student's work is incomplete and the quality has not been passing, a grade of *F* will be given. The grade of *I* does not authorize a student to attend the course during a later term. Graduation candidates must clear all Incompletes prior to the deadline in the University calendar, which may allow less time than 12 months. Failure to do so can result in removal from the degree candidacy list and/or conversion of the grade of *I* to the grade indicated by the instructor at the time the grade of *I* was given.

A failure is graded *F*. After such a grade, credit may be obtained only by repeating the course.

The grade of *D* represents performance below average expectations. Students receiving a grade of *D* in a course that is a prerequisite to another course should consult with their adviser about repeating the course so they will be adequately prepared for work in the following course.

The grade of *W* cannot be recorded unless completion of official drop or withdrawal process has occurred by the applicable deadline **during the term of enrollment**. Only the grade of *W* may be recorded if the student has officially dropped courses from the schedule or withdrawn (resigned) from the University. The grade of *W* may not be revoked or changed to another grade, as the act of officially dropping/withdrawing is irrevocable.

The student's grades are available to the student through Access.SMU.

### Grade Point Average

This average is computed by multiplying the term hours of each course attempted by the grade points earned in the particular course and then dividing the total number of grade points by the total number of hours attempted, excluding those hours for which grades are shown with an asterisk.

### Pass/Fail Option

Grades of *P* or *F* may be given for graduate-level readings, research and dissertation courses at the 7000 and 8000 level, with the faculty member's decision concerning use of the option to be stated at the first meeting between the student and the faculty member. Students enrolled in dissertation courses may receive a grade of *S* for satisfactory progress pending completion of the dissertation.

### Grade of Incomplete

A grade of *I* (Incomplete) indicates that work is satisfactory, but, due to reasons beyond the student's control, some portion of the required work has been left incomplete. The instructor assigning the grade of *I* stipulates to the student in writing, at the time the grade is given, the conditions under which the grade of *I* may be removed. Forms for this are available from the office of the dean. Forms for changing the grade of *I* are initiated by the course instructor and authorized by the dean for Research and Graduate Studies.

For graduate students, a maximum of two (six hours) concurrently held grades of *I* in courses other than thesis or dissertation is allowed. If this maximum is reached, the student will be allowed to take only one three-hour course per term until the Incomplete total is reduced. Students who accumulate a total of three grades of *I* in courses other than thesis or dissertation will be put on probation and not allowed to enroll further until the total is reduced.

### Changes of Grades

Changes of grades, including change of the grade of *I*, are initiated by the course instructor and authorized by the academic chair and by the academic dean of the school in which the course was offered. If a student requests a grade change, the instructor may ask the student to provide a written petition requesting the change of grade, which may become an official part of any further process at the instructor's discretion. Changes of grades may be made only for the following authorized reasons: to clear a grade of *I*, to correct a processing error or to reflect a reevaluation of the student's original work. A change of grade will not be based on additional work options beyond those originally made available to the entire class.

Changes of grades of *I* should be processed within a calendar year of the original grade assignment. Other changes in grade must be processed by the end of the next regular term. No grade will be changed after 12 months or after a student's graduation except a grade successfully appealed, provided that written notice of appeal is given within six months following graduation, and in extenuating circumstances authorized by the academic dean and approved by the registrar.

### Grades for Repeated Courses

Students who enter the University directly from high school may repeat up to three courses for which grades of *D+* or lower were received, provided these courses were completed before or during a student's first two consecutive regular terms following matriculation (regardless of the student's enrollment or withdrawal). "College prep" courses completed a summer prior to matriculation are NOT eligible to be repeated under this rule. The grade from the repeated course, even if lower, will be the grade used to calculate the student's grade point average. A course may be repeated only once under this policy, and it must be repeated

within the next two regular terms (regardless of the student's terms of enrollment or withdrawal, but not counting a term of academic suspension) following the term in which the course was initially taken. Exceptions to the two-term restriction may be requested from the University registrar if the course is not taught again within that period. The student must declare which courses he or she will repeat under this policy with his or her academic dean by the 12th day of classes. Only the repeated course and not the initial credit hours count toward the number needed for graduation. Both the initial and the second grades are shown on the student's permanent academic record. Students are cautioned that for some purposes, such as admission into an academic program, both grades may be used.

In all other cases, students will be allowed to repeat courses according to the following rules: Both the initial and the second grades will be on the student's permanent academic record. Both grades will be included in the calculation of the grade point average and in the determination of academic probation, suspension, honors and graduation. Only the repeated course and not the initial credit hours count toward the number needed for graduation.

The courses a student can repeat are determined by the school of record:

**Dedman College and the Cox School of Business.** Students can only repeat courses in which the original grade was a *D+* or below.

**Meadows School of the Arts and School of Engineering.** Students can repeat courses in which the original grade was a *C-* or below. Such courses can be repeated only once.

### **Appeal of Grades**

A student who feels that an assigned grade is other than the grade earned must first discuss the matter with the course instructor to determine if the discrepancy is caused by error or misunderstanding. At the time of the initial discussion, the student may be asked to provide a written petition requesting the change of grade.

A student who is not satisfied by the instructor's denial of a request for a grade change, and who maintains that the original grade was capriciously or unfairly determined, may appeal to the chair of the department in which the course was offered (or, in the case of a nondepartmental course, to a faculty agent designated by the dean for the course). After discussing the matter with the student, and bearing in mind that the final authority in matters of academic judgment in the determination of a grade rests with the course instructor, the chair (or faculty agent) will consult with the course instructor, who will subsequently report to the student the disposition of the appeal.

A student who is not satisfied by the disposition of the appeal may appeal the decision to the dean for the course. The dean will take action as he or she deems appropriate. A student may appeal the dean's decision to the provost. In their actions, the dean and the provost must respect the principle that the determination of a grade rests with the course instructor.

### **THESIS/PRAXIS/DISSERTATION**

Several Master's degree programs require theses for completion; several others leave theses as an option. The Doctor of Engineering program requires the completion of a praxis. Dissertation is required of all Ph.D. programs.

A final copy of the thesis/praxis/dissertation will be electronically submitted as partial fulfillment for degree requirements. A microfilm copy will be housed in the University's library and can be copied and made available to the University community, and to other individuals and institutions upon request, all at the discretion of the Central University librarian at Southern Methodist University.

# UNIVERSITY LIFE AND SERVICES

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## **GRADUATE RESIDENCE ACCOMMODATIONS**

The Department of Residence Life and Student Housing operates two apartment residence halls designated primarily for graduate students.

**Martin Hall**, an efficiency apartment hall, houses single and married graduate students, and married undergraduate students.

**Hawk Hall**, a one-bedroom-apartment facility, houses married students (graduate and undergraduate) with families. Families with no more than two children may be housed in Hawk Hall. Also located in Hawk Hall is the SMU Preschool and Child Care Center.

### **Special Housing Needs**

Students having special housing needs because of a disability should contact the Department of Residence Life and Student Housing prior to submitting the housing application. Whenever possible, the housing staff will work with that student in adapting the facility to meet special needs.

### **General Housing Information**

Each apartment is equipped with a telephone, local telephone service, voice mail system and Ethernet connections to the University's computer system. All residence halls are air-conditioned and some have individually climate-controlled rooms. Washing machines and dryers are located in all residence halls. Meal plans are not required in graduate halls.

### **Applications for Residence**

New graduate students should submit the completed application and contract to the Department of Residence Life and Student Housing with a check or money order for \$100 made payable to Southern Methodist University for the nonrefundable housing deposit.

Priority of assignment is based on the date on which applications are received by the Department of Residence Life and Student Housing. Notification of assignment will be made by Residence Life and Student Housing. Rooms are contracted for the full academic year (fall and spring terms). Rent for the fall term will be billed and is payable in advance for students who register before August 1, and rent for the spring term will be billed and is payable in advance for students who register before December 1. Students who enroll after these dates must pay at the time of enrollment. Rent for the full academic year will be due and payable should a student move from the residence hall at any time during the school year. Accommodations for shorter periods are available only by special arrangement with the executive director of Residence Life and Student Housing before acceptance of the housing contract.

For more information, please visit the website at [smu.edu/housing](http://smu.edu/housing) or contact the department: Department of Housing and Residence Life, Southern Methodist University, PO Box 750215, Dallas TX 75275-0215; phone 214-768-2407; fax: 214-768-4005; [housing@smu.edu](mailto:housing@smu.edu).

## **RECREATIONAL SPORTS**

### **Dedman Center for Lifetime Sports**

Dedman Center for Lifetime Sports ([smu.edu/recsports](http://smu.edu/recsports)) is a facility designed for recreational sports and wellness. The 170,000-square-foot expansion and renovation was completed in 2006. The center provides racquetball courts; aerobic studios; indoor running track; basketball; indoor and outdoor sand volleyball courts; climbing wall; bouldering wall; 25-meter, five-lane recreational pool; 15,000 square feet of fitness and weight equipment; lobby; and café. Various fitness classes are offered. These facilities are open to SMU students, faculty, staff and members.

### **Intramurals**

Many opportunities for team and individual competition are available through intramurals. Various leagues provide year-round opportunities to participate in a wide variety of activities. The five major sports are football, volleyball, basketball, soccer and softball. Other sports and activities offered are bowling, golf, racquetball, tennis, track, swimming and game room activities. Additional leadership opportunities are available for those interested in officiating or supervising various activities.

### **Sport Clubs**

Sport clubs offer an opportunity for students interested in concentrated training and participation in a sport who do not want to train and devote the practice time required for NCAA competition. These student-sanctioned clubs, funded by the Student Senate, offer competition with other university/college club teams in baseball, badminton, cricket, crew, cycling, ice hockey, men's and women's lacrosse, martial arts, rugby, sailing, soccer, triathlon, volleyball, and wakeboarding.

### **Aquatics**

SMU Aquatics features a five-lane, indoor recreational pool and outdoor, zero-depth entry fountain pool known as "The Falls." Students have opportunities to participate year-round in recreational swimming, sunbathing and competitive water sports such as water basketball, volleyball and polo. Classes offered include water fitness, adult and child swimming lessons, children's group lessons, and American Red Cross Lifeguard and Water Safety Instructor certifications. Both pools also are available for student group reservations.

### **Fitness**

SMU Fitness offers group exercise classes, personal training sessions and massage therapy. The group exercise (Group X) classes are offered throughout the day to accommodate early birds, night owls and everyone in between. A plethora of different types of cardio, strength and flexibility classes are available. Experienced and knowledgeable trainers offer sessions to train clients, either one-on-one or in groups, to meet their personal fitness goals. Licensed massage therapists offer chair or full-body massages. All SMU Fitness programs have a fee for participation.

### **Outdoor Adventures**

Outdoor Adventures comprises Outdoor Recreation (outdoor trips), The Rental Shop (renting outdoor equipment), SMU Climbing Center (climbing wall and bouldering wall), and Challenge and Team-Building Activities (incorporating a portable challenge course). SMU OA offers fun and challenging outdoor recreation activities, community-building programs and leadership opportunities through backpacking, rock climbing, kayaking, canoeing and more.

### **Mustang Band**

Founded in 1917, the Mustang Band was named the "Best College Marching Band" in Texas in Kirk Dooley's *Book of Texas Bests*. Long known as "the hub of SMU spirit," the band represents the University at football and basketball games, produces the *Pigskin Revue* during homecoming and performs at special University- and community-related events. Membership is open to all SMU students by audition, regardless of major, and scholarships based on need and ability are available.

### **Spirit Squads**

The Cheerleading Squad, Pom-Pom Squads and Peruna mascot are integral parts of SMU's spirit tradition and are national award winners, having participated in the NCA/NDA Collegiate National Championships. Along with the Mustang Band, they make SMU's spirit contingent a superb one.

## HEALTH SERVICES

### SMU Memorial Health Center

The University's health facilities are located in the SMU Memorial Health Center, 6211 Bishop Boulevard. An outpatient primary care clinic, specialty clinics, pharmacy and lab/X-ray facilities occupy the first floor. Counseling and Psychiatric Services and the Office for Alcohol and Drug Abuse Prevention are located on the second floor. The Health Center ([smu.edu/healthcenter](http://smu.edu/healthcenter)) is accredited by the Accreditation Association for Ambulatory Health Care Inc.

**Outpatient Medical Services.** SMU provides a convenient, economical medical clinic for diagnosis and treatment of illness and injury, as well as for immunizations and continuation of treatment such as allergy injections. The clinic is staffed by physicians, physician's assistants, registered nurses, medical assistants, and lab and X-ray technologists. Physicians are available by appointment from 8:30 a.m. to 4 p.m., Monday through Friday. For Saturday clinics and extended hours, see the Health Center website ([smu.edu/healthcenter](http://smu.edu/healthcenter)). For appointments and health information, call 214-768-2141. After hours and during holidays, a nurse advice line is available at 214-768-2141.

**Patient Observation.** When ordered by a staff physician, a student may be held in observation between 8:30 a.m. and 5 p.m., Monday through Friday. Observation is available for most types of nonmajor medical treatment. When necessary, students are referred to medical or surgical specialists in Dallas. The patient will be responsible for the costs of these services.

**Acute/After Hours Care.** For emergency care after clinic hours, it is recommended that students call 911 or go to a hospital emergency room. Refer to the Health Center website ([smu.edu/healthcenter](http://smu.edu/healthcenter)) for hospital information and location of an urgent care facility.

**Costs.** Undergraduate and graduate students paying the full fee (which includes a health service fee) receive fully covered primary care physician services at the Health Center for that term. Appointments with the gynecologist or dermatologist and lab, X-ray, pharmacy and supplies costs will be charged at reasonable rates. Graduate students not paying full fees have the option to pay the Health Center fee of \$140 per term or \$50 per visit, not to exceed \$140 per term.

**Mandatory Health Insurance Policy.** To ensure that students have appropriate health care coverage, SMU requires its students to maintain insurance as a condition of enrollment. All international students enrolled in one or more credit hours are required not only to maintain coverage, but their coverage must be in the SMU Student Insurance Plan. International students may apply for a waiver if: 1) the student is covered by a comparable embassy plan or 2) the student can provide documented evidence of comparable health insurance coverage by a U.S. employer, including medical evacuation and repatriation. All domestic students taking at least nine credit hours are required to: 1) provide proof of comparable U.S. health coverage or 2) enroll in the SMU Student Insurance Plan. All students may view the plan benefits, waive coverage and/or enroll online [ahpcare.com/smu](http://ahpcare.com/smu), or call Academic Health Plans at 888-308-7320 for further details. A student must be enrolled in at least one credit hour to qualify for the SMU Student Health Plan. Insurance packets are also available at the Health Center. Domestic students who have other insurance will be provided an itemized receipt upon request at the time of service. This receipt is adequate to file with insurance companies for reimbursement. Health insurance is separate from the student health-center fees and is paid for independently.

**Pharmacy.** A complete pharmacy with registered pharmacists is open from 8:30 a.m. to 5 p.m., Monday through Friday. Many prescription plans are accepted.

**X-ray and Laboratory Services.** X-ray and laboratory tests are available for nominal fees. All X-rays are interpreted by a radiologist.

**Immunizations.** All students are required to have an SMU medical history form on file in the SMU Health Center before registration. To comply with SMU policy, all students must provide proof of immunizations against measles, rubeola (red or regular measles), and rubella (German or three day measles). These immunizations must be documented by a physician, public health record or school health record. Students will not be allowed to register without compliance. Students are encouraged to check their Access.SMU account for health forms and immunization status. Immunizations are available at the Health Center.

**Class Absence Due to Illness.** Students should schedule appointments with physicians at times when classes will not be missed. The Health Center does not issue excuses from classes for illness. Refer to the Health Center website ([smu.edu/healthcenter](http://smu.edu/healthcenter)) for the Class Absence Policy.

**Notification of Parents.** Students are encouraged to call one or both parents when ill. Parents or guardians will be notified in cases of life threatening illnesses. The Health Center staff may not speak to parents without the student's permission.

**Health Service Records.** All health service records are confidential. A copy of medical records may be released to a physician only with a written release by the student. Records are not made available to parents, SMU administrators, faculty or staff without the student's written consent.

### **Counseling and Testing Services**

**Counseling and Psychiatric Services.** CAPS provides psychiatric evaluation, crisis intervention and group/individual/couples psychotherapy for students. All interviews are conducted on a voluntary and confidential basis. There is no charge to students who have paid the University health fee. Students can seek confidential help for concerns such as anxiety, depression, relationship issues, career/life planning, learning disabilities, sexual identity, eating/body image concerns and sexual assault/sexual harassment matters. Any laboratory tests or pharmaceuticals ordered will be charged to the student. Appointments may be scheduled between 8:30 a.m. and 5 p.m., Monday through Friday, by calling 214-768-2877.

**Testing Services.** Testing Services offers testing to the Dallas-area community. These services include on-campus administration of national testing programs such as the SAT, LSAT, GRE Subject and PRAXIS. Other testing offered includes CLEP tests and correspondence examinations for other universities. For additional information, call the center at 214-768-2269.

**Office for Alcohol and Drug Abuse Prevention.** This office provides a free and confidential source of help and information to the SMU community on issues related to substance abuse and addiction. Appointments for counseling or assessment can be made between 8:30 a.m. and 5 p.m., Monday through Friday, by calling 214-768-4021. For more information, visit [smu.edu/liveresponsibly](http://smu.edu/liveresponsibly).

**Office of Health Education and Promotion.** This office serves as a resource for health information on campus. The office promotes programs and activities that focus attention on health-related issues affecting college students. Students can get involved with health education on campus through the Peer Advising Network. For more information, visit [smu.edu/healthcenter/healtheducation](http://smu.edu/healthcenter/healtheducation) or call 214-768-2393.

## **SMU PRESCHOOL AND CHILD CARE CENTER**

The SMU Preschool and Child Care Center is a fully licensed center open throughout the year to students, faculty and staff. Children ages 1 month through 5 years are accepted, subject to space availability. Hours of operation are 7:45 a.m. to 5:30 p.m. Fees are adjusted to the age of the child. For more information, please contact the center: Director, SMU Preschool and Child Care Center, Southern Methodist University, Dallas TX 75275; 214-768-2278.

## **ACADEMIC INTEGRITY AND CODE OF CONDUCT**

### **The Honor Code of Southern Methodist University**

Intellectual integrity and academic honesty are fundamental to the processes of learning and of evaluating academic performance, and maintaining them is the responsibility of all members of an educational institution. The inculcation of personal standards of honesty and integrity is a goal of education in all the disciplines of the University.

The faculty has the responsibility of encouraging and maintaining an atmosphere of academic honesty by being certain that students are aware of the value of it, that they understand the regulations defining it and that they know the penalties for departing from it. The faculty should, as far as is reasonably possible, assist students in avoiding the temptation to cheat. Faculty members must be aware that permitting dishonesty is not open to personal choice. A professor or instructor who is unwilling to act upon offenses is an accessory with the student offender in deteriorating the integrity of the University.

Students must share the responsibility for creating and maintaining an atmosphere of honesty and integrity. Students should be aware that personal experience in completing assigned work is essential to learning. Permitting others to prepare their work, using published or unpublished summaries as a substitute for studying required material, or giving or receiving unauthorized assistance in the preparation of work to be submitted are directly contrary to the honest process of learning.

Students who are aware that others in a course are cheating or otherwise acting dishonestly have the responsibility to inform the professor and/or bring an accusation to the Honor Council.

Students and faculty members must share the knowledge that any dishonest practices permitted will make it more difficult for the honest students to be evaluated and graded fairly and will damage the integrity of the whole University. Students should recognize that both their own interest and their integrity as individuals would suffer if they condone dishonesty in others.

### **The Honor System**

All students at SMU are subject to the jurisdiction of the Honor Code and as such will be required to sign a pledge to uphold the Honor Code ([smu.edu/student-life](http://smu.edu/student-life)). The Honor Council is composed of a minimum of 27 members selected through an application and interview process organized by the Honor Council Executive Board. Five faculty members will be nominated by the Faculty Senate. The council's responsibility is to maintain and promote academic honesty.

Academic dishonesty includes plagiarism, cheating, academic sabotage, facilitating academic dishonesty and fabrication. Plagiarism is prohibited in all papers, projects, take-home exams or any other assignments in which the student submits another's work as being his or her own. Cheating is defined as intentionally using or attempting to use unauthorized materials, information or study aids in any academic exercise. Academic sabotage is defined as intentionally taking any action

that negatively affects the academic work of another student. Facilitating academic dishonesty is defined as intentionally or knowingly helping or attempting to help another to violate any provision of the Honor Code. Fabrication is defined as intentional and unauthorized falsification or invention of any information or citation in an academic exercise.

Suspected cases of academic dishonesty may be handled administratively by the appropriate faculty member in whose class the alleged infraction occurred or may be referred to the Honor Council for resolution. Suspected violations reported to the Honor Council by a student or by an instructor will be investigated and, if the evidence warrants, a hearing will be held by a board composed of a quorum of four members of the Honor Council.

Any appeal of an action taken by the Honor Council shall be submitted to the University Conduct Council in writing no later than four calendar days (excluding school holidays) after notification of the Honor Council's decision.

### Code of Conduct

The following are University procedures and standards with which every student must become familiar. The University considers matriculation at SMU an implicit covenant and a declaration of acceptance on the part of the student of all University regulations. The Student Conduct and Community Standards Office ([smu.edu/studentconduct](http://smu.edu/studentconduct)), part of the Office of the Dean of Student Life, assists students in their personal development by providing a fair conduct process that issues consistent sanctions for behavior that is incongruent with the University's expectations for students.

**Conduct.** Standards of conduct are established through faculty, student and administrative efforts and are under continuous evaluation by the entire University community in order to assure reasonable and fair limits. At SMU, the student is assumed to have a high degree of loyalty and responsibility to the University and its well-being, as well as to himself or herself in personal, social and intellectual pursuits; the student's behavior both on and off campus is evidence of this.

Students at SMU will discover that they are encouraged to exercise a great amount of personal freedom as well as accompanying responsibilities. Through their personal capacities for intelligent thought and action, mature students understand that there are situations in which certain behavior must be modified for the benefit of others. The University stands firm in its commitments to the rights and freedoms of students, expecting in return the same respect and concern.

The University expects all students to be responsible citizens and to abide by all federal, state and local laws. Personal irresponsibility—including, but not limited to, that evidenced by dishonesty, gambling, hazing, irresponsible conduct, and the misuse of drugs and alcohol—renders a student subject to disciplinary action. Although most specific regulations pertain to a student's behavior while on campus, a lack of personal responsibility and integrity is always considered grounds for discipline no matter where it occurs. Due respect for the entire University community, faculty, staff and one's fellow students is always expected.

Students are required to identify themselves when asked by a properly identified faculty or staff member, or by another student serving as a University staff member. Persons who are not members of the University community and without business on campus may be asked to leave.

**Disciplinary Action.** Clear disciplinary procedures are an important part of the mission of SMU as an educational institution. The intent of the system of due process at SMU is to be educational and not merely punitive for students. The goal continues to be to produce quality citizens. It is pertinent to the purpose of

discipline to remember that self-discipline is part of the entire educational process, whereby the student becomes more fully aware of the importance of responsibility for oneself and others. Anytime a student displays irresponsible behavior, that student will be subject to discipline.

Depending on the degree of misconduct, a student may be subject to sanctions ranging from a conduct reprimand to expulsion from the University. Should a student be asked to leave the University, he or she should do so in an expeditious and peaceful manner. The student should remain off campus until he or she receives written permission from the Office of the Dean of Student Life to return to campus. In the event of such separation, a student is still responsible for University financial obligations.

The University believes in student representation on all disciplinary bodies. To ensure fairness and due process for all students in the conduct process, the student is granted an impartial hearing and the right to appeal to the University Conduct Council. A student who is appealing a sanction may remain in school until the decision and penalty are reviewed, unless considered harmful to the University, to any individual, or to himself or herself. All actions by the council are subject to presidential review.

Having voluntarily enrolled as students at Southern Methodist University and assumed a place in the University community, all students are presumed to be knowledgeable of, and have agreed to abide by, the rules and regulations set forth in the Student Code of Conduct, as outlined in the *SMU Student Handbook*. This book is available from the Office of the Dean of Student Life: Hughes-Trigg Student Center, third floor; [smu.edu/studentlife](http://smu.edu/studentlife).

**Loss of Personal Property.** The University is not responsible for the loss of personal property belonging to students in any building or on any grounds owned by the University, whether the loss results from theft, fire or unknown cause.

## SERVICES FOR STUDENTS WITH DISABILITIES

The Office of Services for Students with Disabilities strives to support the educational, career, social and recreational choices of SMU students with documented disabilities through coordination of services and reasonable accommodations. It is the responsibility of the students themselves to establish eligibility for services or accommodations through this office. They must provide: 1) appropriate current documentation in keeping with SMU's documentation guidelines and 2) a request indicating what kind of assistance is being sought, along with contact information.

Documentation takes one to two weeks to be reviewed. Students with disabilities are encouraged to contact the office at 214-768-4557 to learn what opportunities and services are available. It is recommended that contact be made as early as possible so students can establish their eligibility for services in a timely fashion and take full advantage of services for which they may be eligible. For more information, please visit the website at [smu.edu/OSSD](http://smu.edu/OSSD).

## EDUCATIONAL FACILITIES

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### **SMU LIBRARIES**

Service to Southern Methodist University students, faculty and staff is the primary goal of all libraries at SMU. The libraries of the University contain more than 2.9 million volumes. PONI, a fully interactive Web- and Windows-based client-server system, features access to bibliographic records of materials housed in all SMU libraries and hypertext links to other databases, digitized collections and relevant websites.

SMU libraries rank first in total volumes held among non-ARL (Association of Research Libraries) universities in the United States. The SMU libraries comprise the largest private research library in the Southwest and rank third within the region in total volumes, after the University of Texas at Austin and Texas A&M University. SMU libraries are one of the greatest assets of the University.

The University's library system is divided into a number of different units:

1. Central University Libraries (reporting to the Office of the Provost).
2. Underwood Law Library (reporting to the Dedman School of law).
3. Bridwell Library (reporting to the Perkins School of Theology).
4. Business Information Center (reporting to the Cox School of Business).

#### **The Business Information Center**

The Business Information Center is located in room 150 of the Maguire Building. The mission of the BIC is to provide the SMU community with business information, regardless of format; support the integration of information and technology into the curriculum; and act as a center for research and development for state-of-the-art information technology applications in the business education field. In support of this mission, the BIC offers the SMU community both quiet and group study areas; individual and group computer areas consisting of 70 computer workstations; a multimedia studio; a group presentation practice room; a periodicals area; facility-wide wireless access; over 150 electronic resources; and a variety of print resources, including the Hillcrest Foundation International Resource Library, the Edwin L. Cox Business Leadership Center Resource Collection, the Cary M. Maguire Energy Institute Resource Collection and the Career Management Center Library. Librarians are available all hours that the BIC is open, offering reference assistance both in-person and virtually via e-mail and telephone. Librarians provide course specific, in-class instruction at the request of instructors and lead workshops on performing business research.

#### **Bridwell Library**

Bridwell Library of the Perkins School of Theology is the University's principal research resource for the fields of theology and religious studies. It offers a collection of over 350,000 volumes and 1,200 current periodical titles and provides access to a wide array of online full-text journals and databases. Among the library's special collections are significant holdings in early printing, English and American Methodism, theology, religion, and the book arts. The interpretation of these collections is accomplished variously through lectures, publications and exhibitions. Reference librarians are available to help students discover and use the many resources of Bridwell Library.

#### **Underwood Law Library**

Underwood Law Library, one of the 30 largest law libraries in the country and the largest private law library in the Southwest, houses more than 630,000 volumes and primarily serves the faculty and students of the Dedman School of law. The collection includes state and federal legislative, judicial and administrative

materials; law periodicals; law treatises; U.S., international and foreign documents; and U.S. government documents relating to the legal profession. Strengths of the collection are in taxation, securities, corporate law, labor law, air and space law, commercial and banking law, constitutional law, and law and medicine. The Kay and Ray Hutchison Legal Resource learning Center in the Underwood Law Library is a computer-learning lab located on the third floor.

### **Central University Libraries**

The largest of the SMU library units is Central University Libraries, with holdings of more than 2.1 million volumes. CUL comprises Fondren Library, the Hamon Arts Library, the Science and Engineering Library, the DeGolyer Library and SMU Archives, the Institute for the Study of Earth and Man Reading Room, and the Norwick Center for Media and Instructional Technology. CUL also supports SMU programs at the Legacy campus and SMU-in-Taos.

**Fondren Library**, with more than one million volumes of books, government publications and bound journals, serves students and faculty in the areas of humanities, social sciences, business and education. Its Information Commons provides a single location within the library where students can use library books and online resources, as well as the latest computer software and technology, to prepare their assignments. Fondren Library is a selective depository for government information resources and has large electronic collections of retrospective periodicals and special collections in the humanities and social sciences.

Strengths of the Fondren Library include, but are not limited to, classical studies, late 18th- and early 19th-century English literature, American history, Texas history, contemporary biography and literature, anthropology, political science, economics, and other social sciences. Fondren Library also provides reading materials placed on reserve by classroom faculty and access to holdings from other libraries nationwide via interlibrary loan.

**Hamon Arts Library**, located in the Owen Arts Center of the Meadows School of the Arts, serves students and faculty in the areas of visual art, art history, cinema, communications, dance, music and theater. With more than 180,000 volumes of books, sound recordings and video recordings, the library's collections support the Meadows curriculum and are particularly strong in European and American arts. The library also provides conference room facilities; group audio-visual study and presentation rooms; and public computers for research, study and arts-specific software projects.

**The Jerry Bywaters Special Collections** wing has as its focus the art and artists of the Southwest, the musical life of Dallas, regional theater history, fashion history, and regional architecture. The G. William Jones Film and Video Collection, founded in 1967, holds over 10,000 films and videos on a wide array of subjects and in all formats. The Jones Collection is best known for its Tyler, Texas, Black Film Collection and for the Sulphur Springs Collection of pre-nickelodeon films.

**The Science and Engineering Library** contains holdings of more than 700,000 volumes and serves students and faculty in the areas of the sciences and engineering. The Science and Engineering Library is responsible for the University's map collection, which includes more than 220,000 topographic and geologic maps and aerial photographs, and the DeGolyer Earth Sciences collection of more than 15,000 geological volumes.

CUL has a corporate research service – **IIS** – housed in the Science and Engineering Library, providing cost-recovery, fee-based information services to the business and corporate community outside the University.

**DeGolyer Library** is a noncirculating special collections branch of CUL that contains more than 120,000 volumes. In addition to rare books, it holds over 2 million manuscripts, 500,000 photographs, 2,500 newspaper and periodical titles, 2,000 maps, and an extensive collection of ephemera that includes the largest collection of Texas bank notes in the country. The DeGolyer Library is open to all students and faculty. Great strengths of the DeGolyer Library include a large collection of books on early voyages and travels, especially those bearing on the European discovery and exploration of the New World. The collection of Western Americana is numbered among the finest in the country, and the library has exceptionally well-developed collections in the fields of business history, such as the JCPenney archives, and transportation history, in particular the history of railroads. Its holdings in the history of science and technology, which include the Texas Instruments archives, have much to offer the researcher. Literary collections include a respectable range of English and American authors and literary genres, from a 16th-century edition of Chaucer's *Canterbury Tales* to dime novels and comic books. DeGolyer collections also afford numerous opportunities for interdisciplinary research in such fields as American studies, Southwestern studies, women's studies, popular culture, the history of photography and the history of the book.

**University Archives**, part of the DeGolyer library, is the official repository for SMU records and other materials of historical importance. The archives contain manuscripts, photographs, documents and memorabilia concerning the establishment and growth of the University. SMU administrators, faculty, local historians and media representatives are its principal users, but students and visiting scholars often use its materials for a variety of research projects.

**The ISEM Reading Room**, with 10,000 volumes, serves students and faculty of the Institute for the Study of Earth and Man. It contains a wealth of information relating to anthropology and geological and geophysical sciences.

**The Norwick Center for Digital Services** in CUL encompasses student multimedia and collaborative technology areas, digitization/production services, and a screening room. The Student Multimedia Center provides students with access to high-end computers, software, collaborative spaces and staff assistance to develop a variety of digital projects such as DVDs and Web video, digital portfolios, and other media-intensive projects. The Library Digital Projects Office focuses on digitizing library collections for preservation and increased access. The screening room allows for video screenings and computer projection for instruction and training.

## LABORATORIES AND RESEARCH FACILITIES

The University provides many laboratories and much equipment for courses in accounting; anthropology; art; biology; chemistry; languages; Earth sciences, communication arts; psychology; physics; health and physical education; dance; music; theater; statistics; and civil, computer, electrical, environmental and mechanical engineering.

The teaching laboratories of the departments of Biological Sciences, Chemistry, Earth Sciences and Physics are housed in the **Fondren Science Building** and in the **Dedman Life Sciences Building**. Virtually all teaching laboratories and support facilities in the buildings have been remodeled and updated.

Students have access to a wide array of specialized instrumentation and laboratory equipment fundamental to studies in the natural sciences, including spectrophotometers, high-performance liquid chromatographs, scintillation counter, fluorescence-activated cell sorter, scanning laser confocal microscope, electron resonance spectrometer, X-ray diffractometers, mass spectrometers and an atomic

absorption spectrometer. Advanced undergraduate research is also supported by tissue culture and animal care facilities, as well as several departmental computer laboratories.

**SMU-in-Taos, Fort Burgwin**, is located 10 miles south of Taos, New Mexico, at an elevation of 7,500 feet. The facility includes classrooms, laboratories, offices, a computer center and a library, as well as living accommodations for students and faculty. The Fort Burgwin archaeology curation facility houses over one million archaeological specimens from research projects conducted by SMU faculty and students. Northern New Mexico offers a multiplicity of research opportunities for both natural and social scientists. Pot Creek Pueblo, located on the fort's property, is one of the largest prehistoric archaeological sites in the Taos region.

**The N.L. Heroy Science Hall** houses the departments of Anthropology, Earth Sciences, Sociology and Statistical Sciences, as well as the Institute for the Study of Earth and Man.

**The Institute for the Study of Earth and Man** was created in 1966 by a gift from W.B. Heroy, Sr. Its purpose is to support research at the interface of humans, Earth and the environment.

**The Department of Earth Sciences** operates several unique laboratories, including the following:

**The Dallas Seismological Observatory**, established by the Dallas Geophysical Society, is maintained and operated by the University and now monitors remote seismic and infrasound stations in southwestern Texas near Lajitas, seismically one of the world's quietest regions. The Lajitas array is used to test technology designed to detect small earthquakes from great distances. In addition to the Lajitas seismic array, SMU operates seismic and infrasound arrays at Mina, Nevada; Grenada, Mississippi; and overseas locations. Data collected by the observatory are available to the faculty and advanced students who wish to undertake basic research in seismology, tectonics or infrasound.

**The Ellis W. Shuler Museum of Paleontology** is a research museum affording opportunities for advanced study of fossil faunas and floras and their climatic and paleoecologic significance. The collection, which specializes in vertebrate paleontology, includes more than 150,000 fossils from the United States, Central America and northeastern Africa.

**The Pollen Analysis Laboratory** is operated in conjunction with the Shuler Museum of Paleontology. The laboratory serves SMU research projects focused on the reconstruction of past vegetation, past climate and paleoecology at localities around the world. The facility includes two fume hoods, glassware, centrifuges, scales, a convection oven and storage space necessary for the dry and wet processing of sediment samples for their pollen content. Microscopic analysis of the resulting pollen sample residues takes place in a separate laboratory housing transmitted light microscopes, a comparative collection of modern pollen, and a small paleobotany and palynology research library. Work in this laboratory is often supplemented by facilities in the Variable Pressure Scanning Electron Microscope Laboratory.

**The Geothermal Laboratory** is the focus of an extensive program of research in the thermal field of the Earth. Geothermal energy resources and the thermal fields of sedimentary basins are special topics of concentration. The research is worldwide in scope. Specialized equipment for the measurement of thermal conductivity of rocks and for the measurement of accurate, precise temperature

logs in deep wells is available for research purposes. Services are provided to other institutions and research centers on a contractual basis.

**The Hydrothermal Laboratory** contains equipment to reproduce the pressures and temperatures existing to midcrustal depths. It contains two extraction-quench sampling bombs that permit withdrawal of solution during the progress of a run to pressures of 3 kbar and 750°C. There are also 10 cold-seal reaction vessels. In addition, 1 atm furnaces are available that can be used to temperatures of 1400°C.

**The Electron Microprobe Laboratory** contains a fully automated JEOL 733 electron microprobe with four wavelength dispersive X-ray spectrometers, a Link eXL energy dispersive X-ray and associated sample preparation equipment. It is available on a regular basis for various research projects in the Institute for the Study of Earth and Man, the University and other research institutions.

**The Stable Isotope Laboratory** is a general research facility available to support both academic and student research in the University and in other research centers. The laboratory contains three automated gas-source, magnetic-sector isotope ratio mass spectrometers as well as vacuum extraction lines for converting natural materials (solids, liquids and gases) into gases suitable for measuring the isotope ratios of hydrogen, carbon, nitrogen and oxygen at natural abundance.

**The Variable Pressure Scanning Electron Microscope Laboratory** contains a Zeiss SMT 1450 VPSE SEM used for generating electron photomicrographs with 5-nanometer resolution. The SEM Laboratory is open to researchers and students from Earth Sciences, Environmental Sciences, Engineering and Chemistry. The SEM Laboratory is also equipped with an Edax energy dispersive X-ray system for quantitative determination of chemical compositions of the imaged materials.

**The X-ray Diffraction Laboratory** houses a Rigaku Ultima III diffractometer for the X-ray identification of materials with a crystalline structure and is open to researchers and students from Earth Sciences, Chemistry, Environmental Sciences and Engineering.

## MUSEUM

**The Meadows Museum**, founded by the late philanthropist Algur H. Meadows and located at 5900 Bishop Boulevard, houses one of the finest and most comprehensive collections of Spanish art outside of Spain, as well as selected masterpieces of modern European sculpture from Rodin and Maillol to David Smith and Claes Oldenburg. The permanent collection of 670 objects includes paintings, sculpture, decorative arts and works on paper, from the Middle Ages to the present. Artists represented include El Greco, Velázquez, Ribera, Zurbarán, Murillo, Goya, Picasso and Miró. The Meadows Museum hosts a regular program of loan exhibitions each year in its temporary exhibition galleries and sponsors an active program of public lectures, tours, films, concerts and symposia, as well as children's art programs and family days throughout the year. Museum collections are often utilized by SMU faculty in their courses. The museum membership program includes exhibition previews, tours of private collections and opportunities for travel. Docent tours of the collection are available to school, University and adult groups. The Meadows Museum, in addition to its collection, houses a museum store and special event rooms.

## SPECIAL ACADEMIC PROGRAMS

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### **HART eCENTER**

#### **Guildhall at SMU**

The Guildhall at SMU is the first digital game development program to be based at a research university. The program has been accredited by the Southern Association of Colleges and Schools. It offers an 18-month program that prepares students to work in the digital games development industry. The program has three tracks: art creation, software development and level design. Students who successfully complete the program will receive a certificate from the Hart eCenter at SMU.

### **ENGLISH AS A SECOND LANGUAGE PROGRAM**

John E. Wheeler, *Director*

Students whose first language is not English may encounter special challenges as they strive to function efficiently in the unfamiliar culture of an American university setting. The Office of General Education offers the following ESL resources to students from all schools and departments of SMU.

#### **The Courses (ESL)**

**1001. ESL Communication Skills.** The goal of this course is to improve ESL students' oral and aural interactive skills in speaking, giving presentations, pronunciation, listening and American idiomatic usage so they may become more participatory in their classes and integrate more readily with their native English-speaking peers. It is designed to meet the needs of both undergraduate and graduate students who may be fully competent in their field of study yet require specialized training to effectively communicate in an American classroom setting. The course is noncredit and no-fee, and is transcribed as Pass or Fail. ESL Program approval is required, and students may apply online at [smu.edu/esl](http://smu.edu/esl).

**1002. ESL Communication Skills II.** Building on skills developed in ESL 1001, students make use of their knowledge and practice to explore various aspects of American studies. In addition to speaking and presentation skills, reading and writing are also exploited as a means for students to gain a deeper understanding of American culture, customs, attitudes and idiomatic use of the language. The course is noncredit and no-fee, and is transcribed as Pass or Fail. ESL 1001 is recommended as a precursor but is not a prerequisite. ESL Program approval is required, and students may apply online at [smu.edu/esl](http://smu.edu/esl).

**1300, 1301, 1302. ESL Rhetoric.** The ESL sequence of first-year writing aims to provide students with the tools they will need to successfully complete writing assignments required of them during their University coursework. The ultimate goal of the class is to bring students' analytical reading and writing skills in line with the standards expected of their native English-speaking peers. Building on the principles of effective writing taught in regular rhetoric classes, students are given extra practice in vocabulary development, grammar skills, standard American English pronunciation and conversational fluency. The 1302 courses are specially designed around themes that are pertinent to the realities and experiences of nonnative speakers of English. ESL sections of rhetoric grant students the same amount of credit as do regular rhetoric classes, and "ESL" will not appear on the transcript. ESL Program approval is required.

**20XX. Intensive English Program (IEP).** All 2000-level courses are exclusive to IEP. This multilevel, yearlong program is designed to prepare students and professionals for academic success at the university level. The course of study consists of English for academic purposes, TOEFL-related skills and American culture. It is open to currently enrolled and newly incoming students, as well as to those not affiliated with SMU. On-campus housing and meals are available during the six-week summer term. This is a noncredit, nontranscribed program, and separate tuition fees will be charged. ESL Program approval is required, and the application package may be downloaded via the IEP link at [smu.edu/esl](http://smu.edu/esl).

**3001. Advanced Grammar for Writers.** This course helps students develop their grammar and writing skills within the context of academic readings. Problem areas of English grammar and style are explored through periodic assignments, research documentation methods and a final research project. The course is free of charge, noncredit bearing, and will appear

on the transcript as Pass or Fail. ESL Program approval is required, and students may apply online at [smu.edu/esl](http://smu.edu/esl).

**3002. Advanced Academic Writing.** Building on principles of grammar and style covered in ESL 3001, this course helps students further improve the writing skills needed for their particular academic careers, using academic texts as a basis for out-of-class writing assignments and a final research project. The course is free of charge, noncredit bearing, and will appear on the transcript as Pass or Fail. ESL Program approval is required, and students may apply online at [smu.edu/esl](http://smu.edu/esl).

**4001. ESL Pronunciation Skills.** Students improve their pronunciation by focusing on sentence stress, rhythm, intonation and body language while learning to mimic American speech patterns. With the instructor's assistance and extensive individual feedback, students develop personal strategies and exercises to become more aware of their own weaknesses. The course is free of charge, noncredit bearing, and will appear on the transcript as Pass or Fail. ESL Program approval is required, and students may apply online at [smu.edu/esl](http://smu.edu/esl).

### **Conversation Buddy Program**

Once at the beginning of each term, all students are notified via campus e-mail of this opportunity to practice their language skills in an informal, one-on-one setting outside the classroom for one to two hours a week. Every effort is made to match native speakers of English with a native speaker of a language or culture in which they may have an interest. In this way, both the ESL student and the native English speaker benefit from a two-way language exchange. To apply for a Conversation Buddy, send an e-mail to [smithjr@smu.edu](mailto:smithjr@smu.edu).

### **ESL Self-Study Lab**

A collection of audio- and videotapes plus computer software is available for self-study use at the Fondren Library Information Commons. Students will find materials to help them improve their pronunciation, listening, vocabulary and grammar skills.

## **SMU-IN-TAOS**

The University maintains an academic campus at Fort Burgwin, located 10 miles southeast of Taos, New Mexico. SMU-in-Taos is open for summer study each year, offering courses in the humanities, natural and social sciences, business, and performing and studio arts, as well as archaeological research. The campus plans a full fall term beginning in 2009.

Students are housed in small residences called *casitas*. Each residence has separate dorm rooms, complete lavatory and shower facilities, and a large study area with fireplace. Classrooms, offices, an auditorium, dining hall, library, computer lab and laundry facilities also are located on campus.

The campus is home to both Pot Creek Pueblo and historic Fort Burgwin. Pot Creek Pueblo, one of the largest prehistoric sites in the northern Rio Grande Valley, is located on the property. This site is one of the ancestral homes of modern-day Taos and Picuris pueblos, and was occupied from A.D. 1250 to 1350.

Historic Fort Burgwin was originally established in 1852. The fort served many purposes, chief among them to protect area settlers, prior to its abandonment in 1860, just before the Civil War. Reconstructed, the fort now serves as office and classroom space for campus academic programs.

In 2009, three summer terms will be offered in Taos: May term, June term and August term. May and August are short, intense terms in which students may take up to four credit hours. June term is a longer, more traditional summer term that allows students to take up to nine hours of coursework. Course offerings vary year-to-year and are designed to be relevant to the Southwest. Courses are heavily

field trip-oriented to best take advantage of the campus's proximity to important Northern New Mexico cultural sites. Plans for a full 15-credit fall term are planned for 2009, pending the completion of additional student housing and campus facilities.

Literature describing the campus and its programs is available from the SMU-in-Taos Office, Southern Methodist University, PO Box 750145, Dallas TX 75275, 214-768-3657. Course descriptions and additional information can be found at [smu.edu/taos](http://smu.edu/taos), or e-mail at [smutaos@smu.edu](mailto:smutaos@smu.edu).

### **OAK RIDGE ASSOCIATED UNIVERSITIES (ORAU)**

Since 1953, students and faculty of Southern Methodist University have benefited from its membership in Oak Ridge Associated Universities. ORAU is a consortium of colleges and universities and a management and operating contractor for the U.S. Department of Energy located in Oak Ridge, Tennessee. ORAU works with its member institutions to help their students and faculty gain access to federal research facilities throughout the country; to keep its members informed about opportunities for fellowship, scholarship and research appointments; and to organize research alliances among its members.

Through the Oak Ridge Institute for Science and Education (the DOE facility that ORAU operates), undergraduates, graduates, postgraduates and faculty enjoy access to a multitude of opportunities for study and research. Students can participate in programs covering a wide variety of disciplines, including business, Earth sciences, epidemiology, engineering, physics, geological sciences, pharmacology, ocean sciences, biomedical sciences, nuclear chemistry and mathematics.

ORAU's Office of Partnership Development seeks opportunities for partnerships and alliances among ORAU's members, private industry and major federal facilities. Activities include faculty development programs, such as the Ralph E. Powe Junior Faculty Enhancement Awards, the Visiting Industrial Scientist Program and various services to chief research officers.

For more information about ORAU and its programs, contact Dr. James E. Quick, ORAU Councilor for Southern Methodist University, at 214-768-4345, or Monnie E. Champion, ORAU Corporate Secretary, at 423-576-3306; or visit the ORAU home page at [orau.gov](http://orau.gov).

## OFFICE OF INFORMATION TECHNOLOGY

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**The Office of Information Technology**, located on the fourth floor of the Blanton Student Services Building, is responsible for providing computing and communications services in support of the academic and administrative functions for students, faculty, staff, alumni and patrons of the University. These services include an SMU e-mail account, access to enrollment and financial data online, Internet access both on and off campus, telephone services, Web-based services, technical support, and a variety of software and hardware discounts.

SMU offers high-speed network connections throughout campus. Students can take advantage of both wired and wireless connections throughout all areas of the residence halls. Wireless coverage also extends throughout the campus in most classrooms, libraries, common areas and several outdoor locations. In addition to on-campus Internet connections, OIT provides off-campus connections through dial-up access and virtual private networks.

All students receive an SMU e-mail account, which remains active throughout their enrollment at the University. The e-mail account may be accessed online via [webmail.smu.edu](http://webmail.smu.edu). In addition, students have access to a variety of Web-based services, including Access.SMU; personal Web space; network storage space; and academic applications, including the Blackboard Course Management System. All academic information including grade history, financial information, transcripts and class registration is available through the Access.SMU system.

The OIT Help Desk provides technical support for most computing issues from 7:30 a.m. to 6:30 p.m., Monday through Thursday, and from 7:30 a.m. to 5:30 p.m. on Fridays. Both phone and in-house support is available for on- and off campus connectivity issues and computer virus issues. The Help Desk also offers phone support for the Microsoft Office Suite and other common applications.

Although most students have their own computers, there are a number of public computer labs available for use. Labs are located in each of the residence halls and throughout the campus libraries. Almost all of the labs contain both Mac and PC workstations and support a variety of programs. There is also 24-hour computer access available in the Hughes-Trigg Student Center.

The Computer Corner by HiEd, located in the Hughes-Trigg Student Center, is the on-campus computer store. It offers a number of discounts on hardware and other peripherals. Students also may take advantage of software discounts on Microsoft and Adobe applications through a campus license agreement. Computer repair service is offered on a per-charge basis.

OIT also provides on-campus telephone and voicemail services and discounts on cellular services, which students may obtain at any time throughout the year.

For additional information on services provided by OIT, visit [smu.edu/help](http://smu.edu/help) or call the Help Desk, 214-768-HELP.

# RIGHT TO KNOW

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Southern Methodist University is pleased to provide information regarding academic programs, enrollment, financial aid, public safety, athletics and services for persons with disabilities. The information is available in a conveniently accessible website at [smu.edu/srk](http://smu.edu/srk). Students also may obtain paper copies of this information by contacting the appropriate office listed below. Disclosure of this information is pursuant to requirements of the Higher Education Act and the Campus Security Act.

## **1. Academic Programs**

Provost Office, Perkins Administration Building, Room 219

214-768-3219

- a. Current degree programs and other educational and training programs.
- b. Instructional, laboratory, and other physical facilities relating to the academic program.
- c. Faculty and other instructional personnel.
- d. Names of associations, agencies or governmental bodies that accredit, approve or license the institution and its programs and the procedures by which documents describing that activity may be reviewed.

## **2. Enrollment**

Registrar, Blanton Student Services Building, Room 101

214-768-3417

- a. Graduation Rates – The completion or graduation rate of the institution's certificate- or degree-seeking, full-time undergraduate students and students who receive athletically-related financial aid.
- b. Privacy of Student Education Records – The Family Educational Rights and Privacy Act governs Southern Methodist University's maintenance and disclosure of a student's education records. FERPA provides students the right to inspect and review their education records and to seek amendment of those records that they believe to be inaccurate, misleading or otherwise in violation of their privacy rights. Further, FERPA prevents SMU from disclosing personally identifiable information about a student to outside third parties, except under specific circumstances outlined in SMU's Policy Manual.
- c. Withdrawal – Requirements and procedures for officially withdrawing from the institution.

## **3. Financial Aid**

Director of Financial Aid, Blanton Student Services Building, Room 212

214-768-3417

- a. Financial assistance available to students enrolled in the institution.
- b. Cost of attending the institution, including tuition and fees charged to full-time and part-time students, estimates of costs for necessary books and supplies, estimates of typical charges for room and board, estimates of transportation costs for students, and any additional cost of a program in which a student is enrolled or expresses a specific interest.
- c. Terms and conditions under which students receiving Federal Family Education Loan or Federal Perkins Loan assistance may obtain deferral of the repayment of the principal and interest of the loan for:
  - i. Service under the Peace Corps Act;
  - ii. Service under the Domestic Volunteer Service Act of 1973; or
  - iii. Comparable service as a volunteer for a tax-exempt organization of demonstrated effectiveness in the field of community service.

- d. The requirements for return of Title IV grant or loan assistance.
- e. Enrollment status of students participating in SMU Study Abroad programs, for the purpose of applying for federal financial aid.

**4. Student Financials**

Director of Student Financials, Blanton Student Services Building, Room 212  
214-768-3417

- a. Tuition and fees.
- b. Living on campus.
- c. Optional and course fees.
- d. Financial policies.
- e. Administrative fees and deposits.
- f. Payment options.
- g. Any refund policy with which the institution is required to comply for the return of unearned tuition and fees or other refundable portions of costs paid to the institution.

**5. Services for Students With Disabilities**

220 Memorial Health Center  
214-768-4557

A description of special facilities and services available to students with disabilities.

**6. Athletics**

Associate Athletic Director for Student-Athlete Services, 316 Loyd Center  
214-768-1650

- a. Athletic program participation rates and financial aid support.
- b. Graduation or completion rates of student athletes.
- c. Athletic program operating expenses and revenues.
- d. Coaching staffs.

**7. Campus Police**

SMU Police Department, Patterson Hall  
214-768-1582

Southern Methodist University's Annual Security Report includes statistics for the previous three years concerning reported crimes that occurred on campus, in certain off-campus buildings or property owned or controlled by SMU, and on public property within or immediately adjacent to/accessible from the campus. The report also includes institutional policies concerning campus security, such as policies concerning alcohol and drug use, crime prevention, the reporting of crimes, sexual assault, and other related matters.

The information listed above is available on a conveniently accessible website at [smu.edu/srk](http://smu.edu/srk).

# DIVISION PROGRAMS AND DESCRIPTIONS OF COURSES

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## DIVISION OF ADVERTISING

### Temerlin Advertising Institute for Education and Research

**Professor Patricia Alvey, Distinguished Chair and Director**

**Professors:** Alice Kendrick, Carrie La Ferle. **Associate Professor:** Steven Edwards. **Assistant Professors:** Glenn Griffin, Kartik Pashupati. **Instructor:** Yeo Jung Kim. **Lecturers:** Mark Allen, Brice Campbell, Kevin Foreman. **Adjunct Lecturers:** Janet Bustin, Brenda Demith, Karen Dougherty, Nathan Huey, Christopher Owens.

### Master of Arts in Advertising

Advertising as a cultural force can have a powerful impact on societies as well as brands. The M.A. in advertising at SMU will train students to develop critical thinking skills and provide grounding in advertising theory and traditional disciplines such as account management, consumer behavior, research methods and media planning. Additionally, it will provide training in global, social, cultural and technological sensitivity. The industry is actively pursuing rapidly evolving methods of engaging consumers, such as online and personal social networking, cellular placement, cause marketing, viral messaging, advergames, product placement, branded entertainment, webisodes and a growing array of messaging vehicles. This engagement is morphing exponentially in conjunction with technological changes and requires a broad understanding of consumers as brand partners. Developing strategies for integrating consumers in branding decisions and developing long-term relationships with consumers is key to success.

The Temerlin Advertising Institute invites each participant to share in an ever-evolving discussion about the power of advertising and join an exploration into how it can be channeled for the betterment of a client's product or service as well as for society. Participants will have the opportunity to explore responsibility issues within traditional core courses, as well in depth during a responsibility cognate, and then again within an account planning, creative or new media specialization.

Because the Temerlin Advertising Institute is the nation's only endowed advertising institute, it enjoys a strong relationship with the industry in the Dallas/Fort Worth Metroplex. DFW is the nation's seventh largest television and media market and the headquarters for major advertising agencies, national and global corporations, large U.S. media corporations, public relations firms and film production companies. This location affords access to professionals who are of the highest caliber and who serve as class clients, guest lecturers, executives-in-residence, adjunct faculty and practicum sponsors.

That means all students accepted into the institute will have the opportunity for an industry practicum at a national or global agency, client, or media corporation. In addition, all students accepted into the program will study advertising outside the U.S. to further develop the global perspective needed to be successful in today's business environment.

People graduating from this program will go on to work, either domestically or internationally, in advertising agencies as account executives, art directors, copy writers, media planners, research analysts or account planners. A graduate of the institute should also be attractive to media organizations, marketing firms, the event management field, branded entertainment, advergames, motion picture marketing and nonprofit organizations.

### *Program of Study*

All students participate in courses that enhance understanding of practices necessary for future advertising leaders. Core courses include ADV 6317 Theories of Persuasion, ADV 6391 Research Assessment, ADV 6383 Creativity as Problem

Solving and ADV 6325 Practicum. In addition, all students will be exposed to differing perspectives regarding the power of advertising by exploring advertising courses such as ADV 6371 Advertising as Cultural Force, ADV 6372 Social Responsibility and Entrepreneurship, ADV 6374 International Advertising and ADV 6399 Advertising Campaigns. Most important, the program offers students the ability to customize their program of study by selecting an area of specialization from account planning, management, creative or interactive media tracks.

### **Admission Requirements**

Applicants will be expected to have an excellent undergraduate record in advertising or a related field. Previous work experience is desirable. And, of course, applicants from other disciplines will be considered provided they can show a keen interest in pursuing a career in advertising.

Applicants must demonstrate an acceptable undergraduate grade point average and satisfactory scores on the GRE or GMAT, and they must complete and submit an application to the Temerlin Advertising Institute.

International students will be required to demonstrate English language proficiency through scores on the TOEFL or other equivalent tests.

In addition to the appropriate undergraduate degree, all students admitted to the program must have completed the following courses or their equivalents:

**ADV 2374** Survey of Advertising

**ADV 3376** Advertising Media

**ADV 3393** Advertising Research or a course on consumer research

Students who have not completed these courses or their equivalent(s) will be required to complete them prior to, or while taking, their first year of graduate courses.

All applicants must submit acceptable references and may be asked to participate in a personal interview. Applicants for the creative specialization will be required to submit an additional application and creative samples.

### **Degree Requirements**

	<i>Credit Hours</i>
<b>Advertising Core</b>	
<b>ADV 6317</b> Theories of Persuasion	3
<b>ADV 6325</b> Practicum	3
<b>ADV 6383</b> Creativity as Problem Solving	3
<b>ADV 6391</b> Research Assessment	3
<b>Core subtotal</b>	<b>12</b>
<b>Perspectives</b>	
<b>ADV 6371</b> Advertising as Cultural Force	3
<b>ADV 6372</b> Responsibility and Entrepreneurship	3
<b>ADV 6374</b> International Advertising	3
<b>ADV 6399</b> Advertising Campaigns	3
<b>Perspectives subtotal</b>	<b>12</b>
<b>Specialty Areas</b>	
<b>Account Planning</b>	
<b>ADV 6392</b> Qualitative/Quantitative Research	3
<b>ADV 6393</b> Account Planning	3
<b>ADV 6394</b> Advanced Planning	3
One anthropology elective to be chosen in consultation with adviser	3
<b>Management</b>	
<b>ADV 6321</b> Managing Interactive Campaigns	3
<b>ADV 6322</b> Metrics	3
<b>ADV 6362</b> Account Management	3
<b>ADV 6363</b> Advertising Agency Management	3

**Interactive and New Media**

<b>ADV XXXX</b> Alternative Media	
<b>ADV 6321</b> Managing Interactive Campaigns	3
<b>ADV 6322</b> Metrics	3
<b>ADV 6320</b> Message Delivery and Engagement Systems	3
<b>ADV 6323</b> Commercialization of Virtual Space	3

**Creative**

<b>ADV 6384</b> Concepting	3
<b>ADV 6390</b> Production Studio	3
<b>ADV 6385</b> Portfolio	3
<b>ADV 6354</b> Copywriting Seminar or ADV 6355 Art Direction Seminar	3
<b>ADV 6395</b> Advanced Portfolio	3

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**Electives subtotal 12 or 15**


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**TOTAL 36 or 39**
**Course Descriptions*****The Core Courses (ADV)***

**6317. Theories of Persuasion.** This course focuses on applying knowledge from a variety of social sciences to the study of consumers, both as individuals and as members of larger groups. It draws upon theories from many disciplines to study the behavior of consumers from the standpoint of culture, sub-culture, social class, social groups and family, all with a focus on advertising ramifications. Key theoretical topics include motivations, attitudes, beliefs and learning. Also discussed are ethical considerations in cross-cultural advertising.

**6325. Practicum.** Intensive advertising industry work experience. This term-long placement will be 20 hours per week for 15 weeks. This industry immersion gives agencies and corporations the opportunity to assign students to long-term clients and projects. *Prerequisites:* ADV 6372 Responsibility and Social Entrepreneurship and ADV 6374 International Advertising.

**6383. Creativity as Problem Solving.** A seminar devoted to the understanding and application of creative thinking as a resource in all facets of the industry. This course offers a strong focus on innovation, change, strategic planning and organizational dynamics as they are informed by creative approaches. Study of the important theories about creativity and review of case studies will provide the basis for class discussion. Group projects and industry monitoring will offer opportunities to apply learning.

**6391. Research Assessment.** This course will focus on the interpretation and application of research information to make decisions about marketing communication strategies. Emphasis will be placed on the use of data as an aid to problem solving and on the need to critically evaluate the quality of different types and sources of data. *Prerequisite:* ADV 6374 International Advertising.

***Perspectives Courses***

**6371. Advertising as Cultural Force.** Does advertising take its cues from culture or is it a trendsetting change agent that deliberately or unintentionally shapes society based on what is being advertised? Topics include the development of corporate images, racial and gender stereotypes, persuasive strategies and international cultural differences. Pertinent agencies, ideas, movements, events and people from the past and present will be highlighted as well as future trends. Given the industry's power and influence, students will also be asked to consider the potential impact advertising can have on people and cultures, for good or bad, based on real case studies from around the world.

**6372. Responsibility and Social Entrepreneurship.** A seminar designed to help students answer a variety of questions, including: Who are the agents of change in the industry and what sets them apart? How can responsibility be defined, and where and how does it manifest itself in the field of advertising? Further, how does responsible advertising evolve into an agent of cultural change? Weekly lectures, guest speakers and review of contemporary literature

and case studies will assist students in formulating educated responses. *Prerequisites:* ADV 6371 Advertising as Cultural Force, ADV 6317 Theories of Persuasion and ADV 6383 Creativity as Problem Solving.

**6374. International Advertising.** Advertising in today's global market economy demands a clear understanding of the environmental and cultural influences on the communication process. Specifically, tomorrow's professionals will come to understand how the rapidly changing global environment influences marketing and advertising decisions about research, management, strategy, media, execution and a host of other important advertising related issues. A detailed examination of the influence of culture on the consumer behavior process and responses to advertising will consume a large portion of the course. Students will know how to recognize and vocalize similarities and differences between countries and consumers based on tangible cultural indicators. At the end of the semester, students will come away from the course with the necessary tools to effectively communicate and advertise products in a global marketplace. *Prerequisites:* ADV 6371 Advertising as Cultural Force, ADV 6317 Theories of Persuasion and ADV 6383 Creativity as Problem Solving.

**6399. Advertising Campaigns.** Integrating major advertising principles, students work directly with an advertising agency to develop and present a real-world advertising campaign project for one of the agency's clients. Students use knowledge of research, strategy and planning, and media and creative execution, and they develop presentation techniques and team dynamics. *Prerequisite:* ADV 6391 Research Assessment.

### Specializations

#### ***Account Planning and Management***

**6362. Account Management.** This course will enable students to understand what makes advertising agency account managers successful. The personal and performance qualities that characterize successful account managers will be examined. Emphasis will be placed on interpersonal skills, problem-solving skills and discussions of advertising industry situations.

**6363. Advertising Agency Management.** Successful advertising agency management requires a clear understanding of a broad spectrum of issues involved with the business side of running and managing an advertising agency. This course is designed to allow students to acquire an in-depth understanding of the varied responsibilities of agency management professionals in areas such as agency organization, business planning, organizational growth, client relationships, agency business models, agency positioning, business development, financial management and human resources management. Students will come away from the course with the tools necessary to step into an active managerial role at an advertising agency or to better manage their own agency.

**6392. Qualitative/Quantitative Research.** Covers the entire research process. Developing research questions; qualitative methods including focus groups, in-depth interviews and participant observation; quantitative methods including surveys and experiments; sampling; data analysis; and communicating the results. The course also addresses important research concepts including validity, reliability and ethics.

**6393. Account Planning.** The research-based and consumer-centered approach to strategic development of advertising is the focus of this course. Students will review both qualitative and quantitative research practices used in advertising, as well as the planning techniques used by account planners. Course activities will include the creation of strategic briefs, primary research among consumers and reports that contribute to both creative and media elements of an advertising campaign.

**6394. Advanced Planning.** Advanced techniques for the development of consumer-centric advertising. Exploration of planners as social scientists and the role they play in advertising agencies. Students will actively employ methods by which planners discover consumer insight and contribute to the development of strategies relevant to important audiences.

### ***Creative***

**6354. Copywriting Seminar.** An intensive exploration of the writer's craft across a variety of literary genres. Students will gain an understanding of the power of words and distinctive voices, with implications for their strategic application. *Corequisite:* ADV 6385 Portfolio.

**6355. Art Direction Seminar.** Students apply the fundamentals of advertising layout and design and gain an in-depth understanding of typography, color theory and other related areas of expertise. *Corequisite:* ADV 6385 Portfolio.

**6384. Concepting.** A workshop for developing ideation skills and helping students self-identify as art directors or writers. Students acquire techniques and develop personal discipline inherent to the generation of novel, sophisticated creative work based on a solid concept – the distinctive, guiding idea that drives campaign messages. Assignments are evaluated in group critiques, and each student completes a final portfolio by term's end.

**6385. Portfolio.** A workshop course devoted to the continued development and professional-level execution of an advertising portfolio reflecting mastery of strategic and conceptual thinking. Work is prepared and evaluated to satisfy the highest industry standards for placement. Portfolios are reviewed by a jury of creative professionals at an end-of-term critique.

**6390. Production Studio.** Students learn the basic principles of advertising design and production in tandem with the use of industry-standard hardware and software programs, including the Adobe Creative Suite.

**6395. Advanced Portfolio.** Students continue development of an advertising portfolio. Special focus is given to the development of nontraditional and alternative media strategies. Students are also required to develop self-promotional materials to complement the portfolio. Portfolios are reviewed by a jury of creative professionals at an end-of-term critique.

### ***Interactive and New Media***

**6320. Message Delivery and Engagement Systems.** Students will explore creative ways to deliver messages to audiences using a variety of traditional and nontraditional media. Emphasis will be placed on the development of delivery systems that can maximize consumers' engagement with marketing messages. Topics covered will include word-of-mouth, viral marketing, social networking, cause-related marketing, product placement and customer relationship management.

**6321. Managing Interactive Campaigns.** Exploration of current interactive tools and technologies, the interactive industry landscape and the resources available; identifying the right interactive tools for the right purpose based on marketing and business objectives; understanding the technologies and tools currently being used; relating interactive initiatives to measurable return on investment; understanding the tracking tools available and interpreting statistical data; budget planning for interactive initiatives; and other topics. The course also explores the issue of how to manage the power of user-generated content in today's complex, integrated media environment.

**6322. Metrics.** Answers why measurement is important. Negotiates the meaning of words like "relevance" and "engagement." Examines how to tackle measurement across multiple media. Discusses who wants to measure what, why it matters and the likely impact of measurement on the evolution of interactive media.

**6323. Commercialization of Virtual Space.** Helps students understand how humans interact, communicate and consume virtual environments. The goal is to develop commercial and social applications of virtual spaces, both online and offline, including Web spaces such as Second Life and Active Worlds, social media vehicles such as Facebook and MySpace, and video games. The goal also is to understand users in virtual space and explore applications that provide value to these consumers in the virtual and/or real world.

DIVISION OF ART

Professor Michael Corris, Division Chair

**Professors:** Barnaby Fitzgerald, Bill Komodore, Laurence Scholder, James W. Sullivan, Mary Vernon. **Associate Professors:** Debora Hunter, Noah Simblist, Philip Van Keuren (director, Pollock Gallery). **Assistant Professor:** Carola Dreidemie. **Senior Lecturer:** Charles DeBus.

The Master of Fine Arts is the terminal degree in studio art. Students who earn the M.F.A. will be able to show a substantial body of work of uniformly high quality and distinct originality. The student will also have an intellectual grasp of the broad context, historical and current, within which the artist functions. The degree program is designed to comprise a two-year focused period of study, terminating with the M.F.A qualifying exhibition and oral exam.

Master of Fine Arts in Art

Graduate-level study is offered in painting, drawing, sculpture, printmaking, ceramics and photography. These are not so narrowly defined as to preclude development between media or diverse experimentation within disciplines. A goal of the graduate program of the Division of Art is to encourage a wide range of thought in its students, primarily through open, studio-based investigation.

It is expected that the student will clearly state the course of study he or she intends to pursue. Admission is based on the selection committee's estimation of the applicant's ability to succeed in the stated field of specialty. This plan may be altered should the work evolve in a manner that necessitates a change.

Degree Requirements

A minimum of 60 term-credit hours of coursework is required. All courses taken in the division must be numbered 5000 or above. A student may be directed by the faculty to take more than this minimum number of credit hours. Thirty-six to 42 credit hours are to be clearly related to the major field of study. Twelve credit hours of graduate-level art history or study in other academic departments are required. Approval for courses outside of art history must be obtained from the graduate adviser. All students participate in the Studio Graduate Seminar (ASAG 6300) each fall term.

Only grades of B- and above may apply toward the degree. Meadows School of the Arts ordinarily will approve no more than six term hours of transferred credit. Petitions for exceptions may be filed with the dean after the student is enrolled at SMU.

Upon entering the graduate program, candidates will be given, by the graduate adviser, a thorough outline of the expectations a graduate student will meet.

Requirement: 60 term hours, distributed as follows:

	Credit Hours
Graduate Studio Course (ASAG)*	36
Graduate Seminar (each fall term) ASAG 6300	6
Art History**	12
M.F.A. Qualifying Exhibition and Exam (ASAG 6301)	3
Elective (or additional ASAG course)	3
<b>Total Hours</b>	<b>60</b>

\* Courses at or above the 5000 level in individual disciplines may count towards this requirement.

\*\* Study in other academic departments may be substituted. Approval for courses outside of art history must be obtained from the graduate adviser.

### ***Graduate Committees and Critiques***

With the exception of the Graduate Seminar and the required coursework in art history, graduate study proceeds primarily through individual tutorials with members of the faculty, guided by a three-person graduate committee. Upon entering the program, a student will be assigned a major professor by the graduate adviser to serve as the chair of the student's committee. The student will also select, in consultation with the major professor, two additional faculty members to serve with the major professor on his or her graduate committee. Graduate committees can change beginning with a student's second or third term. Membership on the graduate committee becomes permanent at the beginning of the student's second year except for substitutions for faculty who are on leave. Upon the return of a committee member who has been on leave, he or she will resume his or her place on the student's committee. The faculty reserves the right to appoint at anytime one faculty member to serve on a student's committee.

This committee will critique the student at least once every month during each term in which he or she is registered for studio credit. These critiques are normally held the first week of each month, and it is the student's responsibility to arrange these critiques. Students will be expected to submit to the committee a brief written statement outlining their intentions and progress at each critique.

### ***Graduate Reviews***

At the end of each term, a selection of completed work and ongoing work and a written statement discussing the term's progress will be presented for review to the entire faculty of the division. Continuation in the graduate program is on a term-to-term basis and is determined by the graduate committee with the advice of the faculty at the critique at the end of the term.

### ***Facilities and Special Programs***

Facilities for the study of art include well-lighted studios, excellent supporting equipment for all media, including digital and video applications, and individual studios for graduate students. The Division of Art will provide every graduate student with dedicated individual or group workspace for his or her studies. Art students work broadly and as experimentally as they wish, surrounded by artists in dance, music, theater, film and communications.

### ***Studio Space***

The Division of Art will provide every graduate student with individual workspace. It is the responsibility of each student to make full and proper use of the space provided or lose the privilege. The division has no obligation to provide studio space for longer than two years.

Additional facilities include the Pollock Gallery, the art exhibition space of the Division of Art, located in the Hughes-Trigg Student Center. Exhibitions organized by the Pollock Gallery provide students, faculty, staff and the surrounding community with opportunities to experience a wide and thought-provoking array of exhibitions representing diverse artists, time periods and cultures.

The division also runs two special programs of importance to graduate students: the New York Colloquium (a winter interterm program that fulfills a three hour art history requirement) and a summer program at SMU's campus near Taos, New Mexico, for which a student can receive up to six hours of graduate studio credit. During the New York Colloquium, students visit a range of New York museums, galleries, artists' studios and other venues appropriate to the development of their critical and professional studies in art. SMU-in-Taos, the program at Fort Burgwin, near Taos, offers several approaches to independent and directed study each

summer, including plein-air painting, an interdisciplinary studio workshop, sculpture, photography and printmaking.

The Dallas-Fort Worth area is one of the nation's richest cultural centers and comprises a large artistic community with rich and varied resources. These include six internationally significant museums (the Dallas Museum of Art, the Nasher Sculpture Center and the Meadows Museum in Dallas and the Kimbell Art Museum, the Modern Art Museum of Fort Worth and the Amon Carter Museum in Fort Worth), a number of contemporary exhibition spaces (the McKinney Avenue Contemporary, the Dallas Contemporary and the Arlington Museum of Art) and a strong commercial gallery system.

### ***Admission***

Graduate students are admitted into the M.F.A. program only in the fall term. Candidates for the program must complete the online application at [applyweb.com/apply/smu](http://applyweb.com/apply/smu). Additionally, candidates must upload a portfolio including 20 selections of their work at [smu.slideroom.com](http://smu.slideroom.com). **Portfolio submissions are due by February 15.** Students are encouraged, but not required, to seek an interview with the division's graduate adviser prior to application. Admission to the graduate program is selective. Only those individuals will be admitted in whom the admissions committee recognizes clear prospects for attaining the objectives of the program during the two-year period of graduate study. Admission also is based on the objectives and limitations of the department.

The applicant is required to have a Bachelor of Fine Arts degree equivalent to that offered at SMU (including 60 studio hours and 12 art history hours). In exceptional cases, unusually qualified applicants not holding this degree may be considered for admission. The ranked admission criteria are portfolio, statement of intent, transcript and recommendations.

In general, not more than six term hours of transfer credit apply to the M.F.A. in art. However, if the applicant has an M.A. in studio art, up to 30 term credit hours may be transferred to the SMU program with the approval of the faculty and the head of the graduate program. In any case, a minimum of 36 hours must be taken at SMU.

### ***Scholarships and Financial Aid***

Each year up to five Meadows Scholarships are reserved for incoming graduate students, awarded based upon artistic merit. These awards are for up to full tuition and fees remission and include teaching assistant stipends of up to \$4,000 per nine-month academic year. A number of other scholarship programs, including the Jones Scholarship Fund and the Rigsby Graduate Scholarship, offer significant funding for projects, materials and travel in support of creative research.

### ***Graduation Requirements***

With the approval of the graduate committee, each student will participate in the M.F.A. Qualifying Exhibition. The M.F.A. Qualifying Exhibition is a group show of all graduate student candidates wishing to receive their M.F.A. degree. Approval to exhibit must be obtained in the term prior to the exhibition. This approval usually is given at the critique at the end of the prior fall term.

The quality of this exhibition will be the primary determinant of whether the M.F.A. degree will be granted. Once approved for the M.F.A. exhibition, the student must enroll for ASAG 6301 M.F.A. Qualifying Exhibition and Exam course in the spring term with the chair of his or her graduate committee.

During the period of the graduate exhibition, the entire faculty will interview each student. This examination is to establish that the student's creative work is

of sufficient maturity and that his or her general knowledge of critical and historical issues is at the level expected of a M.F.A. candidate. At this time, the student will be expected to present an oral defense or explanation of his or her work, a slide presentation explaining the nature of the creative process involved in the creation of his or her work, as well as the following: a written statement related to the issues represented in the work, a photographic record (20 slides) of the student's work, a résumé and a list of work in the graduate exhibition. This information should be presented in a bound folder. Students may not graduate unless this information is accepted and on file.

If the faculty finds the oral and written review to be unsatisfactory, the student will have the option for a single retake within 10 days of the first review. The student will not be eligible to receive his or her degree after a second failure. This oral review (ASAG 6301) may be repeated the following spring term. Once the exhibition and the faculty examination are accepted and the required materials are turned in, the student will receive his or her degree at the graduation ceremony at the end of the term.

### **Possession of Work**

Meadows School of the Arts is entitled to retain as many as two pieces of work by each student. The intention is to honor the successful candidate and to provide evidence of student success in lieu of the usual formal thesis. These works enter the University art collection.

The division also requires submission of a Web page permission sheet allowing the division to display student artwork on the division website.

### **Art Courses**

In registering for courses in art, the course number must be preceded by the appropriate subject code prefix for credit to be properly recorded.

The ASAG sequence of seminars and independent study comprises the core of the graduate curriculum. Courses in individual disciplines, at or above the 5300 level, also are available for graduate credit.

### **General Studio (ASAG)**

**5310. Studio Workshop.** An intensive investigation in art by students engaged in independent work, group collaboration and analytical study. *Prerequisite:* Advanced work in an area of concentration or graduate standing.

**6100–6120, 6204–6220, 6303–6320. Graduate Studio.** Independent study with individual faculty members. Teaching is essentially through private critiques. Classroom work can be arranged in instances in which regular work from models or specific technical information or equipment is needed. Scheduling of critique of classroom work is the responsibility of the student.

**6300. Graduate Seminar.** A forum for discussion of current issues in the theory and practice of art. As opportunity presents, students will meet with artists, dealers, curators, critics and collectors.

**6301. M.F.A. Qualifying Exhibition and Exam.** Preparation for the qualifying exhibition for candidates for the degree of Master of Fine Arts in art and oral presentation/exam.

**6321. Studio Workshop.** An intensive investigation in art by students engaged in independent work, group collaboration and analytical study. *Prerequisite:* Graduate standing.

### **Ceramics (ASCE)**

**5100, 5101, 5200, 5201, 5302, 5303. Directed Studies in Ceramics.**

**5300, 5301. Advanced Ceramics.** Problems in glaze and clay composition, equipment design and theory of operation. Students are expected to define and solve their own creative and technical problems.

**5306. Ceramics in Taos.** Advanced problems in ceramics studied in the physical and cultural environment of SMU-in-Taos at Fort Burgwin, New Mexico. *Prerequisite:* Graduate standing.

**5310. Special Topics in Ceramics.** To be announced by the Division of Art. *Prerequisites:* ASCE 2312 or 2313, 3312 or 3313 or permission of the instructor.

**5312, 5313, 5314, 5315. Advanced Ceramics.** Advanced problems in sculptural and wheel-thrown forms. Emphasis on developing a personal point of view regarding material, process and idea. *Prerequisites:* ASCE 4312, 4313 or permission of the instructor.

### ***Drawing (ASDR)***

**5100, 5101, 5200, 5201, 5302, 5303. Directed Studies in Drawing.**

**5300, 5301. Advanced Drawing.**

### ***Painting (ASPYT)***

**5100, 5101, 5102, 5200, 5201, 5202, 5302, 5303, 5304. Directed Studies in Painting.**

**5300, 5301. Painting.** Advanced problems for the senior student. *Prerequisite:* ASPT 4300 or 4301.

**5107, 5207, 5307, 5308. Studio Workshop in Taos.** Advanced problems in painting studied in the physical and cultural environment of SMU-in-Taos at Fort Burgwin, New Mexico. One, two or three term-credit hours.

**5305. Studio Workshop.** An intensive investigation in painting by students engaged in independent work, group collaboration and analytical study. *Prerequisite:* Advanced work in an area of concentration or graduate standing.

**5306. Painting in Taos.** Advanced problems in painting studied in the physical and cultural environment of SMU-in-Taos at Fort Burgwin, New Mexico.

### ***Photography (ASPH)***

**5100, 5101, 5200, 5201, 5302, 5303, 5304. Directed Studies in Photography.**

**5300, 5301. Special Topics in Photography.** To be announced by the Division of Art.

**5306. Photography in Taos.** Advanced problems in photography studied in the physical and cultural environment of SMU-in-Taos at Fort Burgwin, New Mexico.

### ***Printmaking (ASPR)***

**5100, 5101, 5200, 5201, 5302, 5303. Directed Studies in Printmaking.** *Prerequisite:* Permission of instructor.

**5300, 5301. Printmaking Workshop.** *Prerequisite:* Permission of instructor.

### ***Sculpture (ASSC)***

**5100, 5101, 5200, 5201, 5302, 5303. Directed Studies in Sculpture.**

**5300, 5301. Advanced Sculpture.** Advanced techniques in wood fabrication, plastic fabrication, wood carving, stone carving, metal casting and metal fabrication.

**5310. Material and Form.** An intensive investigation of material processes (specifically construction, metal casting and subtractive techniques) and the ramifications of material choice and method in the formal and stylistic development of sculptural work. Both the traditional development and contemporary practice of each process will be explored. *Prerequisites:* ASDS 1301, ASSC 2300 or graduate standing.

**5320. Body and Object.** The body has been the pre-eminent subject in the history of sculpture, represented in all traditions as a locus of belief and identity. Recent sculpture has seen a resurgence of interest in work both of and about the body, asserting its centrality while at the same time attacking many of the social and psychological assumptions attendant to its history. This course will take a dual approach to the sculptural study of the body and figure: In class, work will focus on careful observation and direct study of the model, working up to life-sized study in clay and plaster. Out of class, students will consider, through independent projects, the question of the body as a metaphoric subject, creating work "about" the figure without literal reference to it. The aim is to address the body both through its objective structure and its social

and psychological meanings and to discover how these issues are conveyed through sculpture. This is an intensive class, with a requirement of six hours of studio work outside scheduled meeting times. *Prerequisites:* ASDS 1301, ASSC 2300 or graduate standing.

**5340. Shelter and Place.** An intensive investigation into architectural forms and natural environments in order to question what it is to dwell, how people achieve a sense of place and how natural forms and events can influence and be influenced by structures. Collaborative work, drawing, analytical study of sites and environments, and construction. Paradigm examples are drawn from historical and contemporary building and sculpture. This is an intensive class, with a requirement of six hours of studio work outside scheduled meeting times. *Prerequisite:* ASSC 2300.

## DIVISION OF ART HISTORY

**Associate Professor** Janis Bergman-Carton, **Department Chair**

**University Distinguished Professor:** P. Gregory Warden. **University Distinguished Teaching Professor:** Karl Kilinski, II. **Professor:** Randall C. Griffin. **Associate Professors:** Adam Herring, Pamela A. Patton, Lisa Pon. **Assistant Professor:** Amy Buono. **Adjunct Professor:** Eric White. **Adjunct Associate Professor:** Mark Roglán. **Tufts Fellow:** Youn-mi Kim. **Instructor:** Eric Stryker.

The M.A. degree in art history is designed to provide a broad but rigorous background in the history of art. It is intended either as a final degree for those who wish to pursue careers in which training beyond the baccalaureate degree is helpful or as a foundation in graduate study for those who wish to continue work toward a Ph.D. at another institution.

### Admission and Financial Aid

Admission to the graduate program is selective. Students are expected to have had substantial undergraduate work in the history of art. A minimum of 12 term credit hours of undergraduate art history above the survey level or equivalent is required before a student may begin to accumulate hours for graduate credit. Students who have been admitted without adequate undergraduate preparation will be expected to take the requisite number of undergraduate hours before or during their first term at SMU. The applicant should have a reading knowledge of one foreign language. Applicants must take the GRE test or, in the case of non-U.S. citizens who are residents outside the U.S., have a previous degree from an English-speaking university. An interview with the art history graduate adviser is desirable.

Outstanding students are awarded tuition grants and teaching/research assistantships. These awards are based on merit. Students accepting the offer of a scholarship may not decline the accompanying assistantship. In addition, the division has funds available so that graduate students may travel to conduct research on their thesis topic.

Application for admission with financial aid must be filed in full by February 15 for the fall term and November 1 for the spring term. To receive a graduate application for admission and/or information concerning assistantships and fellowships, scholarships and degree programs, write to the Office of Graduate Admissions and Records, Meadows School of the Arts, SMU, PO Box 750356, Dallas TX 75275-0356.

### Master of Arts in Art History

This is a 36-credit hour program. Thirty credit hours are required in coursework; each course is worth three credit hours. Twenty-one of the 30 credit hours must be of seminar standing – that is, ARHS 5303 plus six additional seminars. During the first term of graduate study, a student must enroll in at least two seminar courses. The final six credits must be taken in the form of a major research paper. This thesis must be approved by a committee of three faculty members at the conclusion

of the student's M.A. work. Prior to enrollment in thesis hours, all students must pass a translation exam in a language related to the field of study and their graduate colloquium, which is generally scheduled at the beginning of their third term. If a student does not pass the colloquium, he or she has the opportunity to represent the work one final time. If unable to pass the second colloquium, he or she will be dropped from the program.

Each student will consult with the department's director of Graduate Studies upon arrival. Subsequently, students will select a permanent adviser and committee in their fields of special interest. Courses numbered 5000 or higher are graduate courses.

### **The Courses (ARHS)**

#### ***Directed Topics and Studies***

##### **5011, 5012. Museum Internship.**

**5101, 5201, 5301. Directed Studies in Art History.** To be arranged with permission of the adviser and the faculty members directing the studies project.

**5303. History and Methods of the History of Art.** Introduction to the history of the discipline with discussion of major methodological approaches as they have shaped past scholarship and the present sense of crisis in the discipline. Exercise in methods of research and its presentation in good form. Required of all first-year graduate students.

##### **6101, 6201, 6301. Master's Thesis.**

#### ***Ancient Art***

**5304. Seminar in Ancient Art.** Specific topics for investigation chosen by the instructors. Student reports will be discussed by seminar members.

**5305. Seminar in Greek Art.** Specific topics for investigation chosen by the instructors. Student reports will be discussed by seminar members.

**5306. Seminar on Art, Society and Politics in Periclean Athens.** The interrelationships among the social and political institutions of Athens and its art and architecture in the Golden Age of Greece are the primary focus of this course. Set against historical currents of the fifth century B.C.E., the art and theater of classical Athens are explored for their social and political relevance. A variety of topics is offered for individual research and classroom presentation, along with a class visit to the Dallas Museum of Art to examine the Greek art collection there. Taught jointly by faculty in art history and history.

**5307. Seminar on Classical Art and Theater.** A comparative examination of art, architecture and theater in classical Greece, with particular attention to representational structures, topics and designs in classical performance and the visual arts. Topics will include the uses of art and performance as a forum for addressing issues of local and universal concern and for reflecting upon mythic and historical events. Taught jointly by faculty in art history and theatre.

**5308. Seminar in Etruscan Art.** Specific topics for investigation chosen by the instructors. Student reports will be discussed by seminar members.

**5309. Seminar in Roman Art.** Specific topics for investigation chosen by the instructors. Student reports will be discussed by seminar members.

**5310. Seminar on Classical Myth in Art.** The myths of the Greeks and Romans provide a lively commentary on the beliefs and feelings of these people, founders of Western civilization, whose art and literature continue to have profound effects today. The course is designed to study the origins, developments, iconography and interpretations of classical myth through the painting and sculpture of the Greeks and Romans. It also will focus on the treatment of classical myth in subsequent periods of Western art up to and including the 21st century.

**5311. Seminar on Classical and Neo-Classical Architecture.** A detailed analysis of the "vocabulary" and "syntax" of Greek and Roman architecture and a study of the re-use of classical motifs, symbols and styles by architects from the Renaissance to the 20th century.

**6303. Archaeological Field Methods of Italy.** Archaeological field experience in classical archaeology in Italy.

**6306. Mummies, Myths and Monuments of Ancient Egypt: Art and Expression of Eternal Egypt.** Mummies, magic, pyramids and pharaohs provide the focus for a survey of the exotic world of the ancient Egyptians as seen through their brilliantly preserved art and architecture along the banks of the Nile. Egyptian artistic developments from Pre-Dynastic times through the New Kingdom are scheduled for coverage.

**6311. Mortals, Myths and Monuments of Ancient Greece.** A visual analysis of the rich tapestry of ancient Greek culture, fountainhead of Western civilization, with emphasis on mythological, archaeological and historical settings in which the art and architecture occurred. The course touches on various aspects of ancient Greek life including religious practices, Olympic contests, theatrical performances and artistic perfection.

**6312. Etruscan and Iron Age Italy.** A survey of the art, architecture and material culture of Etruscan and Roman Italy from about 800 B.C. to the advent of Christianity. Begins with the Etruscans and their neighbors in Iron Age Italy and ends with Roman art in the age of Constantine. Special emphasis placed on the interpretation of art within the historical, social and cultural context of ancient Italy.

**6313. The Etruscans and Early Italy: Art and Culture.** The art and architecture of early Italy, including Etruscan art, early Roman art and "Italic" art, will be studied with respect to the cultural context and environment.

**6314. The Art and Architecture of Ancient Pompeii.** A survey of the history, monuments and society of Campania from the Iron Age to A.D. 79 as reconstructed from the excavations of Pompeii, Herculaneum and neighboring sites. The influence of the Pompeian discoveries on 18th- and 19th-century art will also be discussed.

**6315. Classical Sculpture.** A study of the styles, subjects and techniques of the sculptor's art during the ancient Greek, Etruscan, Hellenistic and Roman eras. The course focuses on the functions of sculpture in the round and in relief, free-standing and architectural settings, with particular attention to historical background and subject.

**6317. Ancient Painting.** A study of the painter's art in the Egyptian, Greek, Etruscan and Roman cultures encompassing murals, mosaics and ceramics. Iconographical and stylistic developments are given equal consideration.

**6319. Art of the Roman Empire.** The art and architecture of Imperial Rome in relation to the complex artistic traditions of the Roman provinces. The monuments and art of all the provinces of the Roman Empire are surveyed, dealing with the problem of Roman interaction with alien cultures and styles.

### ***Medieval Art***

**5320. Seminar in Medieval Art.** Specific topics for investigation chosen by the instructor.

**5321. Seminar in Early Christian Art.** Taught jointly by professors in art history and theology, this seminar engages students in both disciplines in examining the emergence of a distinctly Christian visual culture, the functions and communicative strategies of its images and the role they played in both the religious and the cultural development of early Christianity.

**5322. Seminar on "Convivencia": Jewish, Islamic and Christian Art in Medieval Spain.** The art and architecture produced by the Christians, Jews and Muslims of Iberia during the 10th through 15th centuries, studying the cultural contacts, conflicts and compromises that affected each culture's artistic traditions and contributed the diverse heritage of what now is called Spanish art.

**5323. Seminar in Byzantine Art.** Specific topics for investigation chosen by the instructor.

**6320. Medieval Art.** An introduction to the art of Byzantium, Islam and the medieval West through study of five genres to which each of these cultures made distinctive contributions: the congregational worship space, imaging the sacred word, the court and its objects, the pilgrimage site and the urban religious complex.

**6321. Age of the Crusades.** The art of the various Christian cultures that were swept into the Crusades – especially the northern European, Italian, Byzantine and Armenian – and the changes and the interchanges that characterize the period between 1096 and 1291.

**6322. Art and the Italian Commune.** The interplay of artistic styles, workshop practices, religious change and political controversy in the century between St. Francis and the Black Death, emphasizing the art of the Pisani, Cimabue, Cavallini, Giotto, Duccio and the Lorenzetti brothers.

**6323. Romanesque Art and Architecture.** The flowering of art and architecture that appeared throughout Western Europe at the threshold of the new millennium. Emphasis will be placed on issues of cultural exchange and conflict, the intensification of national identities, the role of spirituality and the changing conception of the individual during the 11th and 12th centuries.

**6324. Art and Cultures of Medieval Spain.** The art architecture of the Iberian Peninsula within its highly diverse cultural context. Hispano-Roman, Visigothic, Romanesque, Gothic, Jewish and Islamic examples will be highlighted. Classroom lectures will be supplemented by direct study of works in the Meadows Museum.

**6325. The Gothic Cathedral.** The social and spiritual centerpiece of medieval European life, the Gothic cathedral was also one of the greatest multimedia creations of its age. This lecture course uses the cathedral as a springing point for the investigation of the rich architectural and artistic traditions of the high and late Middle Ages in Europe.

**6328. Byzantine Art.** The art of the Byzantine Empire from the end of Iconoclasm through the 14th century, examining both major media – gold mosaics, mural painting, manuscript illumination, ivory carving and enamel – and the role that this art played in the lives, thoughts and writings of its contemporaries.

**6399. The Jewish-Christian Dialogue in Art and Text.** The mutual perceptions, conflicts and commonalities among medieval European Christians and Jews, as reflected in works of visual art and in philosophical, theological, legal and literary texts.

### ***Renaissance and Baroque Art***

**5330. Seminar in Italian Renaissance Art.** Specific topics for investigation chosen by the instructor.

**5331. Seminar in Early Modern Art.** Specific topics for investigation chosen by the instructor.

**5332. Seminar in Northern Renaissance Art.** Specific topics for investigation chosen by the instructor.

**5333. Seminar in 18th-Century Art.** Specific topics on 18th-century art and/or architecture chosen by the instructor.

**5334. Seminar in Italian Art: Rome.** Specific topics for investigation chosen by the instructor.

**5340. Seminar in Spanish Art.** Specific topics for investigation chosen by the instructor.

**5341. Seminar on Goya and Spanish Culture in the Age of Reason.** The paintings and etchings of Goya and their significance in the Age of Reason. After full discussion of the range of Goya's diverse work, students may either draw on the rich resources of the Meadows Museum for their reports or research a cultural or ethical topic pertinent to the period.

**6330. Renaissance and Baroque Architecture.** An introduction to Renaissance and Baroque architecture through a focus on the fashioning of religious spaces in Italy in the 15th to 17th centuries. The work of artists and architects such as Bramante, Sangallo, Raphael, Michelangelo, Vasari, Bernini, Borromini, Tintoretto, Caravaggio and Guarini will be considered.

**6331. Art and Culture of the Italian Renaissance.** Major artistic developments of the Renaissance (1300–1600), with special attention to the work of Giotto, Donatello, Leonardo, Raphael, Titian and Michelangelo. Includes study of the customs, literature and philosophy of the period through selected readings of primary sources.

**6332. Sixteenth-Century Italian Art.** Issues to be considered include the dominance of Leonardo, Michelangelo, Raphael and Titian in the 16th century; the High Renaissance in Florence and Rome and its aftermath, Mannerism, in Catholic courts across Europe; the development of art history as a discipline in conjunction with the rise of academics, art collecting and the search for elevated status; and the challenge of women artists such as Sofonisba Anguissola to prevailing notions of creativity.

**6335. Renaissance and Baroque Art in Northern Europe.** Survey of major artists and monuments in France, Germany and the Low Countries from 1400 to 1700.

**6336. Seventeenth-Century Dutch Art.** An examination of visual culture of the Netherlands during the 17th century as an “art of describing” through the work of such painters as Hals, Vermeer and van Ruisdael and a consideration of the major figure of the period, Rembrandt.

**6337. The Baroque from a Northern Perspective.** The world of Rembrandt, Rubens, Leyster, Vermeer, Van Dyck, De la Tour, Le Brun, Jones and Wren in the context of such contemporary events as the Thirty Years’ War and the Reformation, as well as such issues as art versus craft, nationalism versus internationalism, individual genius versus market, colourism versus classicism, collector versus connoisseur. By considering a broad range of artworks – from tapestry to painting, from etching to architecture – in terms of the maker, patron/client and market, this survey will seek the underlying whys for this absorbing period.

**6338. Baroque Art in Italy, Spain and the New World.** A survey of artistic currents in Southern Europe and the Americas during the 17th century, concentrating on the achievements of such artistic giants as Bernini, Caravaggio, Artemisia Gentileschi, Murillo and Velázquez, studying the artistic controversies they ignited and placing them in the context of major social movements. Also, the work of artists who are less well known and the development of Baroque styles in Central and South America.

**6339. El Greco to Goya: Spanish Painting of the Golden Age.** A survey of the incomparable painting traditions of Spain’s 15th through early 19th centuries, including such artists as El Greco, Velázquez, Ribera, Murillo and Goya. Lectures will be supplemented by direct study of Spanish paintings and prints in the Meadows Museum.

**6343. Goya and His Time.** A study of Goya’s versatile talents as painter, etcher, lithographer, miniaturist and master of drawing. Through Goya’s work, it will be possible to follow the most relevant events of a decisive period for contemporary Spain.

**6347. Eighteenth-Century European Art and Theater: Staging Revolution.** The repercussions in the visual and dramatic arts of what historian Eric Hobsbawm called the “dual revolution”: the French Revolution of 1789 and the early English Industrial Revolution. This twin upheaval had broad effects on cultural production in ways that can be explored through the interrelations between art and theater in France and England between 1750 and 1848.

**6348. Eighteenth-Century Art.** A study of European visual culture, 1700–1800, in its many contexts. Topics to be considered include art and the public sphere; the rise of museums, exhibitions, criticism and theory; shifts in patronage and artistic practice; connections between commerce, industry and the arts; questions of identity; stylistic revivals and innovations; explorations of the past; and encounters with cultures outside Europe.

### **Modern Art**

**5350. Seminar on Romanticism and the 19th Century.** An interdisciplinary investigation of the cultural sources and subject matter of Romanticism in Europe and America. Students will present oral reports on topics of their choice.

**5351. Seminar on Art Nouveau and Symbolism.** Introductory lectures on centers, sources and styles of the two international art movements with emphasis on parallel manifestations in dance, music, literature, cinema and philosophy.

**5352. Seminar on Edvard Munch and the Nordic Impact.** The Scandinavian heritage of existential anxiety as voiced by Kierkegaard, Ibsen, Strindberg and Ingmar Bergman, with a focus on the work of Norwegian artist Edvard Munch. Students report on topics of their choice.

**5353. Seminar on Vienna: From Facade to Psyche.** An interdisciplinary study of the imperial city just before World War I: Klimt, Schiele, Mahler, Schönberg, Schnitzler, Hofmannsthal, Musil, Kraus, Loos, Wittgenstein and Freud. Student oral reports on related topics.

**5354. Seminar in 19th-Century Art.** Specific topics for investigation chosen by the instructor.

**5355. Seminar in 20th-Century Art.** Specific topics for investigation chosen by the instructor.

**5356. Seminar on Picasso.** The styles and personality of this genius whose protean oeuvre anticipated every major art movement of the first half of the 20th century. Lectures cover Picasso in Spain and the early years in France. Student reports on thematic topics.

**5357. Seminar on Cubism.** A research seminar in the development of what has been called the most significant stylistic revolution since the Renaissance. The course will examine the origins of cubism and its effect on such other styles as orphism, synchronism, constructivism, futurism, dada and abstract art.

**5358. Seminar on Modern Art.** Specific topics for investigation chosen by the instructor.

**5359. Seminar in Contemporary Art.** Specific topics for investigation chosen by the instructor.

**5380. Seminar on Portraiture.** A study of portraiture from different periods of history and an investigation of the culture and stylistic reasons for the shift in portraiture from façade to psyche.

**5382. Museums and Collecting.** The history of great collections and the foundation of art museums as public institutions, the role of museums today and possibilities for the future. Field trips, guest lecturers.

**5383. Connoisseurship.** Focusing on three major categories (style, quality and authenticity), the student will be taught to discriminate between real and false works, evaluate media use, judge relative aesthetic and historical qualities, and assess condition and degrees of restoration.

**5390. Spanish Art in the Meadows Museum.** Intensive study of original works of Spanish art (14th century to the present) in the world-renowned collection of the Meadows Museum. Discussion and oral and written reports will focus on issues of style, iconography, connoisseurship and historical context. Visits to local public and private collections. Reading knowledge of Spanish is recommended.

**6350. Modern Art and Media Culture 1789–1870.** The emergence of a public sphere and a culture of looking in the 19th century. European visual art will be discussed in relation to the rise of museum and gallery culture, journalistic illustration, the department store display window, photography and the panorama.

**6351. History of Modern Sculpture.** A survey of the development of modern European and American sculpture from the late 19th century to the present. The course will also attempt to relate stylistic changes in sculpture to major trends in other mediums of expression and to art theory and criticism.

**6352. Normalcy and Deviance in Modern Europe: Impressionism to Surrealism.** Examines impressionist, symbolist and surrealist art in relation to the emergence of the modern metropolis and the concept of modernity in Europe from 1870–1940. The discourse of deviance and degeneration that emerged in the context of 19th-century racial theory, criminology and medical science will form the framework for discussion. (also SMU-in-Paris)

**6355. History of Photography II: 1940 to Present.** A survey of the history of photographic media from 1940 to the present with particular emphasis given to the still photograph in its various uses – as art, document, aide-mémoire, amateur pursuit and social practice. This course examines photographic images and image-makers in relation to the social and historical contexts in which they are produced, as well as the evolution of photographic technologies. The idea of the “photographic image” as it appears in and is transformed through television, video, film, conceptual art and new media will also be evaluated.

**6356. Modern Architecture.** Western architecture from the late 19th century to the present, focusing on the proto-modern trends of the late 19th century and the major masters of the “modern” movement: Sullivan, Wright, Gropius, Le Corbusier and Mies van der Rohe.

**6357. Women Artists.** A study of notable women artists from the Renaissance to the 20th century. Introductory lectures on women artists of the past viewed in their cultural and political context. Student reports on more recent women artists.

**6358. Women in the Visual Arts: Both Sides of the Easel.** An in-depth study of women in the visual arts in Europe and the Americas. Through introductory lectures, students will examine the historical exclusion of women from the canon. Most of the class will focus on images produced by and of women from 1850 to the present. The topics covered include feminist challenges to the history of art, abstraction and the female nude, the use of one's "self" as material for art and feminist filmmaking.

**6364. History and Theory of Prints.** Students are surrounded by printed things: newspapers, postage stamps, maps and works of art. This course offers a chance to be more attentive to how prints are made and how they can function, while providing an overview of the history of printmaking. Students will survey some established and emerging printmakers and major printmaking techniques from the 15th through 21st centuries. They will also consider some fundamental issues regarding originality/copying, uniqueness/multiplicity, display and collecting as raised by the medium of print. First-hand experience with prints, through visits to and looking assignments in local collections as well as in-class exercises, is a vital part of this course.

**6367. History of Photography I: Origins to 1940.** Examines the origins of photography in the early 19th century, when photography emerged as part of a late Enlightenment scientific discourse. The course explores the myriad uses of photography during the 19th century, when it was interwoven with a wide array of new institutional spaces, including botany, anthropology and geology. It also examines photography on the battlefield and in prisons, the emergence of documentary photography, and the role that the medium played in shaping consumer culture. The course will also examine the emergence of art photography, from Victorian peasant imagery to precisionist portrayals of skyscrapers in the 1930s.

**6368. Contemporary Art and Architecture I, 1945–1965.** The first of a two-part lecture course that focuses on the history of art and architecture after World War II. The period of focus for this portion of the course is the first 20 years after the war, from 1945 to 1965. In this short span of time, students will see radical transformations in art and architecture: from the triumphalist bravado of the prewar avant-garde to the existential crises of midcentury abstractionists; from Cold War-era American suburbanization to student riots in the streets of Paris in May 1968. Students will investigate the greater political economy of individual objects, buildings and events of the recent past, with the goal of understanding how they are constitutive of the greater political, social and economic network of forces in which they live today.

**6369. Contemporary Art and Architecture II, 1965–Present.** The second of a two-part lecture course on contemporary art and architecture. It focuses on the history of art and architecture in Europe, the United States and Japan, 1965 to the present. Topics include: the transformation of art as a result of Roland Barthes' "Death of the Author" and Michel Foucault's "What is an Author?"; theory and conceptualism in art and architecture; the politics of the body and spatiality; gender and sexuality in the 1970s and 1980s; postmodernism in art and architecture; the philosophy of deconstruction and its effects on art and architecture; video, installation art and British art in the 1990s; the death drive of painting; painting in the new millennium; and the new flatness.

### ***British and American Art***

**5360. Seminar in British Art.** Specific topics for investigation chosen by the instructor.

**5361. Seminar in American Art of the 19th Century.** Specific topics for investigation chosen by the instructor.

**5362. Seminar in American Art of the 20th Century.** Specific topics for investigation chosen by the instructor.

**6370. British Architecture.** Developments, architects and buildings in Great Britain from the late Middle Ages through the middle of the 19th century, emphasizing Smythson, Wren, Hawksmoor, Adam, Soane and Pugin.

**6371. British Art: Elizabethan Through Victorian.** The landscape traditions, portraiture and genre painting in England from 1740 to 1860 and their relationship to the literature and politics of the period.

**6372. American Architecture.** A survey of building types and styles from the first European settlements to postmodernism, emphasizing the Mexican baroque, the American wooden vernacular, Richardson, Sullivan and Wright.

**6373. American Art and Architecture to 1865.** A survey of American painting, sculpture and architecture from the Colonial period through the Civil War.

**6374. American Art and Architecture, 1865–1945.** A survey of American painting, sculpture and architecture from the Civil War through World War II.

**6375. Arts of the American Southwest.** An overview of the visual culture of the region, defined as Texas, New Mexico, Colorado, Arizona and California. Focuses on the region's cultural landscape, its identity past and present as an art colony, art subject and art center. Looks at works produced by indigenous inhabitants, later arrivals and visitors; at cross-cultural connections and disconnections; at the roles played by the arts and tourism in the region's development; and at the validity of regionalism as a category of investigation.

### ***World Art***

**5366. Seminar in Pre-Columbian Art.** Specific topics for investigation chosen by the instructor.

**5368. Seminar on the Maya City: Art and Culture.** Specific topics for investigation chosen by the instructor.

**5369. Seminar on the Art of the Inca.** Specific topics for investigation chosen by the instructor.

**5391. Seminar in Asian Art.** Specific topics for investigation chosen by the instructor.

**6359. Topics in Art History: International Studies.** Specific topics for investigation will be chosen by the instructor.

**6361. Special Studies in Art History.** Specific topics for investigation will be chosen by the instructor.

**6363. Colonial Brazil.** With new technologies of shipbuilding, navigation and cartography, the Portuguese Empire established or enhanced contact with cultures across the globe in the wake of the "discoveries" of 1492. This course will take Brazil as its case study for understanding Lusophone art production, set within the context of the larger Portuguese Atlantic world. We will explore the history of colonial Brazilian art and architecture from the arrival of Europeans in 1500 to the foundation of Brazil's first art academy in the 1820s. Topics to be covered include Brazil's complex tapestry of intercultural relations among Amerindians, Africans and Europeans. The art covered will be very wide ranging, including Tupi-Guarani featherwork, ceramics and weaving; religious art and architecture of the Jesuits, Franciscans, Benedictines and Carmelites; Afro-Brazilian artists; Baroque ensembles of ceiling painting, altarpieces, polychrome sculpture and ecclesiastical furniture; and the formation of art and natural history academies.

**6376. Latin American Art.** A survey of art and architecture in Latin America from the initial contacts between European and American civilizations until the 20th century.

**6379. Power and Spectacle: The Arts of Spain and New Spain.** Examines the visual arts of early modern Spain and Colonial Mexico. Emphasis on the interplay and creative synthesis of European and New World visual cultures within the colonial sphere.

**6380. Native American Art: The Southwestern Traditions.** Surveys, through field trip and lecture-discussion, two major traditions, Native American and Hispanic, which flourish in the American Southwest.

**6381. American Indian and Eskimo Art.** The ritual and everyday objects of the native inhabitants of North America and the architecture of the Mound Builders and the Southwestern Indians.

**6382. Arts of the Ancient Andean Tradition: Chavin to Inca.** A survey of the major arts produced between about 1200 B.C. and A.D. 1530 by the indigenous peoples of modern western South America with greatest emphasis on the many successive art-producing cultures of Peru.

**6383. The Ancient Maya: Art and History.** An introduction to the art and history of the Maya of Central America. The course will address the principal sites and monuments of the ancient Maya civilization, impart a working understanding of the Maya hieroglyphic writing system and survey the political history of the fractious ancient Maya cities.

**6385. The Aztecs Before and After the Conquest: Mesoamerica, 1400–1600.** The art and cultural history of Mexico in the centuries immediately before and after the Spanish arrival in Mesoamerica. Topics include the art and ceremony of the imperial Aztec state; the nature of the conflict, between 1519 and 1521, that ended in the fall of the Aztec capital to the Spanish; and the monuments of Spanish conquerors, missionaries and native elite in Mexico's early colonial period.

**6390. Traditional Arts of Africa.** A survey of the art produced in traditional African societies with special emphasis on the sculpture of West and Central Africa.

**6392 (CFA 3313). Islamic Art and Architecture: The Creation of a New Art.** Issues significant to the creation and expansion of Islamic art from the seventh to the 15th centuries. Topics include the cultural and political exchange and conflict between Muslims and Christians, religious concerns and the artistic forms created to meet them, the importance of the book in Muslim culture, the distinctions between religious and secular art, and the appropriation of sacred space in Muslim architecture.

**6394. Art and Architecture of Japan.** Survey of religious and secular arts from prehistoric times through the Edo period. Field trips to Kyoto and Nara. (also SMU-in-Japan)

**6395. Art and Architecture of India.** An introduction to the major artistic expressions of India from the Indus Valley civilization through the time of the Mughals.

**6396. Art and Architecture of China.** The important monuments in China, ranging from 2000 B.C. to the present day, in a variety of media including cast bronze, stone, sculpture, painting on silk and paper, porcelain and wooden architecture. Selected objects and sites will illuminate the concept of "monument" from differing perspectives of technology, aesthetics, labor, religion, ethnicity and politics. Also, comparisons to analogous monuments outside China and visits to collections of Chinese art in Dallas and Fort Worth. (also SMU-in-China)

## **DIVISION OF ARTS ADMINISTRATION M.A./M.B.A. DUAL DEGREE**

**Professor Zannie Giraud Voss, Division Chair  
Assistant Professor Elisabetta Lazzaro**

The Meadows School of the Arts, in conjunction with the Cox School of Business, offers to a limited number of highly qualified candidates this country's only concurrent dual-degree graduate program in arts administration. Through the Department of Arts Administration, the M.A./M.B.A. program combines development of contemporary general-management skills with in-depth study of today's professional arts world. This program is offered only on a full-time basis.

The program is five successive terms, including summer. The curricula include instruction from distinguished arts and business professors, continuing seminars with nationally recognized arts administrators, and education abroad and internship components. During the first year, students take arts management seminars and the core-required business curriculum, the basis on which to build for the variety of elective courses scheduled during mornings, afternoons and evenings of the second year. During the summer between the first and second year, students intern full time with a professional arts organization. In the first semester of the

second year, students study at Bocconi University in Milan, Italy. Seminars and practica (part-time internships) in the arts tailored to the individual student's background, experience and career goals round out the education. The Arts Administration graduate office also assists graduates in their career objectives through guidance and assistance with their placement.

The Admissions Committee seeks candidates who demonstrate outstanding academic achievement and potential, leadership qualities and management potential. To assess these characteristics, the committee will look to the following elements to help identify a candidate's potential to succeed in the program: test scores (GMAT required for all applicants; TOEFL also required for international applicants), previous academic records (If a candidate has not earned a baccalaureate degree in an arts field, a degree in another field combined with significant academic, professional or personal experience in the arts is acceptable), recommendations that speak to a candidate's professional performance and self-evaluation essays. Personal interviews are conducted at the request of the Admissions Committee after a complete application has been received. Merit-based scholarships are available on a limited basis.

The applications for study in the Arts Administration graduate program are accepted only for fall admission. Students must be accepted by both the Arts Administration program and the Cox School of Business; however, candidates submit only the Cox M.B.A. on-line application and select M.A./M.B.A. as the degree choice. For more information, visit the Meadows website at [smu.edu/meadows](http://smu.edu/meadows) and select Arts Administration or contact [arad@smu.edu](mailto:arad@smu.edu). Information can also be found on the Cox website at [coxmba.com](http://coxmba.com), or contact [mbainfo@cox.smu.edu](mailto:mbainfo@cox.smu.edu).

**Curriculum**

Contact the Edwin L. Cox School of Business for descriptions of the required business courses.

**75 Total Credit Hours  
(48 Business + 27 Arts Administration)**

	<i>Credit Hours</i>	<i>Cox Hours</i>	<i>Arts Hours</i>
<b>Year 1 – Fall Term</b>			
<b>Module A Courses</b>			
<b>ARAD 6201</b> Introduction to Arts Management	2		2
<b>ACCT 6201</b> Financial Accounting I	2	2	
<b>FINA 6201</b> Managerial Finance	2	2	
<b>ITOM 6201</b> Managerial Statistics	2	2	
<b>MKTG 6201</b> Marketing Management	2	2	
<b>MNGT 6101</b> Managing Your Career	1	1	
<b>Module B Courses</b>			
<b>ARAD 6223</b> Fundraising in the Arts	2		2
<b>ACCT 6202</b> Financial Accounting II <i>or</i>			
<b>ACCT 6205</b> Managerial Accounting I	2	2	
<b>FINA 6202</b> Managerial Economics	2	2	
<b>ITOM 6202</b> Management Decision Analysis	2	2	
<b>MNGT 6103</b> Business Presentation Techniques	1	1	
<b>Term Total</b>	<b>20</b>	<b>16</b>	<b>4</b>

**Year 1 – Spring Term**

ARAD 6051 Practica (10 hours per week)	0		
<b>Module A Courses</b>			
ARAD 6205 Nonprofit Financial Management	2		2
ITOM 6203 Operations Management	2	2	
MNO 6201 Organizational Behavior	2	2	
MKTG 6233 Nonprofit Marketing Strategy	2	2	
<b>Module B Courses</b>			
ARAD 6222 Audience Development and Marketing in the Arts	2		2
MNGT 6210 Global Leadership Program	2	2	
STRA 6201 Strategic Management	2	2	
MNGT 6020 First Year Foundations	0		
<b>Module A and B Courses in Cox Business</b>			
Business electives – 2 courses	4	4	
<b>Term Total</b>	<b>18</b>	<b>14</b>	<b>4</b>

**Year 1 – Summer Term in Meadows Arts**

ARAD 6304 Arts Administration Internship	3		3
<b>Term Total</b>	<b>3</b>		<b>3</b>

**Year 2 – Fall Term (International Study at Bocconi University in Milan, Italy)**
**Term Courses in Arts Management**

Arts management required courses – 3 courses	9		9
Arts management elective – 1 course	3		3
Business electives – 2 courses (do not count toward concentration)	4	4	
<b>Term Total</b>	<b>16</b>	<b>4</b>	<b>12</b>

**Year 2 – Spring Term**

<b>Term Courses</b>			
ARAD 6054 Practica (10 hours per week)	0		
<b>Module A Courses</b>			
ARAD 6215 Independent Study: In-Depth Industry Exploration	2		2
<b>Module B Courses</b>			
ARAD 6202 Strategic Planning in the Arts	2		2
<b>Module A and B Courses in Cox Business</b>			
Business electives – 7 courses	14	14	
<b>Term Total</b>	<b>18</b>	<b>14</b>	<b>4</b>

**Credit Hours Summary for M.A./M.B.A.**

24 credit hours of required Cox courses

24 credit hours of elective Cox courses

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**48 credit hours total from Cox toward M.A./M.B.A. degree**
**Credit Hours Summary by School**

<i>Meadows Arts</i>	<i>Cox Business</i>	<i>Year</i>
11	30	1
16	18	2
<b>27</b>	<b>48</b>	<b>Total</b>

### The Courses (ARAD)

The following courses for the M.A./M.B.A. are taught in the Meadows School of the Arts.

**6201. Introduction to Arts Management.** This course integrates arts management theory and practices from a variety of arts disciplines. The goal of the course is to explore management of arts organizations locally, nationally and internationally.

**6202. Strategic Planning in the Arts.** This course will focus on the role of long-range planning in arts institutions, including alignment of organizational mission with strategic objectives, organizational capacity and capital structure. Students will analyze an arts organization in-depth, and then they will construct an appropriate, detailed strategic plan.

**6205. Nonprofit Financial Management.** The primary emphasis is financial and operational management of nonprofit arts organizations. Emphasis will be placed on budgeting as a reflection of the art form; as a means of fiscal prediction and control; and as a vehicle of communication among staff, trustees and the organization's other constituencies.

**6215. Independent Study: In-Depth Industry Exploration.** This research course will give students an opportunity to fully explore the structural and managerial specifics of their arts industry discipline of choice, including collective bargaining agreements, current trends and pressing issues, programming management, and technology.

**6222. Audience Development and Marketing in the Arts.** Development of external and internal marketing plans, including the following topics: audience development, market segmentation, promotional strategies, sponsorships, e-market research, customer service and media relations.

**6223. Fundraising in the Arts.** Examination of strategies for raising funds in the private and public sectors, including the process of researching, preparing and managing individual and corporate gifts as well as foundation and government grants.

**6304. Arts Administration Internship.** An internship in the field of the student's specialty with a professional arts organization. A sampling of past internships includes the American Association of Museums in Washington, D.C.; the Arena Stage; the Art Institute of Chicago; the Dallas Symphony Orchestra, the Guthrie Theatre in Minneapolis, Minnesota; the Lyric Opera of Chicago; and the Philadelphia Orchestra.

**6321. Law and the Arts.** Analysis of legal implications of managing an arts institution, including the following topics: tax-exempt structure; contracts; copyright, trademark and ownership for the performing and visual arts; royalties and artist's economic rights; First Amendment issues; and international regulations.

**6331. International Arts Exchange Bocconi.**

**6332. International Arts Exchange Bocconi.**

**6333. International Arts Exchange Bocconi.**

**6334. International Arts Exchange Bocconi.**

*Required: 0 Credit Hours Each*

**6051. Practica.** 10 hours per week, spring of first year.

**6053. Practica.** 10 hours per week, fall of second year.

**6054. Practica.** 10 hours per week, spring of second year.

### DIVISION OF CINEMA-TELEVISION

Professor Rachel V. Lyon, Division Chair

**Professor:** Rick Worland. **Associate Professors:** Pamela Elder, Sean Griffin, Kevin Hefernan, Carolyn Macartney, David Sedman. **Assistant Professors:** Derek Kompare, Mark Kerins. **Lecturer:** Kelli Herd.

### Facilities

The Division of Cinema-Television is located in the Umphrey Lee Center, which houses faculty offices, audio and video production areas, and media support areas.

These include basic video/audio modules, video logging rooms, off-line editing rooms, nonlinear editing labs, film editing suites, storage and equipment checkout, digital audio rooms, editing labs, a seminar room, a graphics lab, viewing rooms, and TV studio and production classrooms. Two additional screening classrooms equipped for film, video and DVD projection are located in the Greer Garson Theatre.

#### Admission and Financial Aid

To be admitted to the graduate studies program in the Division of Cinema-Television, an applicant must have obtained a Bachelor's degree from a four-year accredited college or university, must have achieved a *B* average (3.0 on a 4.0 scale) in her or his major during the last two years of undergraduate coursework, must submit recent GRE scores with verbal score achievement of 450 and must have the approval of the graduate faculty in Cinema-Television. An applicant whose grade point average or GRE score is below the required level may be admitted conditionally at the discretion of the graduate faculty in Cinema-Television.

Several types of financial assistance are available to help meet the needs of students admitted to the graduate program in Cinema-Television. In addition, guaranteed student loans and some grants may be available to students with demonstrated need.

#### Cinema-Television M.A. Curriculum

This 36-hour program in media history, criticism and theory is designed to be completed during a four-term (two-year) period. Within the course requirements, the program is divided into one-third required courses, one-half electives and one-sixth thesis work.

At the end of each student's first year, he or she will select a committee of at least three faculty members. This committee will monitor the student's progress, provide feedback as the student moves toward and creates a thesis, and serve as the final examining board after the thesis project has been completed. Additionally, one member of the committee will be selected as the student's primary adviser; this designation may change during the course of the student's career. All thesis project credits will be monitored by a faculty adviser, most likely one of the student's committee members.

#### M.A. Course Requirements

	<i>Credit Hours</i>
<b>CTV Theory/Criticism Core</b>	
CTV 6313 Introduction to Research Methods	3
CTV 6353 Seminar in Media Theory I	3
CTV 6354 Seminar in Media Theory II	3
<i>Plus one course from the following:</i>	3
CTV 6301 16mm Production	
CTV 6302 Multi-Camera Field Production	
CTV 6303 Multi-Camera Studio Production	
<b>Other Core</b>	
CTV 6099 Critique/Presentation	0
<b>Core subtotal</b>	<b>12</b>
<b>Electives</b>	<b>18</b>
Six CTV or other courses 5000 or above	
<i>(Courses outside of CTV must be approved by the division to count as electives.)</i>	
<b>Thesis</b>	<b>6</b>
Six hours of directed studies on thesis	
<b>TOTAL</b>	<b>36</b>

M.A. candidates are required to register for the critique/presentation course every term that they are enrolled in the program. M.A. students may enroll in two directed studies for credit.

If a student applies with a degree from a field other than television-film, broadcasting or telecommunications, the division has the discretion to require him or her to complete undergraduate courses in film/TV history (which may include CTV 1301 Film and Media Aesthetics, CTV 1302 Media and Culture, CTV 2351 International Film History or CTV 2352 American Film History) or the undergraduate production course CTV 1304 Basic Video and Audio Production. These courses will not count in the degree plan, but are especially helpful in preparing students for advanced study in fields with which they may not be sufficiently familiar. Such courses must be passed with a grade of C or better.

### **Graduation Requirements**

All M.A. candidates will complete a written thesis project. This project will be a research and theoretical/analytical paper and will have been developed in consultation with the student's faculty adviser. The completed thesis will be presented to the student's faculty committee for an oral defense. The defense is to establish that the M.A. candidate's work is of sufficient depth and rigor, as well as to ensure that the student's general knowledge of critical and historical issues is at the level expected of a M.A. candidate. After this defense, approval of the thesis may be granted as is or the committee may grant provisional approval contingent on necessary revisions. Once the thesis gets final approval from the committee, the student will receive his or her degree at the graduation ceremony at the end of the term.

### ***Graduate History, Criticism and Theory Courses***

**CTV 5110, 5210, 5310** Directed Studies  
**CTV 6000, 6100, 6200, 6300, 6320, 6321** Thesis or Project  
**CTV 6099** Critique/Presentation  
**CTV 6305** Motion Picture of Paris  
**CTV 6310** Screen Artists  
**CTV 6311** Advanced Directed Studies  
**CTV 6312** Great Directors  
**CTV 6313** Introduction to Research Methods  
**CTV 6315** History of Documentary Film/TV  
**CTV 6317** Historiography  
**CTV 6325** Internship  
**CTV 6328** Media Management  
**CTV 6330** Media Sales  
**CTV 6333** Film/Television Genres  
**CTV 6351** Mapping Modernism  
**CTV 6353** Seminar in Media Theory I  
**CTV 6354** Seminar in Media Theory II  
**CTV 6359** National Cinemas  
**CTV 6361** Media Programming  
**CTV 6375** Postwar European Cinema  
**CTV 6395, 6396, 6397, 6398** Topics in Cinema-Television Studies  
**CTV 6399** Global Media Systems

### ***Cinema-Television M.F.A. Curriculum***

This 60-hour program is designed to be completed over a five-term (two-year) period, although, given the variance in time it takes to complete a film or video project, some students may need a sixth term. Within the course requirements, the program is divided into 40 percent required courses, 35 percent electives and 25 percent thesis work.

At the end of each student's first year, he or she will select a committee of at least three faculty members. This committee will monitor the student's progress and provide feedback as the student moves toward and creates a thesis and serve as the final examining board after the thesis project has been completed. Additionally, one member of the committee will be selected as the student's primary adviser; this designation may change during the course of the student's career. All thesis projects will be monitored by a faculty adviser, most likely one of the student's committee members.

### **M.F.A. Course Requirements**

	<i>Credit Hours</i>
<b>CTV Production Core</b>	
CTV 6313 Introduction to Research Methods	3
CTV 6350 Advanced Screenwriting	3
CTV 5312 Media Career Preparation	3
CTV 6316 Producer's Seminar <i>or</i>	
CTV 6335 Distribution and Exhibition	3
<i>Choose one course from:</i>	3
CTV 6301 16mm Production	
CTV 6302 Multi-Camera Field Production	
CTV 6303 Multi-Camera Studio Production	
<b>Other Core</b>	
Two CTV critical studies courses 5000 or above	6
One art history course 3000 or above	3
CTV 6099 Critique/Presentation	0
<b>Core subtotal</b>	<b>24</b>
<b>Electives</b>	
Three CTV production courses 5000 or above	9
Four CTV or other courses 5000 or above	12
<i>(Courses outside of CTV must be approved by the division to count as electives.)</i>	
<b>Electives subtotal</b>	<b>21</b>
<b>Thesis</b>	
15 hours of directed studies on thesis	15
<b>TOTAL</b>	<b>60</b>

M.F.A. candidates are required to register for the critique/presentation course every term that they are enrolled in the program. Students may enroll in two directed studies courses for credit. Students may also enroll in two internship courses for credit.

If a student applies with a degree from a field other than television-film, broadcasting or telecommunications, the division has the discretion to require him or her to complete the undergraduate production course CTV 1304 Basic Video and Audio Production. This course will not count in the degree plan, but is especially helpful in preparing students for advanced study in a field with which they may not be sufficiently familiar. This course must be passed with a grade of C or better.

### **Graduation Requirements**

All M.F.A. candidates will complete a thesis project. This project may be a single film, video or television piece, or a combination of several pieces, and will have been developed in consultation with the student's faculty adviser. It is expected that students will work collaboratively with other students and/or a professional cast and crew, but the M.F.A. candidate must have served as the director and primary creative force behind all components of the thesis project.

Once the thesis project has been completed, the student's faculty committee will interview the student. This examination is to establish that the M.F.A. candidate's creative work is of sufficient maturity, as well as to ensure that the student's general knowledge of critical and historical issues is at the level expected of a M.F.A. candidate. At this time, students will be expected to present an oral defense or explanation of the thesis project.

After this examination, approval of the thesis project may be granted as is or the committee may grant provisional approval contingent on necessary revisions. Once the thesis committee has approved the finished project, each student must then arrange for a public exhibition of his or her thesis project on campus. This exhibition must include a public screening of the entire thesis project and an opportunity for the audience to question the candidate about the work. After this exhibition, the student must provide the division with a production book for the thesis project and copies of the finished film, video or TV project as specified by the division. Once the exhibition and the faculty examination are completed and approved and the required materials have been turned in, the student will receive his or her degree at the graduation ceremony at the end of that term.

### **Graduate Production Courses**

**CTV 5110, 5210, 5311, 5331** Directed Studies  
**CTV 5312** Media Career Preparation  
**CTV 6000, 6100, 6200, 6300, 6320, 6321** Thesis or Project  
**CTV 6099** Critique/Presentation  
**CTV 6101** TV Ad Concept  
**CTV 6125, 6225, 6325** Internship  
**CTV 6201** TV Ad Production  
**CTV 6301** 16mm Production  
**CTV 6302** Multi-Camera Field Production  
**CTV 6303** Multi-Camera Studio Production  
**CTV 6304** New Media Platforms  
**CTV 6306** Documentary and Reality Production  
**CTV 6307** Audio Recording  
**CTV 6308** Editing  
**CTV 6309** Advanced Post-Production  
**CTV 6311** Advanced Directed Studies  
**CTV 6313** Introduction to Research Methods  
**CTV 6316** Producer's Seminar  
**CTV 6335** Film Exhibition and Distribution  
**CTV 6340** Graduate Seminar: Production  
**CTV 6350** Advanced Screenwriting  
**CTV 6356** Narrative Production  
**CTV 6357** Lighting for the Camera  
**CTV 6358** Directing the Screen Actor  
**CTV 6370** Advanced High Definition Production  
**CTV 6390** Topics in Single-Camera Production  
**CTV 6391** Topics in Single-Camera Specialization  
**CTV 6392** Topics in Multi-Camera Production  
**CTV 6394** Advanced Audio

### **The Courses (CTV)**

**5110, 5210, 5310. Directed Studies.** Opportunity for individual studies by advanced students.

**6000, 6100, 6200, 6300, 6320, 6321. Thesis or Project in Cinema-Television.**

**6099. Critique/Presentation.** Presentation by students and faculty of analytical and/or creative work in early or final stages, for reaction and comments. Meetings will convene two or three times a term. Graduate students are required to enroll for each term that they are in the program.

**6101. TV Ad Concept.** Using a preselected client and working in small groups, students create advertising concepts and develop them into shootable 30- and 60-second television commercials.

**6125, 6225, 6325. Internship.** Allows students to earn academic credit through practical experience gained by working part-time in the professional media during the fall and spring.

**6201. TV Ad Production.** Students plan, shoot and complete television commercials based on concepts created in CTV 6301 for ultimate submission to a national competition. May be repeated for credit in different years.

**6301. 16mm Production.** Basic principles and practices of television studio production. Students rotate through the various studio positions in a series of television production exercises.

**6302. Multi-Camera Field Production.** Basic principles and practices of electronic multiple camera field production and editing techniques. Students rotate through various exercises to become familiar with many facets of field production by producing, directing and editing entertainment programming.

**6303. Multi-Camera Studio Production.** Basic principles and practices of electronic multiple-camera studio production are taught while rotating students through studio positions in a series of production exercises.

**6304. New Media Platforms.** Explores contemporary new media content, production and multi-platform distribution modes. Students will research the aesthetics, culture and theories of multi-platform new media, including webisodes, mobisodes, blogs, games and podcasts, and then collaboratively produce their own pieces for on- and off-line distribution.

**6306. Documentary and Reality Production.** Advanced level course in documentary film/video production, including both conceptual and practical study. Through writing, shooting and editing, individually or in groups, students will create nonfiction productions.

**6307. Audio Recording.** Survey of the theory, equipment and practice of audio recording for audiovisual media.

**6308. Editing.** Focuses on the techniques of nonlinear editing and digital post-production in the media world. Teaches the art of editing by using professional digital editing systems like the Avid and Final Cut Pro. Emphasis on cutting scenes, studying major films and reviewing the latest technological advances.

**6309. Advanced Post-Production.** In-depth exploration of technical and creative aspects of post-production. Topics may include DVD design and authoring, color correction, video codes and formats, project file management, post-production scheduling and budgeting, digital intermediates, animation, titles and credits, and surround sound.

**6310. Advanced Screen Artists.** An examination of the questions of authorship pertinent to the cinema with a focus on the works of one or more film artists. The specific directors, producers, screenwriters and other artists treated by the course will vary from term to term.

**6311. Advanced Directed Studies.** Independent study under the direction and supervision of a faculty member. A directed study is a close collaboration between the professor and an advanced student who conducts a rigorous project that goes beyond the experiences available in the classroom. *Prerequisite:* Instructor permission.

**6312. Great Directors.** Critical and historical review of the world's great directors and their works.

**6313. Introduction to Research Methods.** Survey of research methods used to analyze film and other media including historical, audience and industry research, as well as the use of research in the media preproduction process. Basic research skills and sources to be used toward completing a graduate thesis or project will be introduced. *Prerequisite:* Graduate standing.

**6315. History of Documentary Film and Television.** An overview of the development of the documentary mode in cinema and television, offering a survey of the nonfiction film and video provided by newsreels, training films, propaganda movies, wartime documentaries and "reality" TV.

**6316. Producers Seminar.** Lectures and discussions by both faculty and guest speakers from the industry provide an overview of the basic business and legal aspects of film and television production.

**6317. Historiography.** The practical and philosophical issues central to writing the histories of film, television and new media. An examination of the formulation of research questions relating to historical investigation, research methods and the use of primary documents, and the ascription of cause and effect to people, events and institutions.

**6320. Thesis or Project.**

**6321. Thesis or Project.**

**6328. Media Management.** An examination of corporations and industries involved in the mass media. Emphasis is on understanding the interplay of markets, buyers, sellers, consumers and costs. Microeconomic and macroeconomic analysis is used in studying media organizations and industries.

**6330. Media Sales.** An examination of the contemporary world electronic media sales. The goal is to combine strategic thinking with creative thought while keeping the target audience/client in mind.

**6333. Advanced Film/Television Genres.** Examines questions of genre pertinent to film and/or television by focusing on various generic forms and their history. The specific genres under consideration will vary from term to term.

**6335. Film Exhibition and Distribution.** Offers a detailed examination of contemporary practices in the distribution and exhibition of theatrical feature films, including the roles of audience survey techniques, booking, publicity and advertising.

**6340. Graduate Seminar: Production.** Through various exercises and a final project, students share in varied production experiences.

**6350. Advanced Screenwriting.** Through weekly story conferences with the instructor, each student develops a complete feature-length screenplay ready for submission to a producer or agent.

**6351. Mapping Modernism: Artistic Collaborations in Paris and Moscow, 1890–1940.** This class examines early 20th-century modernism through the lens of fertile collaborations and exchanges in art, dance, film, music and theater in Paris and Moscow between 1890 and 1940.

**6353. Seminar in Media Theory I.** Provides an overview of early major theories and philosophies of cinema and mass media (including classical film theory, the Frankfurt School, structuralism and an introduction to poststructuralism) and demonstrates the application of various analytical approaches to specific texts. Must be followed by enrollment in CTV 6354.

**6354. Seminar in Media Theory II.** Provides an overview of major theories and philosophies of cinema and mass media since the advent of poststructuralist analysis (including psycho-analytic theory, cultural studies, theories of gender, race and sexuality, and new media theory), and demonstrates the application of various analytical approaches to specific texts. *Prerequisite:* CTV 6353.

**6356. Narrative Production.** Introduction to sync sound production practices and equipment. Two in-class projects demonstrate and provide practical hands-on practice in professional crew organization techniques and gear. Additionally, each student conceives, shoots and completes her or his own short film. Scheduling, budgeting and other advanced production skills are covered.

**6357. Lighting for the Camera.** A study of lighting for the camera intended for those who already have a firm grasp on the basics of film or TV production. Examination and analysis of lighting in selected films and TV shows will be complemented by demonstration of lighting technique and intensive hands-on experience. Other topics relating to the art of cinematography will also be investigated.

**6358. Directing the Screen Actor.** Theoretical background and practical experience in directing performers for film and television productions. Blocking action, camera placement and movement lines deliveries, action scenes, hitting marks, props, costumes, lighting and makeup, dubbing and the “Method,” and other acting theories will be studied, discussed and practiced on videotape through a series of exercises.

**6359. National Cinemas.** Examines the social, economic, technological and aesthetic histories of cinema from various nations, as well as the concept of “national cinema.” The specific nations under consideration will vary from term to term.

**6361. Media Programming.** An analysis of the development of program ideas and the research and strategies involved in programming media outlets. Discussions and readings deal with regulatory aspects of broadcasting, cable, telephone and personal communication services, and wireless communications.

**6375. Postwar European Cinema, 1945 to Present.** Presents an overview of postwar European cinema focusing on major films, directors and national movements. Considers cultural and stylistic features that differ from Hollywood genre models.

**6390. Topics in Single-Camera Production.** Focuses on a specific topic pertinent to single-camera production. Subjects vary from term to term.

**6391. Topics in Single-Camera Specialization.** Intensive study of a special topic or area of specialization.

**6392. Topics in Multi-Camera Production.** Focuses on a specific topic pertinent to multi-camera production. Subjects vary from term to term.

**6394. Audio Post-Production.** Project-based course on post-production audio techniques for film and television, with an emphasis on the creative aspects of sound design. Includes in-depth training on Pro Tools software/hardware and other equipment.

**6395, 6396, 6397, 6398. Topics in Cinema-Television.** These courses focus on a specific topic pertinent to film or television study. Subjects vary from term to term and may include the areas of film/TV history, critical theory, the film/TV business, etc.

**6399. Global Media Systems.** The interrelationship between broadcasting media in various areas of the world and the system of government under which they developed.

## DIVISION OF DANCE

Myra Woodruff, **Chair**

**Professor:** Shelley Berg. **Associate Professors:** Danny Buraczkeski, Patricia Harrington Delaney, Leslie Peck. **Assistant Professors:** Christopher Dolder, Millicent Johnnie. **Musicians:** Dick Abrahamson, Jamal Mohamed, Mina Polevoy, Edward Lee Smith, Daniel Sullivan, Janeen Vestal. **Lecturers:** Deborah Barr Truitt, Andrew Parker. **Adjunct Lecturers:** Mary Condon, Shelley Estes.

The 60-credit program is designed to provide the graduate with a terminal degree in the creative, practical and theoretical aspects of dance. The division has developed a three-streamed approach to the curriculum, emphasizing choreography, Laban Studies, and dance history and performance theory.

Coursework highlights the creation of original choreography, the analysis of repertory masterworks in a variety of dance idioms and styles, and the practice of teaching and coaching skills in the classroom and studio. To add depth and critical perspective to the creative work in the studio, students are exposed to a constellation of critical and theoretical courses, including dance history and criticism, teaching and research methodologies, Laban Movement analysis, and kinesiology and Pilates. Finally, students will present a final concert project, which includes original choreography, a reconstruction from a Labanotation score and an adaptation from a significant work outside the dance idiom.

### **Instructional Facilities**

The Division of Dance has four dance studios, three of which are located in the Owen Arts Center. Each studio is equipped with a sprung floor, vinyl covering, sound system, grand piano, ballet *barres* and mirrors. The Charles S. Sharp Performing Arts Studio doubles as a performing space and is equipped with an adjustable black traveler, a control booth, state-of-the-art sound equipment and a theatrical lighting system. Adjacent to the Sharp Studio (B100) is Studio B120. The third facility in the Owen Arts Center is Studio 1430, adjacent to the Margo Jones Theatre and the stage of the Bob Hope Theatre. A fourth studio is located in McFarlin Auditorium. Live accompaniment is provided for all studio classes.

The Owen Arts Center's performing facilities include the Bob Hope Theatre (a 400-seat proscenium theater), the Greer Garson Theatre (a 350-seat classical thrust stage theater), Caruth Auditorium, the Robert J. O'Donnell Lecture-Recital Hall, and the Jake and Nancy Hamon Arts Library.

### **Admission and Financial Aid**

The Division of Dance admits a small class of graduate students every other year. Admission to the graduate dance program is competitive and highly selective. Students are expected to have had professional or professional-level experience in dance performance and/or choreography and to have successfully completed a B.F.A. or B.A. degree in dance or to hold a professional degree from an accredited college, university or conservatory program. Students who have been admitted without adequate undergraduate preparation may be asked to take requisite undergraduate hours as determined by the admissions committee.

Up to nine hours of advanced placement credit may be awarded for previous professional performing experience and/or choreography. No more than six hours of transfer credit from another university may be applied to the M.F.A. degree. Both advanced placement credit and the acceptance of transfer credit are subject to the approval of the director of graduate studies and the chair of the division.

Financial aid is offered in the form of scholarships and selected appointments to teach nondance majors in the undergraduate college. To be competitive for scholarship opportunities, application materials should be returned to the Graduate Admissions and Records Office as early as possible.

### **Interview/Audition**

A personal interview is required and a teaching audition may be requested by the graduate faculty. Appointments for an interview/audition should be made after all applications materials have been received by the graduate admissions office. The candidate who cannot come to Dallas should make arrangements to meet with the director of graduate studies at a mutually agreed time and location.

In addition to a personal interview, prospective students are asked to submit all transcripts of undergraduate and graduate study, three current letters of recommendation and a personal statement (250 words). The candidate must submit documentation of professional or professional-level experience in dance performance and/or choreography to apply for advanced placement credit. Candidates will be asked to complete a brief essay (750–1000 words) on some aspect of dance; the specific topic will be mutually agreed upon by the candidate and the director of graduate studies.

### **Degree Requirements**

#### ***Residency***

The Dance Division requires students to be in residence for four terms during the regular academic year. Students are expected to participate in an intensive summer workshop between the first and second year of study.

### **Coursework**

A minimum of 60 term-credit hours of coursework – including the final concert project, thesis and research – is required to complete the M.F.A. in choreographic theory and practice. In order to count toward the degree, all courses must be numbered 5000 or above. Any undergraduate deficiencies will be determined on admission, and the student must satisfactorily complete equivalent undergraduate coursework before enrolling in the appropriate graduate courses.

### **Evaluation**

At the end of each academic term, each student meets with graduate dance faculty for an evaluation. All aspects of the student's work are discussed and examined. The student and the faculty will assess both progress and potential and determine whether or not the candidate should continue in the program.

### **Examinations**

Candidates must pass a written qualifying exam to be taken in the second year of residency. The exam will consist of three questions submitted by the student's thesis project committee and will last approximately three hours. If the student fails any portion of the exam, arrangements for retesting must be made.

### **Graduate Committee**

After the first year of study, each student selects a thesis committee of three faculty members. The committee supervises all work on the final thesis project, including the research and written documentation. The thesis project consists of three works: an adaptation from a significant work outside the dance idiom, a reconstruction from a Labanotation score and a work of original choreography. The scope and character of the final project are jointly determined by the student and the graduate committee. Candidates must complete all degree requirements within seven years of the date of initial matriculation.

### **Degree Program**

#### **Master of Fine Arts in Dance**

	<i>Credit Hours</i>
<b>DANC 6011, 6012, 6111 or 6112</b> Ballet Technique	0–1
<b>DANC 6021, 6022, 6121 or 6122</b> Modern Technique	0–1
<b>DANC 6031, 6032, 6131 or 6132</b> Jazz Technique	0–1
<b>DANC 6341, 6342, 6343</b> Advanced Composition	9
<b>DANC 6361</b> Elementary Labanotation	3
<b>DANC 6362</b> Intermediate Labanotation	3
<b>DANC 6363</b> Kinesiology	3
<b>DANC 6365</b> Teaching Methodology	3
<b>DANC 6366</b> Research Methodology	3
<b>DANC 6371</b> Dance Criticism and Aesthetics	3
<b>DANC 6373 and 6374</b> Dance History Seminars I and II	6
<b>DANC 6377</b> Graduate Study: Topics	3
<b>DANC 6381</b> Choreographic Seminars: Dance Directing and Repertory Project	6
<b>DANC 6383</b> Graduate Concert	3
<b>DANC 6378</b> Thesis and Research	3
<i>Nine hours to be taken from the following:</i>	
<b>DANC 6190, 6290, 6390</b> Directed Study	1–3
<b>DANC 6360</b> Pilates	3
Interdisciplinary arts	3–6
Meadows electives	3–9

### The Courses (DANC)

**6011, 6012, 6111, 6112. Ballet Technique.** The study of ballet technique with emphasis on refining performance.

**6021, 6022, 6121, 6122. Modern Dance.** An exploration of contemporary dance with emphasis on refining performance and individual style.

**6031, 6032, 6131, 6132. Jazz Dance.** Exploration of advanced jazz techniques and styles with emphasis on performance projection and individual style.

**6341, 6342, 6343. Advanced Dance Composition.** An in-depth examination of choreographic theory and analysis, with emphasis on the development of individual skills and styles. Students are required to accept internships in performance or teaching, subject to availability and/or scheduling conflicts with other SMU courses.

**6360. Pilates.** A nonimpact body conditioning method based on principles of abdominal (core) and scapular stabilization. Introduction to the essential mat work, which consists of nonweight bearing exercises. Designed to give the student an understanding of the principles behind the Pilates method. Proper alignment, full range of motion and patterned breathing will be emphasized.

**6361. Elementary Labanotation.** Fundamental Labanotation theory. Motif writing will be used as an introduction to this theory, and reading skills in notation will be emphasized. Students will be exposed to innovative methods for incorporating notation concepts into classroom teaching.

**6362. Intermediate Labanotation.** The development of intermediate Labanotation skills with an emphasis on reading tap, jazz and modern dance.

**6363. Kinesiology.** Exploration of basic anatomy and the human body in motion. Normal and deviated structures of the skeletal and muscular systems are examined as well as the cause, treatment and prevention of dance injuries.

**6365. Teaching Methodology.** An examination of a variety of methods of teaching, including discussion of theories of pedagogy, the structure of lesson plans, and curriculum development and implementation.

**6366. Research Methodology.** An examination of the problems and possibilities of performing arts research and the development of an approach to academic writing. Includes discussion of a historiography of performance, the evaluation of primary and secondary sources, and methods of documentation.

**6371. Dance Criticism and Aesthetics.** An introduction to writing about dance performance. Emphasis on developing critical methodologies of movement analysis in examining a variety of dance texts as well as writing skills.

**6373. Dance History Seminar I.** An in-depth investigation of Western theater dance from the Renaissance to 1900, including critical analysis of primary source material.

**6374. Dance History Seminar II.** An investigation of the sources and elements of 20th-century dance, including a discussion of dance modernism, the development of the avant-garde and performance art.

**6377. Graduate Study: Topics.** Various subjects approved by the faculty. May be offered any term.

**6378. Thesis and Research.** Research, documentation and analysis of materials for the graduate concert.

**6381. Choreographic Seminars: Dance Directing and Repertory Project.** Analysis of the components of selected dance masterworks to develop interpretation and directing strategies.

**6383. Graduate Concert: Repertory and Choreography Performance.** Three works to be presented for performance representing one of each of the following: a reconstruction of a repertory piece, a work of original choreography and an adaptation of an established classic of the choreographic canon.

## DIVISION OF MUSIC

**Professor** Samuel S. Holland, **Director ad Interim**

**Professor** Robert Krout, **Associate Director ad Interim for Academic Affairs**

Alan Wagner, **Assistant Director for Student Affairs**

**Artist-in-Residence:** Chee-Yun Kim. **Joel Estes Tate Professor of Music:** Joaquin Achucarro. **Professors:** José Antonio Bowen, Nancy Cochran, Jack Delaney, Virginia Dupuy, Michael Hawn, Samuel S. Holland, David Karp, Robert Krout, Barbara Hill Moore, Alfred Mouledous, Larry Palmer, Paul Phillips, Simon Sargon, Thomas W. Tunks. **Associate Professors:** Christopher Anderson, Andrés Díaz, Pamela Elrod, Robert Frank, Kevin Hanlon, Carol Leone, David Mancini, Martin Sweidel. **Assistant Professors:** Sarah Allen, Hedy Law, Jesus Ramon-Kittrell, Xi Wang. **Senior Lecturer:** Joan Heller. **Lecturers:** Dale Dietert, Mark Feezell, Gary Foster, Matthew Kline, Catharine Lysinger. **Visiting Assistant Professor:** Kevin Salfen. **Visiting Lecturer and Vocal Coach:** Jason Smith. **Adjunct Professors:** Robert Guthrie, Gregory Hustis. **Adjunct Associate Professors:** Christopher Adkins, Thomas Booth, Kalman Cherry, Paul Garner, Matthew Good, Erin Hannigan, Douglas Howard, Diane Kitzman, John Kitzman, Jean Larson, Thomas Lederer, Ron Neal, Wilfred Roberts, Ellen Rose, Barbara Sudweeks. **Adjunct Assistant Professors:** Deborah Baron, Barbara Bastable, Kim Corbet, Susan Dederich-Pejovich, Donald Fabian, Brian Merrill, Deborah Perkins, Timothy Seelig, Kara Kirkendoll Welch. **Adjunct Lecturers:** Alessio Bax, John Bryant, Mary Cates, Lucille Chung, Martha Gerhart, Kevin Gunter, Haley Hoops, Lynne Jackson, Drew Lang, Jon Lee, Jamal Mohamed, Akira Sato, Edward Smith, James Tran. **Piano Technician:** David Porritt. **Accompanists:** Wesley Beal, Tara Emerson. **Opera Director:** Hank Hammett. **Recording Engineer:** Roy Cherryhomes.

### Facilities

Concert performances are presented in Caruth Auditorium, a 490-seat concert hall; the 168-seat Robert J. O'Donnell Lecture-Recital Hall; and the Dr. Bob and Jean Smith Auditorium in the Meadows Museum. Opera productions are presented in the 295-seat Bob Hope Theatre. The Jake and Nancy Hamon Arts Library houses a collection of more than 110,000 books and scores, more than 30,000 audio and video recordings, and more than 100,000 items in special collections of research materials such as the Van Katwijk Music Collection.

Facilities available to music students include 45 individual practice rooms that were completely renovated by a gift from Jeanne R. Johnson in 2006.

The electronic keyboard laboratory, used for class instruction in piano, theory and improvisation, is equipped with Yamaha 88-key digital pianos; a MLC 100 Communications Center; computers at each station; and a variety of sequencers, tone modules and software applications.

Student recitals and faculty and ensemble performances are digitally recorded and mastered to a CD that is acceptable for auditions, competitions and archival purposes.

The Meadows Center for Instructional Technology in the Arts features some of the most current instructional software in music theory, analytical research, music printing, music therapy and music education.

The Group and Individual Music Therapy Clinics, connected by an observation room, offer student therapists opportunities for clinical practicum experiences under faculty supervision.

The Division of Music maintains an inventory of 30 Steinway grand pianos, three harpsichords and eight pipe organs, including a celebrated three-manual 51-stop tracker organ built by C.B. Fisk in Caruth Auditorium.

The Electronic Music Studio is a digital multitrack facility featuring the latest hardware and software on a Macintosh/ProTools-based platform. The studio is also equipped with a full range of MIDI equipment for synthesis, sampling, sequencing, signal processing, video post scoring and recording (digital and analog).

### Performer's Diploma and Artist Diploma

**Performer's Diploma.** The PD program is a two-year program for exceptional performers who already hold a minimum of a Bachelor's degree or equivalent conservatory or professional qualifications and who are preparing for a career in performance. The PD is available in piano, strings, voice, harpsichord, organ, woodwind, brass or percussion. By their performance and credentials, applicants must demonstrate that they have the potential to become professional performers and are well on the way to realizing that potential. The program provides intensive studio instruction in performance along with ensemble, chamber music and repertoire coursework related to the major. Applicants are required to present an audition for at least one member of the faculty, supported by recordings for review by an audition committee. The PD normally encompasses a four-term residency. Extensions are rarely granted and funding is limited to four terms. A minimum of 20 credits is required for completion of the diploma. Any student whose first language is not English must either present a minimum TOEFL paper-based score of 550 or an Internet-based score of 80, or enroll in MUAS 6020 Language Skills. Students are required enroll in MUAS 6020 and receive a passing grade in each term of residency until they pass the TOEFL. Additional information is available by request.

**Artist Diploma.** The AD program is a two-year program for a small number of extraordinary performers who already hold a Bachelor's degree, Master's degree or equivalent conservatory or professional qualifications and who are on the threshold of a solo career in performance. By their performance and credentials, applicants must demonstrate that they are in the final stages of preparation to enter major competitions and/or to begin a professional solo career. Candidates for the AD must possess not only great talent, but also the ability and determination to realize that talent in the contemporary musical world. Applicants are required to present a substantial personal audition for a faculty committee that governs admission standards.

### Admission

Students seeking admission to the graduate programs of the Division of Music must have earned a Bachelor of Music degree (or the equivalent) from an accredited institution and must submit complete transcripts of previous college work, along with three letters of recommendation.

Incoming graduate students are required to take the Graduate Music Diagnostic Examinations upon matriculation. The results of these examinations are used to identify any deficiencies in the area of music history/literature, music theory and aural skills. The results of these examinations will be used to help determine the program of study. Students found to be deficient in the areas of music history/literature, music theory and/or aural skills will be required to take appropriate review courses.

The standard required for admission is a cumulative minimum grade point average of 3.0 (on a 4.0 scale) in all undergraduate work. Under rare circumstances, acceptance on probation may be granted to a student whose cumulative GPA is less than 3.0. In such instances, nine to 12 credit hours in approved coursework must be completed during the first term of residence and a GPA of 3.0 must be achieved. A student who does not meet these criteria will be dropped automatically from the University and may not enroll in the following term. The student may reapply after a lapse of one term.

No more than six credit hours of transfer credit may be applied to any degree program other than the Master of Sacred Music program. Such credits must have been earned in graduate-level courses and cannot have been taken in order to fulfill undergraduate degree requirements. The acceptance of transfer credits is subject to

the approval of the student's adviser, the director of Graduate Studies and the chair of the department offering the comparable SMU course if it is a required course.

Applicants to the Master of Sacred Music program may apply up to nine credit hours of transfer hours of nonperformance music or theological study. Approval by the director of Graduate Studies of the Division of Music is required if such hours are in music and approval by the Perkins Committee on Academic Procedures is necessary if such hours are in theology.

Applicants should consult the audition information form for material beyond the following guidelines:

- A performance audition is required in each field except music education, music composition, music theory and music history. Applicants in these fields may elect to audition for placement in ensembles. Music history, music education, music theory and music composition applicants are required to submit evidence of competency and creativity in the form of term papers, analyses or compositions. Music history majors are expected to have a reading ability in at least one foreign language. Music education applicants are highly encouraged to come to campus for a personal interview.
- Piano performance and pedagogy majors are strongly encouraged to audition and interview in person. In addition to a graduate performance audition, applicants to this program are required to present a live or videotaped teaching demonstration.
- Choral and instrumental conducting majors are required to submit a video recording of a recent conducting rehearsal. A video recording of a performance will be accepted if a rehearsal is not available. Video recordings should be VHS or DVD format.

### **Music Therapy Equivalency**

The Music Therapy Equivalency Program is fully accredited by the American Music Therapy Association and National Association of Schools of Music. It is designed for students who have a Bachelor's in music and want to become board-certified music therapists. This equivalency does not earn a second degree, and students enroll through the School of Education and Human Development as nondegree students. Some courses may be taken for graduate credit, and nonmusic therapy courses may be taken at other approved four-year colleges with adviser consent. Required minimum coursework includes 26 credits in music therapy (including 1,200 clinical music therapy practicum and internship hours); 15 credits in psychology; three credits in anatomy and physiology; and coursework or demonstrated competency in piano, voice and guitar. Students usually complete the program part-time in 3.5 years. If the applicant holds a degree in an area other than music or a diploma from a foreign institution, then work equivalent to the Bachelor of Music degree from SMU must be verified and/or courses must be taken prerequisite to or concurrent with courses leading to the Music Therapy Equivalency. Completion of the equivalency provides eligibility for taking the exam offered by the Certification Board for Music Therapists. Completion of the board certification exam earns the credential Board-Certified Music Therapist. An on-campus visit with the music therapy faculty is highly recommended, and review of all transcripts and an in-person or phone interview is required as part of the application process.

### **Sacred Music Majors**

Acceptance by both the Perkins School of Theology and the Division of Music is necessary for admission to the Master of Sacred Music program. The Division of Music requires a cumulative grade point average of 3.0 on all undergraduate work and an audition or recent recording demonstrating performance proficiency

in voice or organ. Entrance into the M.S.M. program requires acceptance in one of two performing areas: choral conducting or organ. Audition requirements for each of these areas may be obtained through the director of the Sacred Music program. Admission to Perkins School of Theology requires a minimum GPA of 2.5 in 30 credit hours of liberal arts courses and a Bachelor of Music or Bachelor of Music Education degree (or equivalent) that includes credited work in choral conducting. Those seeking admission to the M.S.M. degree program must apply by writing the Director, Master of Sacred Music Degree Program, Southern Methodist University, 100 Kirby Hall, Dallas TX 75275-0133.

### **Act of Enrollment**

When a student enrolls with the Meadows School of the Arts Division of Music for participation in a music course – whether as a music major, music minor or through elective study – by the act of enrollment and in consideration of the right to participate in such course, the student (1) acknowledges his or her willingness to accept and comply with the standards and policies set forth in the *Division of Music Handbook*, the *Graduate Supplement to the Division of Music Handbook* and all other University rules and regulations; (2) assigns to the University the exclusive right to use the proceeds from any curricular or extracurricular promotional, publicity or entertainment activities associated with the course, including but not limited to photographs, television, recordings, motion pictures, concerts and theatrical productions, and any right the student may have to receive any royalties and/or other sums that may be due to the student from such activities; (3) releases the University, its trustees, officers, agents, employees and assigns from any obligation to pay any proceeds, royalties and/or other sums that may be due to the student in connection with the course; and (4) agrees, on request of the University, to periodically execute all documents necessary to acknowledge the assignment and release set forth herein.

### **Degree Requirements**

Any required remedial work in music history/literature and/or music theory must be completed before students may enroll in graduate courses in those areas. MUHI 6335 Introduction to Graduate Studies should be taken during the first year of graduate study. Music education majors must take MPSY 6340 Research in Music Psychology instead of MUHI 6335 Introduction to Graduate Studies. Piano pedagogy majors may take either MPSY 6340 Research in Music Psychology or MUHI 6335 Introduction to Graduate Studies.

No electives outside of music or below the 5000 level will be counted toward the degree without prior written approval of the Graduate Records Office. Such courses will be examined for their professional relevance to the student's course of study. Exceptions to this rule are foreign language courses and courses in the Music Therapy Certification Plan ("equivalency" program).

During the first term of residency, each student must file a proposed course of study with the Graduate Records Office. The proposal should be prepared in consultation with the student's adviser. It may be altered subsequently if circumstances warrant a change. To change a proposal, the student should make a written request, obtain the adviser's signature and submit the request to the director of Graduate Studies for approval.

All music majors, with the exception of guitar, piano, organ and composition majors, are required to enroll in one large ensemble (wind ensemble, orchestra or choral ensemble) each term of residence. Wind and percussion students are required to enroll for both Meadows Symphony Orchestra and Meadows Wind Ensemble at the discretion of the directors. Exemptions may be granted by written approval

of the ensemble director and the applied faculty in an area. Transfer students will not be exempted from the large ensemble requirement based on transfer credits. Exceptions for music education majors may be considered. A maximum of five credits of chamber ensembles and/or repertory classes will be accepted for graduate elective credit, with approval of the adviser.

Students may obtain two Master's degrees by combining two major areas. This will result in a program of studies containing a minimum of 10 additional hours beyond the first degree. Master of Music students who have received the Artist Certificate are required to complete only 20 credit hours for the Master of Music.

No more than five credit hours in directed studies will be permitted for any degree program.

Specific courses of study leading to the Master of Music and Master of Sacred Music degrees will be determined by the results of the Graduate Music Diagnostic Examinations and the student's educational and professional objectives. Requirements for Master's degrees are stated in terms of minimums.

The Division of Music requires attendance at all scheduled class meetings, lessons and ensemble rehearsals. In all instances, the instructor determines the extent to which absences affect a student's grade. Students should become thoroughly acquainted with the class attendance policy established by their teachers and ensemble directors. Instructors are not obligated to make special arrangements for the student to accommodate any absence. All reasons for absence should be submitted in advance to the instructor. Failure to do so may result in a student being dropped from a course with a grade of *WP* (before the calendar deadline to drop) or receiving a grade of *F* for the course.

### Graduation Requirements

All graduate degree programs require the completion of a recital, composition, thesis, professional project and/or formal committee review. With the approval of the adviser, each student selects a committee of at least three faculty members to supervise and evaluate his or her work for this requirement. This committee must be appointed before work on the recital, composition, thesis or professional project has begun.

The thesis project or recital will be conducted under the supervision of the student's committee. A proposal must be submitted for the committee's approval by the conclusion of the first term in which the student enrolls for thesis credit. The first draft must be submitted 12 weeks before anticipated graduation. The final draft must be completed eight weeks before graduation. Specific guidelines for the preparation of a thesis or project may be obtained from the Graduate Records Office. Following initial enrollment for thesis, project or recital credit, graduate students are required to enroll for thesis, project or recital each term until the thesis, project or recital has been completed and accepted.

Students in degree programs with a recital requirement are required to perform at least one piece representing each major style period in which solo music was composed for the student's performing medium. This is meant to encourage performance of contemporary works, including music written during the student's lifetime.

All candidates must pass a comprehensive review. The policies and procedures regarding these exams are outlined in the *Graduate Supplement to the Division of Music Handbook* and specifically published by each department. All graduate students are expected to have knowledge of the information presented in the *Graduate Supplement to the Division of Music Handbook* and the *Division of Music Handbook*, which are available on the Division of Music website. Students may not take their comprehensive exams before their last term of residency and all required review work has been completed successfully.

Candidates are required to complete all degree requirements within seven years of the initial date of matriculation.

**Degree Programs**

Graduate degree programs in music are designed to provide increased specialization in the major field beyond the baccalaureate level and, at the same time, to assure that students continue to develop the breadth of competencies required to function as well-rounded musicians. Although specific degree requirements will vary according to the major field pursued, all Master of Music degree programs include the following components in some demonstrable form: performance, research, pedagogy, music history and music theory. Detailed degree plans are presented on the following pages.

**Master of Music in Choral Conducting**

**Adviser:** Pamela Elrod

<i>Required Courses</i>	<i>Credit Hours</i>
<b>MUHI 6335</b> Introduction to Graduate Studies	3
<b>MUAS 6010</b> Recital Attendance (four terms)	0
<b>MUTH 6300, 6326, 6330, 6360</b> (select one)	3
<b>MUHI 6384</b> Survey of Choral Literature	3
<b>PERE 6013</b> Choral Ensemble (four terms)	0
<b>MUCO 6307</b> Choral Conducting I	3
<b>MUCO 6209</b> Choral Conducting II	2
<b>MUCO 6210</b> Seminar: Major Choral Works	2
<b>MUCO 6211</b> Instrumental Techniques for Choral Conductors	2
<b>MUCO 6289</b> Conducting Practicum	2
<b>MUCO 6252</b> Vocal and Choral Techniques	2
Electives: chosen with adviser's approval	8
<b>Total credit hours</b>	<b>30</b>

**Additional Degree Requirement**

At least three credit hours of the required coursework in MUHI and/or MUTH must be from 6000-level courses that are not double-listed.

A Piano Proficiency and Score Reading Competency Exam must be passed by the end of the student's third term. These skills and competencies may be developed through individual preparation or review courses (PERB 5107, 5108 Keyboard Skills for Choral Conductors). The review courses are remedial and do not count toward the degree nor are they funded by scholarship.

**Master of Music in Instrumental Conducting**

**Orchestral Emphasis**

**Adviser:** Paul Phillips

<i>Required Courses</i>	<i>Credit Hours</i>
<b>MUHI 6335</b> Introduction to Graduate Studies	3
<b>MUAS 6010</b> Recital Attendance (four terms)	0
<b>MUTH 6300, 6326, 6330, 6360</b> (select one)	3
<b>MUHI (5000–6000 level)</b> chosen with adviser's approval	3
<b>PERE 6018</b> (four terms of orchestra unless otherwise approved)	0
<b>MUCO 6200</b> Applied Study in Conducting (four terms)	8
<b>MUCO 6189</b> Conducting Practicum (two terms)	2
Foreign language (one term required at the 1402 level or above, chosen with the adviser's approval)	4
Electives: chosen with adviser's approval	7
<b>Total credit hours</b>	<b>30</b>

**Wind Emphasis**  
**Adviser:** Jack Delaney

<i>Required Courses</i>	<i>Credit Hours</i>
<b>MUHI 6335</b> Introduction to Graduate Studies	3
<b>MUAS 6010</b> Recital Attendance (four terms)	0
<b>MUTH 6300, 6326, 6330, 6360</b> (select one)	3
<b>MUHI (5000–6000 level)</b> chosen with adviser's approval	3
<b>PERE 6019</b> (four terms of wind ensemble unless otherwise approved)	0
<b>MUCO 6200</b> Applied Study in Conducting (four terms)	8
<b>MUCO 6189</b> Conducting Practicum (two terms)	2
Foreign language (one term required at the 1402 level or above, chosen with the adviser's approval)	4
Electives: chosen with adviser's approval	7
<b>Total credit hours</b>	<b>30</b>

**Master of Music in Voice Performance**  
**Adviser:** Joan Heller

<i>Required Courses</i>	<i>Credit Hours</i>
<b>MUHI 6335</b> Introduction to Graduate Studies	3
<b>MUAS 6010</b> Recital Attendance (four terms)	0
<b>MUTH 6300, 6326, 6330, 6360</b> (select one)	3
<b>MUHI 6345</b> or as recommended by the adviser	3
<b>VOIC 6200</b> Performance Studies	8
<b>MURE 6001</b> Recital	0
<b>PERE 6013</b> or <b>6014</b> Choral Ensemble (two terms as assigned by audition)	0
<b>PERE 6150</b> Opera Ensemble (two terms)	2
<b>MPED 5216</b> Vocal Pedagogy I	2
<b>VOIC 6005, 6106, 6007, 6108</b> Vocal Coaching	2
<i>Minimum of four elective hours from the following:</i>	4
<b>MPED 5217, MREP 5209</b> or <b>MREP 5210</b>	
Foreign language (See Additional Degree Requirements below.)	
Free elective: chosen with adviser's approval	3
<b>Total credit hours</b>	<b>30</b>

**Additional Degree Requirements**

All graduate voice majors are expected to have English, French, Italian and German diction courses on their undergraduate transcripts. PERB 2106 Italian Diction, PERB 2108 English Diction, PERB 2107 German Diction and PERB 2109 French Diction may be assigned when deficiencies exist. These hours will not count toward the 30-hour Master's degree program.

All graduate voice majors are expected to have a minimum of three terms of foreign language study on their undergraduate transcripts. Any deficiency can be met during graduate study, with a maximum of six credit hours counting toward the degree.

At least three credit hours of the required coursework in MUHI and/or MUTH must be from 6000-level courses that are not double-listed.

**Master of Music in Instrumental Performance****Advisers:** Tom Booth, Robert Guthrie, Andrés Diaz

<i>Required Courses</i>	<i>Credit Hours</i>
<b>MUHI 6335</b> Introduction to Graduate Studies	3
<b>MUAS 6010</b> Recital Attendance (four terms)	0
<b>MUTH 6300, 6326, 6330, 6360</b> (select one)	3
<b>MUHI (5000–6000 level)</b> chosen with adviser's approval	3
Performance studies (Percussion performers are required to take a total of 10 credit hours.)	8
<b>MURE 6201</b> Recital	2
Ensembles: One large and one chamber ensemble each term in residence (Guitar majors are required to take two terms of chamber music/small ensemble – <b>PERE 6030, 6130.</b> )	0–4
<b>PERB 6016</b> or <b>6116</b> Contemporary Music Workshop	0–1
<b>MPED 6305</b> Introduction to Instrumental Pedagogy (Guitar majors take <b>MPED 6303</b> Guitar Pedagogy; string majors may substitute <b>MPED 6308.</b> )	3
Electives: chosen with adviser's approval. Up to five credits may be in large ensemble, chamber ensemble or repertory class. Due to the increased performance studies requirement for percussion majors, they have the option of six elective credit hours.	8–3
<b>Total credit hours</b>	<b>30</b>

**Additional Degree Requirement**

At least three credit hours of the required coursework in MUHI and/or MUTH must be from 6000-level courses that are not double-listed.

**Master of Music in Organ Performance****Performance Emphasis****Adviser:** Larry Palmer

<i>Required Courses</i>	<i>Credit Hours</i>
<b>MUHI 6335</b> Introduction to Graduate Studies	3
<b>MUAS 6010</b> Recital Attendance (four terms)	0
<b>MUTH 6300, 6326, 6330, 6360</b> (select one)	3
<b>ORG 6200</b> (four terms)	8
<b>HARS 6100</b> (two terms)	2
Ensemble: two terms	0
<b>MURE 6201</b> Recital (written program notes required)	2
<b>MUHI 6320</b> Organ History and Literature	3
<b>MPED 5114</b> Organ/Harpsichord Pedagogy	1
Electives: chosen with adviser's approval	8
<b>Total credit hours</b>	<b>30</b>

**Service Playing Emphasis****Adviser:** Larry Palmer

<i>Required Courses</i>	<i>Credit Hours</i>
<b>MUHI 6335</b> Introduction to Graduate Studies	3
<b>MUAS 6010</b> Recital Attendance (four terms)	0
<b>MUTH 6300, 6326, 6330, 6360</b> (select one)	3
<b>MUHI (5000–6000 level)</b> chosen with adviser's approval	3
<b>ORG 6200</b> (four terms)	8
Harpsichord or Piano ( <b>HARS</b> or <b>PIAN 6100</b> , two terms)	2
Ensemble: two terms	0
<b>MURE 6101</b> Recital (written program notes required)	1

<b>PERB 6212</b> Improvisation and Service Playing	2
<b>PERB 6213</b> Advanced Organ Improvisation	2
<b>MPED 5114</b> Organ/Harpsichord Pedagogy	1
Electives: from Meadows and Perkins courses, chosen with adviser's approval	5
<b>Total credit hours</b>	<b>30</b>

**Master of Music in Harpsichord Performance****Adviser:** Larry Palmer

<i>Required Courses</i>	<i>Credit Hours</i>
<b>MUHI 6335</b> Introduction to Graduate Studies	3
<b>MUAS 6010</b> Recital Attendance (four terms)	0
<b>MUTH 6300, 6326, 6330, 6360</b> (select one)	3
<b>MUHI (5000–6000 level)</b> chosen with adviser's approval	3
<b>HARS 6200</b> (four terms)	8
<b>MPED 5114</b> Organ/Harpsichord Pedagogy	1
<b>MURE 6201</b> Recital (written program notes required)	2
<b>MUHI 5206</b> Performance Practices in Early Music	2
<b>PERB 5213</b> Studies in Continuo Playing	2
<b>MUHI 5214</b> Harpsichord in the 20th Century	2
<b>MUAC 6001, 6002</b> Techniques of Accompanying	1
Ensemble: two terms	0
Electives: chosen with adviser's approval	3
<b>Total credit hours</b>	<b>30</b>

**Additional Degree Requirement**

At least three credit hours of the required coursework in MUHI and/or MUTH must be from 6000-level courses that are not double-listed.

**Master of Music in Piano Performance****Adviser:** Carol Leone

<i>Required Courses</i>	<i>Credit Hours</i>
<b>MUHI 6335</b> Introduction to Graduate Studies	3
<b>MUAS 6010</b> Recital Attendance (four terms)	0
<b>PERB 6001</b> Departmental Performance Class (four terms)	0
<b>MUTH 6300, 6326, 6330, 6360</b> (select one)	3
<b>MUHI (5000–6000 level)</b> chosen with adviser's approval	3
<b>PIAN 6200</b> Performance Studies	8
<b>MURE 6201</b> Recital	2
<b>PERB 6112</b> or <b>6113</b> Piano Improvisation or Advanced Improvisation	1
<b>MREP 6114, 6115</b> Advanced Piano Repertoire	2
<b>MUPD 5312, 6396</b> or <b>6397</b> Survey of Pre-College Piano Literature, Piano Pedagogy I or Piano Pedagogy II	3
<b>MUAC 6001, 6002</b> Techniques of Accompanying	1
<b>MUAC 6103</b> Practicum in Collaborative Performance	1
Ensemble: two terms	0
Electives: chosen with adviser's approval	3
<b>Total credit hours</b>	<b>30</b>

**Additional Degree Requirement**

At least three credit hours of the required coursework in MUHI, MUTH or electives must be from 6000-level courses that are not double-listed.

**Master of Music in Piano Performance and Pedagogy****Adviser:** Samuel S. Holland

<i>Required Courses</i>	<i>Credit Hours</i>
<b>MUHI 6335</b> Introduction to Graduate Studies or <b>MPSY 6340</b> Research in Music Psychology	3
<b>MUAS 6010</b> Recital Attendance (four terms)	0
<b>PERB 6001</b> Departmental Performance Class (four terms)	0
<b>MUTH 6300, 6326, 6330, 6360</b> (select one)	3
<b>MUHI (5000–6000 level)</b> chosen with adviser's approval	3
<b>PIAN 6200</b> Performance Study	8
<b>MURE 6201</b> or <b>6202</b> Recital or Lecture Recital (with adviser's approval)	2
<b>PERB 6112</b> or <b>6113</b> Improvisation or Advanced Improvisation	1
<b>MUPD 5210</b> Class Piano Procedures	2
<b>MUPD 5312</b> Survey of Pre-College Piano Literature	3
<b>MUPD 6396</b> Piano Pedagogy I	3
<b>MUPD 6397</b> Piano Pedagogy II	3
<b>MUPD 6021, 6022, 6121</b> and <b>6122</b> Internship in Piano Pedagogy	2
Ensemble: two terms*	0–2
Electives: chosen with adviser's approval	1–3
<b>Total credit hours</b>	<b>36</b>

\* Chosen from MUAC 6001, 6002, 6101, 6102; or PERE 6071, 6171; or other PERE course with adviser and instructor approval

**Additional Degree Requirement**

At least three credit hours of the required coursework in MUHI, MUTH and/or electives must be from 6000-level courses that are not double-listed.

**Master of Music in Music History and Literature****Adviser:** Kevin Salfen

<i>Required Courses</i>	<i>Credit Hours</i>
<b>MUHI 6335</b> Introduction to Graduate Studies	3
<b>MUAS 6010</b> Recital Attendance (four terms)	0
<b>MUTH 6300, 6326, 6330, 6360</b> (select one)	3
<b>MUHI</b> At least three seminar courses chosen with adviser's approval	9
Performance studies	0–3
Thesis	6
<b>MUHI 6309</b> Seminar in Medieval and Renaissance Sources and Styles	3
Ensemble: two terms	0
If deficient in foreign languages, three to six hours	3
<i>(Students must pass a comprehensive reading exam in either French or German.)</i>	
<b>Total credit hours</b>	<b>30</b>

**Master of Music in Music Theory****Adviser:** David Mancini

<i>Required Courses</i>	<i>Credit Hours</i>
<b>MUHI 6335</b> Introduction to Graduate Studies	3
<b>MUAS 6010</b> Recital Attendance (four terms)	0
<b>MUHI (5000–6000 level)</b> chosen with adviser's approval	3
<b>MUTH 6355</b> Pedagogy of Theory	3
<b>MUTH (6000 level)</b> chosen with adviser's approval	9
Thesis	6
Ensemble: two terms	0
Electives: chosen with adviser's approval	6
<b>Total credit hours</b>	<b>30</b>

**Additional Degree Requirements**

Successful completion of the departmental Keyboard Proficiency Examination or MUTH 6010 is required.

At least three credit hours of the required coursework in MUHI and/or MUTH must be from 6000-level courses that are not double-listed.

**Master of Music in Music Composition**

**Adviser:** Rob Frank

<i>Required Courses</i>	<i>Credit Hours</i>
<b>MUHI 6335</b> Introduction to Graduate Studies	3
<b>MUAS 6010</b> Recital Attendance (four terms)	0
<b>MUTH 6300, 6326, 6330, 6360</b> (select one)	3
<b>MUHI (5000–6000 level)</b> chosen with adviser's approval	3
<b>MUTH 6310 or 6311</b> Electronic Music	3
<b>MUTH 6328, 6329</b> Composition	6
Thesis	6
<b>MURE 6001</b> Recital	0
<b>MUTH (5000–6000 level)</b> elective chosen with adviser's approval	3
Ensemble or contemporary music workshop: two terms	0
Elective: chosen with adviser's approval	3
<b>Total credit hours</b>	<b>30</b>

**Additional Degree Requirements**

Attendance at regularly scheduled seminars is expected. Failure to attend will be reflected in the grade given in composition courses.

Successful completion of MUTH 6010 or the departmental Keyboard Proficiency Examination is required.

It is expected that the student will actively study composition every term in residence at SMU.

The thesis work may be for any medium and must be equivalent in complexity and accomplishment to an eight- to 10-minute concert work for orchestra. A brief proposal of the work must be submitted for approval to the thesis committee upon enrollment for thesis credit.

A degree recital (MURE 6001) consisting of works completed during graduate study is to be presented for approval by the student's committee.

**Master of Music in Music Education**

**Adviser:** Sarah Allen

<i>Required Courses</i>	<i>Credit Hours</i>
<b>MUAS 6010</b> Recital Attendance* (four terms)	0
<b>MUTH 6300, 6326, 6330, 6360</b> (select one)	3
<b>MUHI (5000–6000 level)</b> chosen with adviser's approval	3
<b>MUED 6340</b> Research Methods and Materials in Music Education	3
<b>MUED 6352</b> History and Philosophy of Music Education	3
Performance studies** (may include conducting, private performance and/or pedagogy courses)	3–6
Ensemble*** (two terms) (exceptions may be considered)	0
Electives: chosen with adviser's approval. Must be pertinent to the candidate's career specialization and include at least six hours of coursework in <b>MUED, MPSY, MUCO, MPED or MUPD</b> .	15–12
<b>Total credit hours</b>	<b>30</b>

\* Full-time music education graduate students must take MUAS 6010 during fall and spring terms (maximum of four terms). Part-time students are not required to enroll in MUAS 6010.

*\*\* Part-time music education graduate students are not required to take performance studies. Extra fees will apply for private study.*

*\*\*\* Part-time music education graduate students are not required to perform in an ensemble.*

The Master of Music in music education may be earned in the traditional four terms or on a part-time basis (especially for the employed educator). With the guidance of a faculty adviser, the candidate may use elective choices to build a concentration in one of five areas: choral conducting, instrumental conducting, elementary music, piano pedagogy or string pedagogy. All students will complete a professional project or formal committee review.

At least nine credit hours of the required coursework in MUHI, MUTH or electives must be from 6000-level courses that are not double-listed.

**Master of Sacred Music**

**Program Director:** C. Michael Hawn

All M.S.M. students are required to take entrance exams in music history, music theory, choral conducting, and piano proficiency and score reading before beginning their first term of study. Students who do not pass a particular exam are required to take the following course(s) listed below:

**MUTH 6023, 6124, 6125** Graduate Theory Review

**MUHI 5100** Music History Review

**MUCO 3208, 5210** Choral Conducting

**PERB 5107, 5108** Keyboard Skills for Choral Conductors (recommended but not required)

*Required Courses*

*Credit Hours*

**Theological Studies (12 hours)<sup>1</sup>**

<b>OT 6301</b> Interpretation of the Old Testament I	3
<b>NT 6301</b> Interpretation of the New Testament I	3
<b>WO 6313</b> Word and Worship <sup>2</sup>	3
<b>ST 6300</b> Introduction to Theology or <b>HX 6305</b> The Christian Heritage I	3
Spiritual formation group (participation required two terms of first year)	0

**Church Music Study (10 hours)**

<b>CM 8330</b> Church Music Colloquium I	3
<b>CM 8331</b> Church Music Colloquium II	3
<b>CM 8332</b> Church Music Colloquium III	3
<b>CM 8120</b> Supervised Practicum <sup>3</sup>	1

**Professional Skills and Methods (6 hours)<sup>4</sup>**

<b>MUHI 6335</b> Introduction to Graduate Studies	3
<b>MUAS 6010</b> Recital Attendance (four terms)	0
<b>MUTH 6300, 6326, 6330, 6360</b> (music theory) (select one)	3
Meadows choral ensemble (participation required two consecutive terms within the same academic year, as determined by placement audition)	0

**Electives** Six term hours, chosen with adviser's approval<sup>5</sup> 6

**Performance Concentration and Proficiency**

**Organ Concentration (14 hours)**

<b>ORG 6200</b> Organ (private study)	8
<b>PERB 6212</b> Improvisation and Service Playing	2
<b>MUHI 6320</b> Organ History and Literature	3
<b>CM 8108</b> Cantoring in Worship	1

**Choral/Vocal Concentration (14 hours)<sup>6</sup>**

<b>MUCO 6307</b> Choral Conducting I <sup>7</sup>	3
<b>MUCO 6211</b> Instrumental Techniques for Choral Conductors	2

<b>MUCO 6252</b> Vocal and Choral Techniques	2
<b>MUHI 6384</b> Survey of Choral Literature (or appropriate <b>MUHI</b> determined in consultation with the student's adviser)	3
<b>CM 8108</b> Cantoring in Worship <sup>8</sup>	1
<b>PERB 6112</b> Introduction to the Organ (with instructor's approval)	1
Elective in choral conducting ( <b>MUCO 6209</b> Choral Conducting II or <b>MUCO 6210</b> Seminar: Major Choral Works)	2
<b>Total credit hours</b>	<b>48</b>

<sup>1</sup> For United Methodist students pursuing deacon's orders, these 12 hours may count toward the 24-hour requirement. It may be possible to use elective hours (footnote 5 below) to satisfy more of the 24-hour requirement.

<sup>2</sup> The prerequisite course, *XS 6310 The Church in Its Social Context*, is not required for the M.S.M. degree.

<sup>3</sup> The supervised practicum includes musical/liturgical leadership in a local congregation and work with a church music mentor.

<sup>4</sup> Placement exams in music history and theory will be administered during the week before classes begin in Meadows School of the Arts.

<sup>5</sup> For the organ concentration, a portion of these hours may be used for choral conducting depending on the placement evaluation. Not more than three elective hours of applied study in Meadows may be counted toward the degree requirements.

<sup>6</sup> Candidates in the M.S.M. choral concentration must take a keyboard proficiency exam before classes begin during their first year. Those who are unable to pass the proficiency exam must take *PERB 5107, 5108 Keyboard Skills for Choral Conductors*. Information on the exam will be sent to all incoming students in this concentration.

<sup>7</sup> This will be determined by placement evaluation with the director of Choral Activities.

<sup>8</sup> Private vocal instruction for M.S.M. students will be offered only for those who have also been accepted into the Master of Music in voice major as a concurrent degree program or by audition with the voice faculty. Private vocal instruction for M.S.M. students is subject to the availability of voice faculty.

### **Additional Degree Requirement**

A Piano Proficiency and Score Reading Competency Exam must be passed by the end of the student's third term. These skills and competencies may be developed through individual preparation or review courses (*PERB 5107, 5108 Keyboard Skills for Choral Conductors*). The review courses are remedial and do not count toward the degree nor are they funded by scholarship.

### **The Courses**

#### **Music Pedagogy (MPED)**

**5114. Organ/Harpsichord Pedagogy.** A survey of teaching materials and pedagogical methods, both historical and modern, for organ and harpsichord students. Class projects include compilation of graded repertoire lists and preparation and presentation of a supervised private lesson. Fall term of even-numbered years.

**5216. Vocal Pedagogy I.** A study of vocal techniques. Information useful to the singer, studio voice teacher and choral director. Vocal acoustics, breathing and laryngeal function are studied. Fall term.

**5217. Vocal Pedagogy II.** Teaching strategies and philosophies, diagnosis of vocal problems, stage deportment, vocal repertoire and ethics for teachers. Students gain practical, supervised experience in teaching. Spring term. *Prerequisite:* *PERB 5216*.

**6184, 6284, 6384. Directed Study – Pedagogy.** *Prerequisite:* Permission of instructor.

**6303. Guitar Pedagogy.** Preparation for studio teaching. Spring term of even-numbered years.

**6305. Introduction to Instrumental Pedagogy.** Preparation of instrumental private teachers for studio teaching. Fall term.

**6308. String Pedagogy I.** A survey of methods, materials and curriculum for teaching strings at the beginning level. Focus on the philosophical, psychological and developmental bases of string study. Review and evaluation of current educational materials. Additional topics include current trends, history of string education and pedagogical situations. *Prerequisites:* Proficiency on a string instrument as a major or techniques courses equivalent to MUAS 3146 Upper Strings and 3147 Lower Strings or permission of the instructor. Fall term.

**6309. String Pedagogy II.** Continuation of the skills and concepts developed in MPED 6308 String Pedagogy I, as well as an in-depth study of methods, materials and curriculum for teaching strings at the intermediate and advanced levels. *Prerequisite:* MPED 6308. Spring term.

### ***Music Psychology (MPSY)***

**5340. Acoustics of Music.** Study of acoustical foundations of music. Topics covered include basic acoustics; acoustics of musical instruments and voice, room and auditorium acoustics; acoustical principles of sound systems; and psychoacoustics. Three hours of lecture and one laboratory period (MPSY 5340–N10) per week. Fall term.

**6341. Music Psychology.** Study of the acoustical and psychological aspects of musical behavior, with emphasis on perception of and responses to musical stimuli. Interpretation of the interdependence of psycho-socio-physiological processes in musical behavior, such as musical preference and responses to music. Fall term.

### ***Music Repertoire (MREP)***

**5030, 5130. Guitar Repertoire.** Student performances of solo repertoire and individual instruction in a master class setting.

**5040, 5140. Orchestral Repertoire – Woodwinds.**

**5050, 5150. Orchestral Repertoire – Brass.**

**5060, 5160. Orchestral Repertoire – Strings.**

**5209. Classical and Romantic Song Literature.** An overview of song literature from the Classical and Romantic periods. Students will prepare repertoire for performance in class and make presentations on topics of specialized interest. Lectures will focus on specific developmental trends such as the genesis of the song cycle, the evolution of the piano accompaniment in the 19th century and links between poets and composers.

**5210. Twentieth-Century Song Literature.** A survey of repertoire and performance practices of song literature from the 20th century. The course is designed to provide a general knowledge of the literature, to acquaint students with performance notational practices and to develop the musical skills necessary to perform this literature.

**6114, 6115. Advanced Piano Repertoire.** A broad survey of piano literature including lectures and performances by students. Performance styles and practices of every historical period are emphasized. Fall term.

**6122, 6222. Chamber Music for Organ or Harpsichord.** Intensive research into the chamber literature for organ or harpsichord and from one to four instruments. One or two hours weekly of scheduled rehearsal time with assisting instrumentalists.

**6288. Directed Studies in Advanced Organ Repertoire.**

### ***Music Accompanying (MUAC)***

**6001. Techniques of Instrumental Accompanying.** A course designed to acquaint pianists with the various skills associated with accompanying and to familiarize them with some of the instrumental repertoire. Students earn one-half credit hour each term. Fall term.

**6002. Techniques of Vocal Accompanying.** A course designed to acquaint pianists with the various skills associated with accompanying and familiarize them with some of the vocal repertoire. Students earn one-half credit hour each term. Spring term.

**6101. Techniques of Instrumental Accompanying.** Required of Artist Certificate pianists to acquaint them with the various skills associated with accompanying and to familiarize them with some of the instrumental repertoire. Fall term.

**6102. Techniques of Vocal Accompanying.** Required of Artist Certificate pianists to acquaint them with the various skills associated with accompanying and to familiarize them with some of the vocal repertoire. Spring term.

**6103. Practicum in Collaborative Performance.** Practical application of accompanying skills through studio assignments and performance. Fall and spring terms. *Prerequisites:* MUAC 6001 and 6002 or 6101 and 6102.

### ***Music Arts and Skills (MUAS)***

**5110. Computers, Keyboards and MIDI for Musicians.** Introductory concepts and functional skills in contemporary electronic music technology. Operation of tone generators/samplers and synthesizers. Digital sequencing and music notation software. Basic applications in composition, performance and pedagogy. Fall term.

**5145. Piano Technology for Pianists.** Basic skills to enable a pianist to solve problems and tune his or her own piano. Offered irregularly.

**5154. Marching Band and Jazz Techniques.** Techniques for designing and teaching marching band shows and methods and materials for teaching jazz for music education majors. Resources include state-of-the-art software and audio and video materials. The development of fundamental skills and improvisation on the jazz rhythm instruments will be required. Fall term of even-numbered years.

**5320. Recording Technology.** A philosophical comparison of approaches to music recording in all forms of mass media. Studio equipment, including digital recording and editing, will be demonstrated.

**6010. Recital Attendance.** Required of all full-time music majors.

**6020. Language Skills.** Instruction in the English language for Artist Certificate students who have not passed the Test of English as a Foreign Language.

### ***Conducting (MUCO)***

**5210. Choral Conducting Practicum.** Development of rehearsal techniques in a laboratory setting. Choose, prepare and rehearse music with other students in class to develop skills in error detection, rehearsal pacing, sequencing and ordering of music for optimum rehearsals. Spring term.

**5309. Advanced Instrumental Conducting.** Stylistic analysis of a range of large ensemble repertoire, with emphasis on historical context, performance practice, interpretive issues, performance techniques and conducting problems. Study of baton and rehearsal technique. Spring term.

**6184, 6284, 6384. Directed Study in Conducting.** Individual technical development and score preparation for the advanced conductor.

**6189, 6289. Conducting Practicum.** Preparation and public performance of instrumental or choral ensemble. (may be repeated for credit)

**6200. Applied Study in Conducting.** Private lessons for conducting majors. Study of historical context, performing practice, interpretive issues, performance techniques, kinetic control, conducting problems and rehearsal techniques.

**6209. Choral Conducting II.** Further development of conducting techniques as they apply to a variety of repertoires, study and application of rehearsal techniques, and application of vocal and choral techniques. Spring term.

**6210. Seminar: Major Choral Works.** An in-depth study of selected choral works. Spring term of even-numbered years.

**6211. Instrumental Techniques for Choral Conductors.** A study of the performance techniques of string, woodwind, brass and percussion instruments in works for chorus and orchestra. Included will be a comprehensive concentration on bowing techniques and methodologies, transposition and historical perspectives. Spring term.

**6222. Score Reading.** Sight playing in two to four clefs, all transpositions. Piano proficiency is required. Offered irregularly.

**6252. Vocal and Choral Techniques.** A study of vocal and choral tone, its production and its effect in both solo and choral singing, especially with regard to quality, dynamics, blending, intonation and diction. Fall term of even-numbered years.

**6307. Choral Conducting I.** Continued development and refinement for choral conducting techniques. Fall term.

### ***Music Education (MUED)***

**5115. Music Education Methods and Materials in the Church.** The principles and practices of music education useful to church music professionals and others who may be interested in church work. Spring term of odd-numbered years.

**5149, 5150, 5151, 5152, 5153, 5154. Workshop in Music Education.**

**5252. Wind Literature for the Secondary School.** Survey of new and standard literature suitable for secondary school students. Music for instrumental solo, ensemble, band and orchestra will be examined. Fall term of odd-numbered years.

**5253. Vocal and Choral Literature for the Secondary School.** Survey of new and standard vocal solo, ensemble and choral literature suitable for the secondary school. Fall term of odd-numbered years.

**5257. Computer Applications in Music Education.** The investigation of the potential for computer use in music education, including computer-assisted instruction, information storage and retrieval, book and record keeping, and specialized uses such as computer-assisted management of schools of music and the development of basic techniques for designing and implementing such uses. Offered irregularly.

**5353. Music in Early Childhood Education.** A study of the role of music in teaching young children, including planning music experiences for preschool and early elementary levels. Offered irregularly.

**6150, 6250, 6350. Project in Music Education.** Independent work on thesis or professional project.

**6194, 6294, 6394. Directed Studies in Music Education.**

**6310. Music Education Methods and Materials.** Advanced study of music education methods and materials. Specialized topic will be defined for intense examination. Emphasis is on the development of master teachers in specialized areas of study. Offered irregularly.

**6320. Motivation, Discipline and Management.** Techniques of classroom discipline and time management using standard behavior modification techniques. Offered irregularly.

**6340. Research Methods and Materials in Music Education.** A study of representative research approaches and methods in music education and instruction, with emphasis on research designs, methods, materials, and analysis and interpretation of research literature. Spring term.

**6352. History and Philosophy of Music Education.** Philosophical and historical foundations of music education with implications for organization and curriculum of school music. Fall term.

**6354. Special Topics in Music Education.** Advanced study of current issues in music education. Specialized topic(s) will be defined for intensive examination. Emphasis is on the practical application of research. Offered irregularly.

### ***Music History and Literature (MUHI)***

**5100. Music History Review.** A review course required of all students scoring below 70 percent on the entrance assessment. Students required to take this course must complete it within their first year of residency. The course must be completed prior to enrollment in any other graduate MUHI course. Fall term.

**5206. Performances Practices in Early Music.** Studies in the interpretation of Baroque music from a stylistic point of view.

**5207. Organ Survey.** Organ building – fundamentals of construction and design. Organ history as it relates to the development of a style-conscious concept of enrollment. Recommended elective for M.M. and M.S.M. degree.

**5214. Harpsichord in the 20th Century.** A survey of the 20th-century harpsichord revival and harpsichord literature, both solo and ensemble, composed from about 1896 until the present. *Prerequisite:* MUHI 6335 or instructor permission.

**6182, 6282, 6382, 6682. Research in Music History: Thesis.** Culminating research project for music history majors. Emphasis is placed upon methodology, stylistic procedures and writing skills. Subject determined by student's interests, background and availability of source material.

**6192, 6292, 6392. Directed Studies in Music History.**

**6309. Seminar in Medieval and Renaissance Sources and Styles.** An examination of the principle genres of composition during the Middle Ages and Renaissance by means of score analysis, listening and contextual readings. Also included are studies in basic notational techniques in both eras with specific transcription exercises. *Prerequisite:* MUHI 6335 or instructor permission.

**6312. Seminar in Music of the Baroque Period.** Rise and evolution of musical forms and compositional procedures from the Venetian School of the late 16th century through the culminating figures of Bach and Handel in 18th century. Interaction with other art forms, political developments, social conditions and religious activities. *Prerequisite:* MUHI 6335 or instructor permission.

**6313. Seminar in Music of the Classic Period.** Musical style from the pre-Classic period through the early works of Beethoven. "Classic" characteristics and compositional procedures as expressed in the symphony, sonata, concerto, opera, chamber music and sacred music. *Prerequisite:* MUHI 6335 or instructor permission.

**6314. Seminar in Music of the Romantic Age.** The Romantic impulse in music as revealed in the works of Beethoven through the music of the "post-Romantic" composers of the early 20th century. *Prerequisite:* MUHI 6335 or instructor permission.

**6315. Seminar in Contemporary Music.** An examination of the various stylistic movements of the 20th century. Representative composers and compositions will be studied. *Prerequisite:* MUHI 6335 or instructor permission.

**6316. Chamber Music of the 18th and 19th Centuries.** An examination of chamber music literature from Haydn to Debussy and Ravel, by means of analysis, recorded performances, open rehearsals and live concerts. *Prerequisite:* MUHI 6335 or instructor permission.

**6320. Organ History and Literature.** A survey of the literature for the organ, Renaissance to contemporary. Required of organ majors and concentrations. *Prerequisite:* MUHI 6335 or instructor permission.

**6334. Survey of Vocal Literature.** This course examines Western secular art song. Representative literature from the Renaissance, Baroque, Classic and Romantic periods and the 20th century in terms of stylistic characteristics, text-music relationships and performance practices. *Prerequisite:* MUHI 6335 or instructor permission.

**6335. Introduction to Graduate Studies.** A course designed to survey and evaluate music reference and research materials, to develop methodology in the use of these materials, and to define and discuss the disciplines related to graduate study and research in music. *Prerequisite:* Satisfactory completion of diagnostic exam in music history or MUHI 5100.

**6336. Seminar in Music History.** Area or topic will be determined each term for intense examination. Emphasis is on the practical application of research techniques, knowledge of materials and sources, and varied methods of presentation. *Prerequisite:* MUHI 6335 or instructor permission.

**6337. Music, History and Ideas.** A broadly based study of the basic elements, ideas and cultural patterns of the Western world as they apply to music from the Middle Ages to today. Summer. *Prerequisite:* MUHI 6335 or instructor permission.

**6345. Survey of Opera History.** A chronological survey of opera, beginning with a brief introduction to Medieval and Renaissance precedents, followed by an in-depth presentation of selected Baroque and Classical masterworks. The study of 19th-century opera will emphasize the many ways Romantic opera served to synthesize music, literature and art, as

well as elements of politics and culture. The musical language and dramatic substance of selected works from 20th-century operatic repertoire will be investigated. Students will be expected to spend a significant amount of time viewing operas on video and laser disc and in certain cases making comparative studies of productions. *Prerequisite:* MUHI 6335 or instructor permission.

**6346. Survey of Piano Literature.** Historical and stylistic study of the music for the piano. *Prerequisite:* MUHI 6335 or instructor permission.

**6347. Symphonic Literature.** An examination of representative orchestral works from the late Baroque period to the present day. Attention will be directed to the forms, compositional procedures and orchestration devices employed by selected composers who reflect the various stylistic orientations within this time frame. *Prerequisite:* MUHI 6335 or instructor permission.

**6348. Guitar History and Literature.** The course examines the history of guitar and its music from the early 16th century to the present. Included are the vihuela and Baroque guitar, four-string Spanish guitar and related literature. Emphasis will be given to the evolution of the modern instrument and its repertoire. Spring of odd-numbered years. *Prerequisite:* MUHI 6335 or instructor permission.

**6384. Survey of Choral Literature.** A survey of choral music from the medieval era to the present day. Examination of representative compositions will be made with regard to genre, form, compositional procedures and stylistic aspects. Discussion of the works will also include the social-political conditions, intellectual-artistic states of mind of patrons and composers, and other external influences. Spring term of odd-numbered years. *Prerequisite:* MUHI 6335 or instructor permission.

#### ***Piano Pedagogy (MUPD)***

**5103, 5203. Creative Piano Teaching.** Pedagogical projects designed to meet the needs of the piano teacher. Offered in conjunction with the National Piano Teachers Institute each July or the National Conference on Keyboard Pedagogy in August of odd-numbered years. Pedagogy majors are limited to one credit.

**5210. Class Piano Procedures.** An exploration of the psychological principles operative in group and class environments through student participation and observation, with an emphasis on teacher effectiveness. Survey of college-level keyboard texts. Spring term of even-numbered years.

**5312. Survey of Precollege Piano Literature.** Survey and performance of standard piano literature in all style periods for precollege students. Emphasis on technical preparation and curriculum building. Spring term of odd-numbered years.

**5325, 5326. Piano Pedagogy Internship I and II.** Supervised teaching experience. Specific goals and projects are agreed upon for the term. Required of all undergraduate piano pedagogy majors.

**6021, 6022, 6121, 6122. Internship/Assistantship in Piano Pedagogy.** Required for all graduate assistants in piano pedagogy. Supervised private and group instruction of Piano Preparatory Department and undergraduate students. Includes observation, preteaching conferences with faculty and participation in all phases of departmental activity. Fifteen hours per week as assigned by the department head.

**6125, 6126. Piano Pedagogy Practicum.** Specific supervised teaching and/or research projects as designed for the term.

**6130, 6230. Composition of Pedagogical Music for Keyboard.** Development of skills in composition of pedagogically effective keyboard literature. The student will become familiar with a wide gamut of supplementary teaching materials, which will be examined from a pianistic and musical perspective with reference to the various levels of instruction. Directed composition assignments, survey projects, class performance, analysis and discussion. One or two credit hours based on projects undertaken. Spring term of odd-numbered years. *Prerequisites:* Successful completion of the Graduate Music Theory Diagnostic Examination or Graduate Theory Review.

**6196, 6296. Directed Studies in Piano Pedagogy.**

**6396. Piano Pedagogy I.** An in-depth study of methods and curriculum for teaching piano at the elementary level. Focus on philosophical, psychological and physiological bases of piano study. Survey and evaluation of current educational materials. Fall term of even-numbered years.

**6397. Piano Pedagogy II.** In-depth study of methods, materials and curriculum for teaching piano at the intermediate and advanced levels. Additional topics: current trends (including technology), professionalism, history of piano pedagogy and employment opportunities. Fall term of odd-numbered years.

**Private Studies (MUPR)**

The following numbers for private study apply to all instruments and voice.

**6100. One-Credit Courses.** One-half hour lesson each week (14 per term) with a jury examination at the conclusion of each term. These repeatable course numbers are offered each fall, spring and summer. Students are required to accept internships in performance or private teaching, subject to availability and/or scheduling conflicts with other SMU courses.

**6200. Two-Credit Courses.** One hour lesson each week (14 per term) with a jury examination at the conclusion of each term. These repeatable course numbers are offered each fall and spring. Students are required to accept internships in performance or private teaching, subject to availability and/or scheduling conflicts with other SMU courses.

The following subject prefixes will be used to designate study in the specific instrument or in voice. Section numbers that indicate the specific teacher with whom the student should enroll are listed in the schedule of classes for each term.

<b>BSSN</b> Bassoon	<b>HARP</b> Harp	<b>TROM</b> Trombone
<b>CELL</b> Cello	<b>HARS</b> Harpsichord	<b>TRPT</b> Trumpet
<b>CLAR</b> Clarinet	<b>OBOE</b> Oboe	<b>TUBA</b> Tuba
<b>DBBS</b> Double bass	<b>ORG</b> Organ	<b>VLA</b> Viola
<b>FLUT</b> Flute	<b>PERC</b> Percussion	<b>VIOL</b> Violin
<b>FRHN</b> French horn	<b>PIAN</b> Piano	<b>VOIC</b> Voice
<b>GUIT</b> Guitar	<b>SAX</b> Saxophone	

**Vocal Coaching (VOIC)**

**6005, 6106, 6007, 6108.** Intensive and detailed work on language inflection and diction. Phrasing, style and interpretation as applied to art songs, Lieder, operatic arias and the concert repertoire.

**Recitals (MURE)**

**6001, 6002, 6101, 6102, 6103, 6104. Graduate Recital.** Solo performance of approximately one hour of music. Graded pass/fail by committee.

**6201. Graduate Recital.** Solo performance of approximately one hour of music. Graded pass/fail by committee.

**6202. Graduate Lecture Recital.** Option for Piano Performance and Pedagogy candidates. Approximately 30 minutes of music performance with 30 minutes of scholarly presentations as approved by applied teacher and head of Piano Pedagogy. Graded pass/fail by committee.

**Music Composition and Theory (MUTH)**

**5350. Advanced Musicianship.** The development of the student's musicianship skills beyond the level attained in the basic aural skills sequence of courses. Activities of the course include: sight reading and improvisation studies in a range of musical styles for both voice and instruments, advanced melodic and harmonic dictation exercises, aural analysis of musical examples from a wide range of style periods, and the use of the keyboard to support the continued development of skills. *Prerequisite:* Successful completion of the Graduate Music Theory Diagnostic Examination or Graduate Theory Review or permission of instructor.

**5360. Orchestration and Arranging.** The practical fundamentals of orchestration and arranging explored through a series of projects for a variety of ensembles.

**5370. Survey of Counterpoint.** A study of contrapuntal techniques from the Middle Ages to the 20th century, with emphasis on traditional modal and tonal styles, through exercises in analysis and composition.

**6010. Keyboard Skills.** A review of basic score reading, keyboard harmony, sight reading and figured-bass realization for graduate students who are studying music theory or composition and who require additional competency in these areas.

**6023. Graduate Theory Review I.** Intensive work in aural perception and/or music theory for graduate students who must complete 1–7 competencies as determined by the Graduate Music Theory Diagnostic Examination. (one-half credit hour) Fall and summer terms.

**6124. Graduate Theory Review II.** Intensive work in aural perception and/or music theory for graduate students who must complete 8–12 competencies as determined by the Graduate Music Theory Diagnostic Examination. (one credit hour) Fall and summer terms.

**6125. Graduate Theory Review III.** Intensive work in aural perception and/or music theory for graduate students who must complete 13–17 competencies as determined by the Graduate Music Theory Diagnostic Examination. (one and one-half credit hours) Fall and summer terms.

**6181, 6281, 6381, 6481, 6681. Thesis in Composition or in Theory.** Culminating research/creative project for music composition or music theory majors. *Prerequisite:* Permission of instructor.

**6184, 6284, 6384. Directed Studies in Theory.** *Prerequisite:* Permission of instructor.

**6190, 6290, 6390. Directed Studies in Composition.** *Prerequisite:* Permission of instructor.

**6300. Analysis of Contemporary Music.** Detailed analysis of recent music written in a variety of styles and using diverse techniques. The course will also explore early 20th-century antecedents of more recent music. Analysis and discussion will be supported by readings from theoretical articles and composers' writings. *Prerequisite:* Successful completion of the Graduate Music Theory Diagnostic Examination or Graduate Theory Review.

**6310. Introduction to Electro-Acoustic Music.** An introduction to the historical and emerging techniques, concepts and perspectives of composing, performing and listening to both fixed and interactive electro-acoustic music. Topics covered include basic acoustics; hardware and software tools for the generation, processing and reproduction of musical sound; and the history and literature of electronically generated music. Students will complete individual and collaborative projects applying their studies to the recording, creation and performance of both fixed and real-time interactive creative projects. *Prerequisite:* Permission of instructor.

**6311. Topics in Electro-Acoustic Music.** This course will provide advanced investigation into a variety of topics in electro-acoustic music. The focus will be on practical application and requisite technical understanding. Possible topics include MIDIstratation, real-time interactive performance using MAX/MSP/JITTER, signal-processing applications in performance, algorithmic composition and synthesis. Topics will be announced each term the course is offered. Students may take this course more than once. *Prerequisite:* MUTH 6310 or permission of instructor.

**6326. Seminar in Music Analysis.** A study of analytical methods applicable to music from a specific repertoire to be determined with each course offering. Offered irregularly. *Prerequisite:* Successful completion of the Graduate Music Theory Diagnostic Examination or Graduate Theory Review.

**6328, 6329. Composition.** Individual study with the composition faculty and regularly scheduled seminars with faculty and visiting guests. Student will be assigned additional analytical and/or compositional projects. Fall and spring terms.

**6330. Analytical Techniques.** A survey of analytical methods applicable to music from the Middle Ages to the 20th century. *Prerequisite:* Successful completion of the Graduate Music Theory Diagnostic Examination or Graduate Theory Review.

**6331. History of Theory.** A survey of theoretical writing on music from antiquity through the 20th century. Emphasis on primary sources (in translation) with additional secondary readings. *Prerequisite:* Successful completion of the Graduate Music Theory Diagnostic Examination or Graduate Theory Review.

**6355. Pedagogy of Theory.** A systematic review of materials and resources available to the instructor of theory at various levels, curriculum and syllabus design, practice teaching experience and exploration of philosophies and methods. *Prerequisite:* Successful completion of the Graduate Music Theory Diagnostic Examination or Graduate Theory Review.

**6360. Analysis of Tonal Music.** The study of harmony, voice leading and form with techniques of reduction in music of the Baroque, Classical and Romantic periods. Applications of theoretical ideas to performance and pedagogy are also discussed. *Prerequisite:* Successful completion of the Graduate Music Theory Diagnostic Examination or Graduate Theory Review.

### ***Class Instruction for Performance (PERB)***

#### ***PERB: Harpsichord***

**5115. Harpsichord: Early Music Workshop.** Intensive study of harpsichord and continuo playing for advanced players. Beginning harpsichord classes for those keyboard players who wish to explore the harpsichord, its techniques and its repertoire. Summer session.

**5118. Introduction to the Harpsichord.** A course designed to present a variety of topics related to the harpsichord and its music. The goal of the course is to provide keyboard musicians, especially pianists, with knowledge and practical experience at the harpsichord to enable them to face future contacts with the instrument in a more informed, confident and artistic manner. Spring term of odd-numbered years.

**5213. Studies in Continuo Playing.** Designed for the harpsichord major who wants to develop skill in playing Baroque through bass accompaniments from an unrealized figured bass and/or from an unfigured bass, with style performance suitable to the period. Fall term of even-numbered years.

#### ***PERB: Organ***

**6111. Introduction to the Organ.** A practical initiation to the organ: its design, sound, liturgical functions and musical capabilities. A hands-on introduction to organ playing technique, easy literature and simple hymn playing. Primarily for students in the choral/vocal track of the M.S.M. program with others admitted by permission of the instructor. Fall term of odd-numbered years.

**6212. Improvisation and Service Playing.** Practical skills for the church organist; hymn-playing, transposition and anthem accompaniment; hymn-based improvisations in the small forms. Fall term of even-numbered years.

**6213. Advanced Organ Improvisation.** Development of keyboard and musical skills for hymn-based and free improvisation in various forms. *Prerequisite:* PERB 6212 or permission of instructor. Spring term of odd-numbered years.

#### ***PERB: Instrumental***

**5011, 5111. Directed Studies in Music Performance.**

**5202. Master Class in Classic Guitar.** Master classes, lectures, discussions and recitals. Summer session.

**6016, 6116. Contemporary Music Workshop.** Exploration of contemporary music techniques including improvisation for instrumentalists and vocalists in a workshop setting. Coursework includes master classes on contemporary performance techniques and performance of contemporary chamber works at chamber music recitals and general recitals and in workshop presentations.

#### ***PERB: Piano***

**5107, 5108. Keyboard Skills for Choral Conductors I and II.** Keyboard competencies for choral conductors including basic technical patterns, harmonization and relevant score reading. Review course for the M.S.M. and M.M. choral conducting keyboard proficiency requirement. Fall and spring term sequence.

**6001. Departmental Performance Class.** Departmental recitals, performance classes, master classes, guest artist performances and lectures related to performance specialization. Students enroll concurrently with studies in applied music.

**6112. Piano Improvisation.** Designed to provide the graduate level student with a pedagogical and musical approach to a fascinating skill. Through class participation and group interaction, students develop their creative capabilities. In addition to developing skill at improvising, students sharpen their skill at harmonizing, transposing, sight reading and playing by ear. Spring term of even-numbered years.

**6113. Advanced Piano Improvisation.** Refinement and further development of improvisation skills. Offered irregularly.

#### ***PERB: Voice***

**5017, 5117. Meadows Opera Workshop.** Exploration of operatic styles, role study, basic acting techniques and dramatic analysis. Eligibility, by audition, for the annual main stage production. Meets concurrently with PERE 6050, 6150 Meadows Opera Ensemble. Open to all undergraduate and graduate voice majors.

**5022, 5122. Music Theater Acting and Performance.** Fundamentals of acting in musical theater: script analysis, blocking, character development and scene study. Includes introduction to musical theater movement and audition techniques. Students will culminate this course with a series of performed musical scenes. *Prerequisite:* By audition.

**5101, 5201. Directed Studies in Voice.** *Prerequisite:* Permission of instructor.

**5208. Advanced Acting for Voice Majors.** Scene study, character development, preparing and researching repertoire, sets, props and costumes. Fall term. Not repeatable for credit. *Prerequisites:* Concurrent enrollment in VOIC, two terms of opera workshop or opera ensemble completed, and consent of applied teacher.

**5310. Music Theater Workshop.** Preparation and performance of musical theater as an American art form. *Prerequisite:* By audition.

**6101. Directed Studies in Voice.** Reserved for selected graduate and vocal Artist Certificate students. Course content to be determined through consultation with adviser and applied music teacher. Possible areas of study could include opera history, oratorio performance, song literature, and chamber and contemporary music.

### ***Performance Ensembles (PERE)***

#### ***PERE: Large Ensembles***

**6012. Mustang Marching Band.** Membership is open to both music majors and minors and nonmajors. Experience in preparation and performance of music for field performances. May be taken for large ensemble credit by majors.

**6013, 6113. Meadows Chorale.** Meadows Chorale is a select mixed ensemble open to all students by audition. Spring term participants in the ensemble will be required to attend an additional 50-minute rehearsal weekly to prepare for a combined choral-orchestra concert.

**6014, 6114. Concert Choir.** A choral organization open to all students. Nonmusic majors are encouraged to participate. Placement hearings will be held at the beginning of each term. Spring term participants in the ensemble will be required to attend an additional 50-minute rehearsal weekly to prepare for a combined choral-orchestra concert.

**6018, 6118. Meadows Symphony Orchestra.** The symphony is a large orchestra that performs major repertoire. Nonmajors who wish an orchestral performance experience are invited to audition.

**6019, 6119. Meadows Wind Ensemble.** The wind ensemble is open to all students on an audition selection basis. Although the majority of the membership is composed of students who are majoring or minoring in music, any University student may audition. The wind ensemble performs a wide variety of literature that encompasses both the symphonic band and wind orchestra idioms.

**6050, 6150. Meadows Opera Ensemble.** Musical preparation, rehearsal and performance of one-act operas, opera excerpts and/or a complete role. Eligibility, by audition, for the annual main stage production. Dramatic coaching and role study. Meets concurrently with Meadows Opera Workshop. Spring term participants in the ensemble will be required to attend an additional 50-minute rehearsal weekly to prepare for a combined choral-orchestra concert. For senior voice performance and second year Master of Music voice performance majors only. *Prerequisite:* Two terms of opera workshop or equivalent previous experience.

**6076, 6176. Choral Union.** A large, mixed ensemble open to students, faculty, staff and the greater SMU community. Repertoire includes major works with orchestra. *Prerequisite:* Permission of instructor.

### **PERE: Chamber Ensembles**

**6015, 6115. Meadows Jazz Orchestra.** Rehearsal and performance of standard and original works for the large jazz ensemble. *Prerequisite:* By audition.

**6020, 6120. Meadows World Music Ensemble.** Exploration of rhythms, melodies, forms and basic ethnic percussion techniques from a variety of cultures including Africa, Asia and Latin America. Composition, improvisation and performances within forms of ethnic traditions adapted to Western instruments. *Prerequisite:* Music major or consent of instructor.

**6030, 6130. Chamber Ensemble: Guitar.** Preparation and performance of guitar ensemble literature. *Prerequisite:* Guitar major or consent of instructor.

**6070, 6170. Chamber Ensemble: Winds/Brass.** Preparation and performance of repertoire for various ensembles of three to nine mixed instruments, one to a part, without conductor.

**6071, 6171. Chamber Ensemble: Keyboard.** Preparation and performance of repertoire for ensembles that include keyboard as a member of a trio, quartet, quintet or sextet with mixed instruments, without conductor.

**6072, 6172. Chamber Ensemble: Strings.** Preparation and performance of repertoire for various ensembles of three to nine mixed instruments, one to a part, without conductor.

**6073, 6173. Meadows Percussion Ensemble.** Rehearsal and performance of standard percussion ensemble literature. *Prerequisite:* By audition.

**6074, 6174. Chamber Ensemble: Voice.** Preparation and performance of chamber music repertoire that includes a solo singer in a small instrumental ensemble without conductor.

**6075, 6175. Collegium Musicum.** An ensemble devoted to the performance on period instruments of Medieval, Renaissance and Baroque music. Compositional procedures and performance practices also will be examined. *Prerequisite:* By audition.

## **DIVISION OF THEATRE**

**Professor Cecil O'Neal, Division Chair**

**Professors:** Rhonda Blair, Kevin Paul Hofeditz, William Lengfelder, Cecil O'Neal, Stan Wojewodski, Steve Woods. **Associate Professors:** Michael Connolly, Charles Helfert, Russell Parkman, Sara Romersberger, Gretchen Smith, Claudia Stephens. **Assistant Professors:** Leslie Brott, James Crawford, Jonathan Greenman, Ashley Smith. **Lecturers:** Brad Cassil, Marsha Grasselli, Giva Taylor. **Adjunct Lecturers:** Dawn Askew, Jason Biggs, Linda Blase, Stephen Leary, J.D. Margetts, Kathy Windrow.

The Division of Theatre offers three-year specialized professional training programs in acting and stage design leading to the Master of Fine Arts degree. The graduate training programs are committed to professionalism in attitude and practice. Only students with a serious interest in the theater as an art – committed to self-development and prepared to work responsibly and collaboratively in their discipline – should expect to enter and continue in graduate study.

### **Instructional Facilities**

The Division of Theatre is part of the Meadows School of the Arts, housed in the well-equipped facilities of the Owen Arts Center. These include the Bob Hope

Theatre (a 400-seat proscenium theater), the Margo Jones Theatre (a 125-seat “black box” theater), the Greer Garson Theatre (a 380-seat theater with a classical thrust stage), the Ruth Collins Sharp Drama Building, and the Jake and Nancy Hamon Arts Library.

The Division of Theatre presents an annual subscription season of full-scale public productions chosen for their suitability for training, timeliness and public appeal. All theater students are considered members of the Division of Theatre, and practical experience is considered a vital part of the theater-training program.

### **Admission and Financial Aid**

The Division of Theatre observes a highly selective admissions policy in its graduate programs. The acting program admits eight students in alternating years. The design program admits approximately four students each year. Prospective students in all areas are strongly encouraged to visit the campus to gain a keener appreciation of the division’s training, the environment and the University.

### ***Acting Interview – Audition***

The acting faculty interviews applicants for graduate study in acting. Applicants can choose to audition in Dallas, at the University/Resident Theatre Association’s three venues or at a number of the division’s own national sites. Appointments for on-campus auditions can be made by contacting the Meadows Student Affairs Office. On-campus auditions require the preparation of two monologues: one taken from a classical play and one from a modern or contemporary play for a total of four minutes or less. Students may sing but are not required to do so.

### ***Stage Design Interview – Portfolio Review***

The design faculty interviews applicants for graduate study in scenery, costume and lighting design. Applicants can choose to interview in Dallas, at the University/Resident Theatre Association’s three venues or at a number of the division’s own national sites. Appointments for on-campus interviews can be made by contacting the Division of Theatre.

### **Master of Fine Arts in Theatre**

#### ***Acting***

The M.F.A. acting program balances the development of the actor’s unique skills with the acquisition of technique. The program seeks to train actors of integrity, capable of artistic excellence in a variety of venues. The acting studios form the program’s spine. First-year studio focuses on the actor’s self, identifying habitual performance behaviors and reshaping the instrument to respond more organically and efficiently to psychophysical stimuli. Second-year studio emphasizes the development of classical technique through immersion in Shakespeare and other classical authors. The third year addresses the remaining and unique needs of each class and augments students’ skills with classes in professional development. Comprehensive training in movement, voice, speech and textual analysis augments and enriches every term of the studio process.

Third-year students participate in showcases in New York and Los Angeles. Additional professional outreach is provided by annual professional auditions, in which casting directors, agents and artistic directors from regional and summer theaters audition students in the graduate program. Internships, both formal and informal, with professional theaters in Dallas provide students with significant opportunities for professional growth.

### ***Stage Design***

The M.F.A. stage design program is committed to the philosophy of supporting the development of artists who will passionately embrace the interpretation of words into visual imagery. The program emphasizes the process of artistic collaboration, especially with directors; the pursuit of artistic skills, including drawing, painting and drafting, necessary for communication; the development of critical thought and the ability to articulate ideas; and the acquisition of professional standards that prepare the student for a meaningful and productive life in the theater.

Training in design is based on a balance of classroom work and fully realized productions. The first year of study includes extensive classroom projects and the development of foundational artistic and collaborative skills, culminating in the design of the playwrights' festival, New Visions, New Voices. All students acquire comprehensive skills in scenery, costume and lighting design. The second year will focus on the student as a theater designer, drawing upon prestigious programs of excellence in the Meadows School of the Arts and including designing in the Theatre Division season. During the third and master year, the student prepares for the professional world with opportunities to exercise collaborative, artistic and management skills not only in the Theatre Division, but also at professional venues that include, but are not limited to, the Dallas Theater Center and the Shakespeare Festival of Dallas.

### **Degree Requirements**

#### ***Residency***

The Theatre Division normally expects graduate students to be in residence for six terms during the regular academic year. Since the program of study includes both classroom and production activities, graduate students must obtain permission through the division chair before engaging in any other study, production work or outside employment. The M.F.A. degree requires a minimum of 66 credit hours.

#### ***Graduate Review***

At the end of each term, the faculty of the division evaluates the development of each graduate student. All aspects of the student's work come under scrutiny. The heads of the respective programs oversee and coordinate the review process, collating faculty evaluations into a review document.

The review process culminates in an assessment of the student's overall progress toward degree completion. Students who receive unsatisfactory reviews will be placed on probation. Failure to address the concerns raised in the review within the following term will result in the probationary student's dismissal from the program.

At the end of the first year, a faculty evaluation of the progress and potentiality of each student determines whether that student should continue into the second year.

### ***Conferral of Degree***

The faculty reserves the privilege of recommending candidates for the M.F.A. degree only when it has been satisfied that students have demonstrated unquestionable professional competencies in the area of study.

### **The Courses**

#### ***General Topics (THEA)***

**5101, 5201, 5301. Directed Studies in Theater.**

**5398, 5399. Production Research and Development.** Script analysis, background research and performance design for actors, designers and directors.

**6101, 6201, 6301. Directed Studies in Theater.**

**6216. Theories of Modern Theater Practice.** An examination of the role theory has played in the development of modern and postmodern theater practice. Significant attention will be devoted to theorist/practitioners working prior to 1960: Wagner, Appia, Craig, Stanislavski, Brecht, Artaud, the Prague School and Grotowski. After 1960, readings and viewings will foreground myriad issues, among them the formative impact of theories of textuality, semiotics, colonialism, race and gender on contemporary theater constructs.

**6217. Text Analysis II.** Development of analytical skills in verse drama from Aeschylus to Derrick Walcott. Focus will rest on the text as a blueprint for action.

**6315. Text Analysis I.** An interdisciplinary and integrated approach to the analysis of modern and postmodern dramatic literature for acting, design and directing students. Students will acquire the skills necessary to use texts as the blueprints for interpretation and/or departure. Reading, discussion and written analyses of selected texts will form the basis of class interaction, but secondary critical literature will be used selectively to foreground key issues. Texts will range from Dumas *films* (c. 1850) to contemporary dramatists.

**6338. Shakespeare in Contemporary Performance.** A course that makes the Shakespearean text accessible to the contemporary actor, student and audience through performance. Political, social and humanistic aspects of Shakespearean drama are examined as they relate to contemporary society. Intense scene study workshops culminate in public performance.

### ***Acting (THEA)***

**5205, 5206. Movement I-II.** Exploration of the actor's self through immersion in physical skills for the theater, including T'ai Chi Ch'uan, corporal mime, improvisation, juggling, hatha yoga, unarmed stage combat, animal-style wu-shu and foil fencing.

**5207, 5208. Voice for the Stage I-II.** A series of progressive exercises/experiences designed to introduce basic principles of physical, vocal and imaginative freedom, encouraging the removal of psychophysical barriers to sound production and developing the voice's sensitivity to impulse, power, flexibility and range. Organic exploration of sounds of speech using International Phonetic Alphabet pillows and sound and movement improvisations. Text work includes development of self-scripted solo pieces, exploration of poetry and song, and the application of voice work to modern dramatic texts.

**5209. Applied Movement I.** Body work as it pertains to economy of movement, alignment, proper use, kinesthetic awareness, strength, flexibility and freeing the physical instrument. This course includes acrobatics, the Lecoq 20 movements and Neutral Mask, as well as physicalization of text, improvisation and ensemble projects employing the physical work investigated throughout the term.

**5210. Applied Movement II.** Continuation of bodywork as it pertains to economy of movement, alignment, proper use, kinesthetic awareness, strength, flexibility and freeing the physical instrument. This course includes acrobatics, the Lecoq 20 movements and Neutral Mask, as well as physicalization of text, improvisation and ensemble projects employing the physical work investigated throughout the term.

**5298, 5299. Production Research and Development.** Script analysis, background research and performance design for the actors and designers.

**5303. Acting I.** Studio focuses on defining a fundamental acting process. Stress is placed on the identification of behavioral blocks, channeling impulses into uncluttered and organic psychophysical connections and using the text as a blueprint for action. A mix of exercise, improvisation and scene study with materials drawn from modern American realism as well as the early modernist plays of Ibsen, Strindberg and Chekhov.

**5304. Acting II.** Studio focuses on defining a fundamental acting process. Stress is placed on the identification of behavioral blocks, channeling impulses into uncluttered and organic psychophysical connections and using the text as a blueprint for action. A mix of exercise, improvisation and scene study with materials drawn from modern American realism as well as the early modernist plays of Ibsen, Strindberg and Chekhov.

**6107. Voice for the Stage V.** A continuation of the voice and speech curriculum to further enhance the actor's technique, reinforce good vocal usage and address any outstanding habits or issues in the actor's process.

**6108. Voice for the Stage VI.** A culmination of the voice training with forays into other media. Cold readings and the use of a microphone for commercial and radio work will be addressed to prepare the actor for entry into the profession.

**6111. Applied Voice I.** The application and acquisition of speech sounds and the International Phonetic Alphabet to expand the actors' technique, flexibility and range. Ideas of standardization and the identification of habits and regionalisms are addressed.

**6114. Improvisation.** Graduate-level exercise of actor spontaneity and intuition through theater games and improvisation.

**6205. Movement III.** The extension of energy and physical listening skills. Skills taught include quarterstaff, rapier and dagger, court sword and broadsword.

**6206. Movement IV.** An opportunity for the student to process personal experience into the movement and sound of a character. Skills taught include clowning, LeCoq figures and neutral mask.

**6207. Voice for the Stage III.** Continued exploration and reinforcement of basic physical, vocal and imaginative freeing processes through the classic Linklater voice progression. Introduction to structural analysis of Shakespearean text. Application of voice work to speaking of Shakespeare and other period texts: scenes, monologues and sonnets.

**6208. Voice for the Stage IV.** Further deepening of the voice foundation work set out in previous terms and expanding the breath connection, range and resonance using a variety of challenging texts. Shakespeare, Shaw and Milton are examples of texts used to enlarge the actor's palette as well as explore how to use the voice in different venues, spaces and media.

**6209. Applied Movement III.** Continuation of body work, improvisation and ensemble projects as they apply to acting. This course offers additional Lecoq-based work using character mask; physical inquiry into the young, old and animals; and their relationship to creation of a physical characterization and connectedness (word to action).

**6210. Applied Movement IV.** Continuation of bodywork as it pertains to economy of movement, alignment, proper use, kinesthetic awareness, strength and flexibility. This course uses character mask, physicalization of text and the Lecoq work with the elements to connect the work to the acting process.

**6212. Applied Voice II.** An extension from speech sounds and International Phonetic Alphabet into the research and application of dialects and accents.

**6214. Acting for the Camera.** An intensive approach to acting for film and television. Students will work with actual scripts and copy.

**6303, 6304. Acting III–IV.** Focus placed on the actor in the classics. Scene study work begins with the Greeks, moves to Shakespeare and culminates with work in Molière, Restoration drama and Shaw.

**6313. Business Aspects of the Professional Theater.** An introduction to business skills and self-marketing for the professional, including audition preparation – compiling résumés, photographs, cold readings, monologues and scene work for repertoire, summer theater and professional theater casting.

**6503, 6604. Acting V–VI.** The expansion of the actor's technique through extensive exposure to contemporary dramatic texts and performance demands.

### ***Stage Design (THEA)***

**5221, 5222. Scene Design I–II.** An introductory course for designers, focusing on the communication skills (visual and verbal) necessary for collaborating with the director and the other artists in the theater. Included is a design seminar that explores the text relative to its literary, musical, social and historical influences.

**5223, 5224. Costume Design I–II.** An introductory course for designers with emphasis on the application of design principles and the use of research materials.

**5225, 5226. Lighting Design I–II.** Fundamentals of learning how to see, exploring the mind's eye and painting with light. How to translate theatrical moments and music into lighting

sketches, storyboards and atmospheres. Developing points of view and approaches. Fundamentals of the tools of the lighting designer and assistant skills and techniques are studied.

**5257, 5258. Designing With Computers.** An exploration of the tools for computer image creation and their applications. Software used includes, but not limited to, AutoCad, MiniCad and Adobe Photoshop.

**5341. Collaboration: Director and Designer.** Team-taught by directing and design faculty, this course emphasizes the building of a collaborative process among theater artists. Students research historical collaborative relationships, create and conceptualize approaches to various texts, and familiarize themselves with the approaches of artists currently working in the theater.

**5351, 5352. Scene Design III–IV.** A continuation of the study of scene design incorporating individual class projects with the intensive study of style and genre.

**5353, 5354. Costume Design III–IV.** An intermediate course with emphasis on play analysis, character relationships and techniques of presentation.

**5355, 5356. Lighting Design III–IV.** Continued study in the art of lighting design. Advanced atmosphere creation, professional techniques and specialized approaches are explored. Professional assistantships are assigned to selected students.

**5357. Designing With Computers: Stage Photography.** An exploration of the tools for computer image creation and their applications. Software used includes, but is not limited to, AutoCad, MiniCad and Adobe Photoshop.

**5375. Theater Technology 5: Lighting Automation.** Advanced studies in the field of automated lighting and control systems. Students will explore top brands of intelligent lighting equipment, learning to program and provide simple repair and upkeep of equipment.

**5379. Computer Assisted Design.** Students will learn the fundamentals of computer-assisted design, using Vectorworks and Spotlight, in application for the theater. Two-dimensional work will be emphasized. Some time will be spent on 3D work as well. Drafting, as such, will not be taught. It is assumed that the student has an understanding of mechanical drawing and its conventions. The course will focus on how to apply that knowledge using a computer.

**6119, 6120, 6121, 6122. Drawing for Designers I–IV.** Drawing and painting from life with emphasis on developing designers for the stage. Emphasis is on the exploration of various media, development of the individual artist and collaborative projects. Each student advances at her or his own pace.

**6215. Text Analysis for Designers.** An interdisciplinary and integrated approach to analysis of modern and postmodern dramatic literature. Students will acquire the skills necessary to use texts as blueprints for interpretation and/or departure.

**6316. Portfolio.** Preparation of the designer's portfolio for entry into the profession. Presentation, layout and content are discussed, planned and executed according to each student's primary adviser.

**6317. Business Aspects for Designers.** An introduction to business skills and self-marketing for the freelance professional designer, including information about union membership, contracts, agents, portfolio presentation, résumés, pension, and health plans and taxes.

**6319. History of Design: Fashion, Architecture and Interiors.** A historical survey of fashion, interior design and architecture and how they relate to designing costumes and scenery for theater, film and television.

**6351, 6352. Scene Design V–VI.** Master's class in scene design. Practical study of the integration, collaboration and exploration of the design process with other theater artists.

**6353, 6354. Costume Design V–VI.** Master's class in costume design. An advanced course with emphasis on the design and execution of both theoretical and practical costume projects for the various theatrical media.

**6355, 6356. Lighting Design V–VI.** Master's class in lighting design. Practical study of the integration, collaboration and exploration of the design process with other theater artists. Professional assistantships and internships are assigned to select students.

**6357. Designing With Computers.** Stage projection. Working with the tools necessary to create projected scenery, students learn the fundamentals of creating projected images for the stage.

**6361. Textiles.** Explores various fabrics and materials used in costume construction, millinery and crafts for theater and film. Skills, such as dyeing, distressing and fabric painting, and various methods of fabrication will be included.

**6362. Advanced Skills in Painting.** The study of specific technical skills for the practical application of painting on scenery and costumes.

**6373. Draping I.** A study of pattern making that uses both the three-dimensional approach of draping fabric on a dress form and drafting patterns by formula. Students will learn to drape a basic bodice, skirt and collars. They will create a basic sleeve pattern by formula. They will manipulate these patterns to achieve a variety of shapes.

# ADMINISTRATION AND FACULTY

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Stephen Rankin, *Chaplain to the University*

Lisa Webb, *Associate Vice President for Student Affairs and Dean of Student Life*

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Catherine Collins, *Assistant Dean of Administration and Finance*

George C. Johnson, *Assistant Dean of M.B.A. Career Management Center and Corporate Relations*

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Kevin Knox, *Assistant Dean of External Relations*

Lynda Oliver, *Assistant Dean of Marketing and Communications*

Tom Perkowski, *Assistant Dean of Executive M.B.A. Program*

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Yolette García, *Assistant Dean of External Affairs and Outreach*

Rebecca Hood, *Assistant Dean of Finance and Operations*

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Martin Sweidel, *Associate Dean of Academic Planning and Institutional Effectiveness*

P. Gregory Warden, *Associate Dean of Research and Academic Affairs*

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Tammy L. Richards, *Associate Dean of Operations, Enrollment, Marketing and Communications*

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Lynn Switzer Bozalis, *Associate Dean of Development and Alumni Affairs*

Martin L. Camp, *Assistant Dean of Student Affairs*

Virginia M. Keehan, *Assistant Dean of Admissions*

Karen C. Sargent, *Assistant Dean of Career Services*

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Richard Nelson, *Associate Dean for Academic Affairs*

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Barbara Phillips, *Assistant Dean of Graduate Studies*

Alicia Brossette, *Assistant Vice President for Research Administration*

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Kevin Paul Hofeditz, M.F.A., *Associate Dean of Student Affairs*

Martin Sweidel, D.M.A., *Associate Dean of Academic Planning and Institutional Effectiveness*

Kris Muñoz Vetter, M.A., *Assistant Dean of Development and External Affairs*

Mark Roglán, Ph.D., *Director of the Meadows Museum*

Zhanat Elliston, M.B.A., *Director of Business and Finance*

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Raul Magdaleno, B.A., *Assistant Director of Diversity and Community Outreach*

Pam Henderson, *Director of Scholarships*

Joe Hoselton, B.M., *Graduate Admissions and Records Coordinator*

Chuck Donaldson, B.A., *Degree Counselor*

Janet Stephens, B.S., *Degree Counselor*

## MEADOWS SCHOOL OF THE ARTS FACULTY AND ARTISTIC STAFF

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 Patricia Alvey, *Distinguished Chair, Director*, Ph.D., Texas (Austin)  
 Janet Bustin, *Adjunct Lecturer*, M.B.A., SMU  
 Campbell, Brice, *Lecturer*, E.M.B.A., Colorado Tech  
 Steven Edwards, *Associate Professor*, Ph.D., Texas (Austin)  
 Brenda Demith, *Adjunct Lecturer*, M.S., Texas (Dallas)  
 Karen Dougherty, *Adjunct Lecturer*, M.B.A., Texas (Arlington)  
 Kevin Foreman, *Lecturer*, B.A., Oklahoma  
 W. Glenn Griffin, *Assistant Professor*, Ph.D, Texas (Austin)  
 Nathan Huey, *Adjunct Lecturer*, M.A., Texas (Austin)  
 Alice Kendrick, *Professor, 2003–04 Meadows Foundation Distinguished Teaching Professor*, Ph.D., Tennessee (Knoxville)  
 Yeo Jung Kim, *Instructor*, Ph.D., Texas (Austin)  
 Carrie La Ferle, *Professor*, Ph.D., Texas (Austin)  
 Christopher Owens, *Adjunct Lecturer*, B.F.A., North Texas  
 Kartik Pashupati, *Assistant Professor*, Ph.D., Michigan State

### Division of Art

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 Institute College of Art, Baltimore  
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 Carola Dreidemie, *Assistant Professor*, M.F.A., Texas Woman's University, Denton,  
 TX; M.F.A., Pratt Institute, School of Art and Design, Brooklyn, NY  
 Barnaby Fitzgerald, *Professor*, M.F.A., Yale  
 Debora Hunter, *Associate Professor*, M.F.A., Rhode Island School of Design  
 Bill Komodore, *Professor*, M.F.A., Tulane  
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 Noah Simblist, *Associate Professor*, M.F.A., Washington  
 James W. Sullivan, *Professor*, M.F.A., California State (Long Beach)  
 Philip Van Keuren, *Associate Professor*, M.F.A., SMU  
 Mary Vernon, *Professor, Altshuler Distinguished Teaching Professor 2006–08, 1998–99 Meadows Foundation Distinguished Teaching Professor*, M.A., New Mexico

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 Amy Buono, *Assistant Professor*, Ph.D., California (Santa Barbara)  
 Randall C. Griffin, *Professor*, Ph.D., Delaware  
 Adam Herring, *Associate Professor*, Ph.D., Yale  
 Karl Kilinski, II, *Altshuler Distinguished Teaching Professor*, Ph.D., Missouri  
 Youn-mi Kim, *Tufts Fellow*, Ph.D. Candidate, Harvard  
 Pamela Patton, *Associate Professor*, Ph.D., Boston  
 Lisa Pon, *Associate Professor*, Ph.D., Harvard  
 Mark Roglán, *Adjunct Associate Professor, Meadows Museum Director*, Ph.D.,  
 Universidad Autónoma de Madrid  
 Eric Stryker, *Instructor*, A.B.D., Yale  
 P. Gregory Warden, *Associate Dean of Research and Academic Affairs, Professor, 1996–97 Meadows Foundation Distinguished Teaching Professor*, Ph.D., Bryn Mawr  
 Eric White, *Adjunct Professor*, Ph.D., Boston

### **Division of Arts Administration**

Elisabetta Lazzaro, *Assistant Professor*, Ph.D., Université Libre de Bruxelles  
Zannie Giraud Voss, *Professor, Division Chair*, Ph.D., IAE, Aix-en-Provence, France

### **Division of Cinema-Television**

Pamela Elder, *Associate Professor*, M.A., Memphis  
Sean Griffin, *Associate Professor*, Ph.D., Southern California  
Kevin Heffernan, *Associate Professor*, Ph.D., Wisconsin (Madison)  
Kelli Herd, *Lecturer*, B.A., SMU  
Mark Kerins, *Assistant Professor*, Ph.D., Northwestern  
Derek Kompare, *Assistant Professor*, Ph.D., Wisconsin (Madison)  
Rachel Lyon, *Professor, Division Chair*, M.F.A., Illinois (Chicago)  
Carolyn Macartney, *Associate Professor*, M.F.A., School of the Art Institute of Chicago  
David Sedman, *Associate Professor, Meadows Engineering and Technology Director*, Ph.D., Bowling Green  
Rick Worland, *Professor, 1997–98 Meadows Foundation Distinguished Teaching Professor*, Ph.D., California (Los Angeles)

### **Division of Corporate Communications & Public Affairs**

Christina Baily-Byers, *Lecturer*, M.B.A., Nova  
Maria Dixon, *Assistant Professor*, Ph.D., Missouri  
Nina Flournoy, *Senior Lecturer*, B.A., Louisiana  
Rita Kirk, *Professor, 2000–01 Meadows Foundation Distinguished Teaching Professor, 2003–04 Altshuler Distinguished Teaching Professor*, Ph.D., Missouri  
Owen Lynch, *Assistant Professor*, Ph.D., Texas A&M  
Joe McNamara, *Adjunct Lecturer*, B.A., Texas (Austin)  
Mark McPhail, *Professor, Division Chair*, Ph.D., Massachusetts (Amherst)  
Cecilia Stubbs Norwood, *Adjunct Lecturer*, M.B.A., North Texas  
Kelly Reddell, *Adjunct Lecturer*, J.D., SMU  
Christopher Salinas, *Assistant Professor*, Ph.D., Wayne State  
Daniel Schill, *Assistant Professor*, Ph.D. Kansas  
Eric Van Steenburg, *Adjunct Lecturer*, M.A., Texas (Dallas)  
Ben Voth, *Associate Professor*, Ph.D., Kansas

### **Division of Dance**

Shelley C. Berg, *Professor*, Ph.D., New York  
Danny Buraczkeski, *Associate Professor*, B.A., Bucknell  
Mary Condon, *Adjunct Lecturer*, M.S.P.T., Boston  
Patricia Harrington Delaney, *Associate Professor*, M.F.A., SMU  
Christopher Dolder, *Assistant Professor*, M.F.A., Millis  
Shelley Estes, *Adjunct Lecturer*, B.S.E., Arkansas, Pilates Unlimited Full Certification  
Millicent Johnnie, *Assistant Professor*, M.F.A., Florida State  
Andrew Parker, *Lecturer*, International Teacher, Ballet Master, Principal Dancer and Choreographer  
Leslie Peck, *Associate Professor*, Balanchine Trust Repetiteur and Principal Dancer  
Deborah Barr Truitt, *Dance Production Specialist/Lecturer*, B.A., Southwestern  
Myra Woodruff, *Professor, Division Director*, B.A., New York, International Artist, Instructor and Choreographer, Graham Technique Scholar

### **Dance Musicians**

Richard Abrahamson, *Staff Musician*, Juilliard School of Music  
Jamal Mohamed, *Staff Musician*, Percussion Specialist  
Mina Poleroy, *Part-time Staff Musician*  
Edward Lee Smith, *Part-time Staff Musician*, Percussion Specialist  
Daniel J. Sullivan, *Part-time Staff Musician*, M.M., SMU  
Janean Vestal, *Part-time Staff Musician*, B.M., SMU

### Division of Journalism

Carolyn Barta, *Senior Lecturer*, M.A., Texas (Austin)  
 Jacob Batsell, *Assistant Professor*, M.A., Texas (Austin)  
 Craig Flournoy, *Associate Professor*, Ph.D., Louisiana State  
 Pamela Hackett, *Visiting Lecturer*, B.S., Texas (Austin)  
 Michele Houston, *Senior Lecturer*, B.S., Texas (Austin)  
 Camille Kraeplin, *Associate Professor*, Ph.D., Texas (Austin)  
 Tony Pederson, *Professor, Belo Distinguished Chair*, M.A., Ohio State  
 Lucy L. Scott, *Executive-in-Residence*, B.F.A., SMU  
 Jayne Suhler, *Senior Lecturer*, M.A., Texas (Austin)  
 Karen Thomas, *Lecturer*, M.S., Columbia  
 Mark N. Vamos, *Scholar in Residence, William J. O'Neil Chair in Business Journalism*, M.S., Columbia

### Division of Music

Samuel S. Holland, *Professor of Music, Director ad Interim for Division of Music, Chair of Piano Pedagogy*, Ph.D., Oklahoma  
 Robert Krout, *Professor and Head of Music Therapy, Associate Director ad Interim for Academic Affairs*, Ed.D., Columbia, MT-BC, R.M.Th.  
 Alan Wagner, *Assistant Director for Student Affairs*, Ph.D., Florida State

### Ensemble Directors

Nancy Cochran, *Professor, Director of Chamber Music*, M.M., Ball State  
 Jack Delaney, *Professor, Director of Bands, 1999–2000 Meadows Foundation Distinguished Teaching Professor*, D.M.A., Cincinnati College-Conservatory of Music  
 Pamela Elrod, *Associate Professor, Director of Choral Activities*, D.M.A., Illinois  
 Hank Hammett, *Lecturer (Voice), Director of Opera*, M.M., Texas  
 Jon Lee, *Adjunct Lecturer, Director of Percussion Ensemble*, M.M., SMU  
 Jamal Mohamed, *Adjunct Lecturer (Percussion), Director of World Music Ensemble*  
 Paul Phillips, *Professor, Director of Orchestral Activities*, D.M.A., Eastman School of Music  
 Akira Sato, *Adjunct Lecturer, Director of Meadows Jazz Orchestra*, M.M., North Texas

### Instrumental Faculty

#### Flute

Deborah Baron, *Adjunct Assistant Professor*, M.M., The Juilliard School  
 Jean Larson, *Adjunct Associate Professor, Principal Flute DSO*, M.M., Texas  
 Kara Kirkendoll Welch, *Adjunct Assistant Professor, DSO*, M.M., SMU

#### Oboe

Erin Hannigan, *Adjunct Associate Professor, DSO*, M.M., Eastman School of Music

#### Clarinet

Paul Garner, *Adjunct Associate Professor, Associate Principal Clarinet DSO*, M.M., Kansas

#### Bassoon

Wilfred Roberts, *Adjunct Associate Professor, Principal Bassoon DSO*, B.M., Oberlin College Conservatory of Music

#### Saxophone

Donald Fabian, *Adjunct Assistant Professor*, M.M., Michigan State

#### Trumpet

Tom Booth, *Adjunct Associate Professor, DSO*, M.M., Illinois

**Horn**

Haley Hoops, *Adjunct Lecturer*, DSO, M.M. Northwestern

Gregory Hustis, *Adjunct Professor*, 1995–96 *Meadows Foundation Distinguished Teaching Professor*, Principal Horn DSO, B.M., Curtis Institute of Music

**Trombone**

John Kitzman, *Adjunct Associate Professor*, Principal Trombone DSO, B.M., Michigan

**Tuba**

Matthew Good, *Adjunct Associate Professor*, B.M., Curtis Institute of Music

**Percussion**

John Bryant, *Adjunct Lecturer*

Kalman Cherry, *Adjunct Associate Professor*, Principal Timpani DSO, Artist Diploma, Curtis Institute of Music

Douglas Howard, *Adjunct Associate Professor*, Principal Percussion DSO, M.M., Catholic

Drew Lang, *Adjunct Lecturer*, M.M., Arizona

Jamal Mohamed, *Adjunct Lecturer*

Ed Smith, *Adjunct Lecturer*

**Violin**

Chee-Yun Kim, *Artist-in-Residence*, International Recording Artist and Violinist

Diane Kitzman, *Adjunct Associate Professor*, B.A., Michigan

Ron Neal, *Adjunct Associate Professor*, Dallas Chamber Orchestra, M.M. Juilliard School of Music

**Viola**

Ellen Rose, *Adjunct Associate Professor*, Principal Viola DSO, M.M., Juilliard School of Music

Barbara Sudweeks, *Adjunct Associate Professor*, Associate Principal Viola DSO, Curtis Institute of Music, Utah

**Cello**

Christopher Adkins, *Adjunct Associate Professor*, Principal Cello DSO, M.M.A., Yale

Andrés Díaz, *Associate Professor*, International Recording Artist and Cellist, B.M. and Artist Diploma, New England Conservatory

**Double Bass**

Thomas Lederer, *Adjunct Associate Professor*, Co-Principal Double Bass DSO, B.F.A., Carnegie Mellon

**Harp**

Susan Dederich-Pejovich, *Adjunct Assistant Professor*, Principal Harp DSO, B.A., Cleveland Institute of Music

**Guitar**

Robert Guthrie, *Adjunct Professor*, B.M., North Carolina School of the Arts

**Keyboard**

**Organ/Harpsichord**

Larry Palmer, *Professor of Harpsichord and Organ*, *Director of Graduate Studies*, A.Mus.D., Eastman School of Music

**Piano**

Joaquin Achucarro, *Joel Estes Tate Professor of Music*, International Recording Artist and Pianist

Alessio Bax, *Adjunct Lecturer*, Artist Certificate, M.M., SMU

Wesley Beal, *Accompanist*, M.M., SMU

Lucille Chung, *Adjunct Lecturer*, M.M., Artist Certificate, SMU

Tara Emerson, *Accompanist*, M.M., South Carolina

Kevin Gunter, *Adjunct Lecturer*, Class Piano, M.M., SMU  
 David Karp, *Professor of Piano*, D.M.A., Colorado  
 Carol Leone, *Associate Professor*, Chair of Piano, Ph.D., North Texas  
 Alfred Mouldous, *Professor of Piano*, Pianist DSO, M.M., Eastman School of Music  
 David Porritt, *Piano Technician*, B.S., John Brown

#### **Piano Pedagogy/Preparation**

Samuel S. Holland, *Professor of Music*, *Director ad Interim for Division of Music*,  
*Chair of Piano Pedagogy*, Ph.D., Oklahoma  
 Matthew Kline, *Lecturer in Piano Pedagogy*, *Associate Director of Piano Preparatory*  
*Department*, M.M., SMU  
 Catharine Lysinger, *Lecturer in Piano Pedagogy*, *Director of Piano Preparatory*  
*Department*, D.M.A., Houston

#### **Music Education**

Sarah Allen, *Assistant Professor*, Ph.D., Texas  
 Lynne Jackson, *Adjunct Lecturer*, M.M., Michigan  
 Brian Merrill, *Adjunct Assistant Professor*, M.M.E., North Texas  
 Deborah Perkins, *Adjunct Assistant Professor*, Ph.D., North Texas  
 James Tran, *Adjunct Lecturer*, M.M., SMU  
 Thomas W. Tunks, *Professor*, *Associate Provost*, Ph.D., Michigan State

#### **Music History/Literature**

José Antonio Bowen, *Professor and Dean of Music History*, Ph.D., Stanford  
 Kim Corbet, *Adjunct Assistant Professor of Music History*, M.M., Texas Christian  
 Hedy Law, *Assistant Professor of Music History*, Ph.D., Chicago  
 Jesus Ramos-Kittrell, *Assistant Professor of Music History*, Ph.D., Texas (Austin)  
 Kevin Salfen, *Visiting Assistant Professor of Music History*, Ph.D., North Texas

#### **Music Theory/Composition**

Mark Feezell, *Lecturer of Music Theory*, Ph.D., North Texas  
 Gary Foster, *Lecturer of Music Theory*, Ph.D., Louisiana State  
 Robert Frank, *Associate Professor*, *Chair of Composition and Music Theory*, Ph.D.,  
 North Texas  
 Kevin Hanlon, *Associate Professor of Composition*, D.M.A., Texas (Austin)  
 David L. Mancini, *Associate Professor of Music Theory*, Ph.D., Yale  
 Simon Sargon, *Professor of Composition*, M.S., Juilliard School of Music  
 Martin Swidel, *Associate Professor of Composition*, *Associate Dean*, D.M.A.,  
 Cincinnati College-Conservatory of Music  
 Xi Wang, *Assistant Professor of Music Theory*, Ph.D., Cornell

#### **Music Therapy**

Barbara Bastable, *Adjunct Assistant Professor*, M.A., Texas Woman's  
 Robert Krout, *Professor and Head of Music Therapy*, *Associate Director ad Interim*  
*for Academic Affairs*, Ed.D., Columbia, MT-BC, R.M.Th.

#### **Sacred Music**

Christopher Anderson, *Associate Professor*, Ph.D., Duke  
 Michael Hawn, *Professor*, D.M.A., Southern Baptist Theological Seminary

#### **Voice**

Dale Dietert, *Lecturer*, M.M., Texas (Austin)  
 Virginia Dupuy, *Professor*, M.M., Texas  
 Martha Gerhart, *Adjunct Lecturer*, *Vocal Coach*, M.M., Colorado  
 Joan Heller, *Senior Lecturer*, *Chair of Voice*, M.M., New England Conservatory  
 Barbara H. Moore, *Professor*, 2004–05 Meadows Foundation Distinguished Teaching  
*Professor*, M.S., Illinois  
 Timothy Seelig, *Adjunct Assistant Professor*, D.M.A., North Texas  
 Jason Smith, *Visiting Lecturer*, *Vocal Coach*, M.M., Florida State

**Recording Engineering**

Roy Cherryhomes, *Lecturer and Recording Engineer*, B.F.A., SMU

**Division of Theatre**

Dawn Askew, *Master Electrician*, B.A., Southwestern Oklahoma State

Jason Biggs, *Sound Engineer/Designer*, B.M., SMU

Rhonda Blair, *Professor*, Ph.D., Kansas

Linda Blasé, *Adjunct Lecturer*, M.F.A., Trinity

Leslie Brott, *Assistant Professor*, M.F.A., Penn State

Brad Cassil, *Lecturer*, B.F.A., California Institute of the Arts

Michael Connolly, *Associate Professor*, Ph.D., Indiana

James Crawford, *Assistant Professor*, M.F.A., California (San Diego)

Marsha Grasselli, *Lecturer, Production Manager*, M.F.A., Goodman

Jack Greenman, *Assistant Professor*, M.F.A., California (Irvine)

Eliseo Gutierrez, *Scene Shop Foreman*

Charles Helfert, *Associate Professor*, Ph.D., Wisconsin

Kevin Paul Hofeditz, *Professor*, M.F.A., Missouri (Kansas City)

Steve Leary, *Technical Director*, B.A., Cameron

Bill Lengfelder, *Professor*, M.F.A., Lindenwood College

Cecil O'Neal, *Professor, Division Chair*, B.A., Wisconsin

Russell Parkman, *Associate Professor*, M.A., Illinois

Sara Romersberger, *Associate Professor*, M.A. (Certified in Mime), Illinois

Ashley Smith, *Assistant Professor*, M.F.A., Delaware: Professional Training Program

Gretchen Smith, *Associate Professor*, Ph.D., Indiana

Eugenie Stallings, *Costumer*, B.A., Texas (Austin)

Claudia Stephens, *Associate Professor*, M.F.A., Carnegie Mellon

Giva Taylor, *Lecturer, Costume Shop Manager*, M.F.A., SMU

Kathy Winslow, *Adjunct Lecturer*, M.A., M.F.A., SMU

Stan Wojewodski, *Distinguished Professor of Directing*, M.F.A., Catholic

Steve Woods, *Professor*, M.F.A., New Orleans

**EMERITUS PROFESSORS**

- Robert Beard, *Professor Emeritus of Dance*, M.F.A., SMU  
 Carole Brandt, *Professor Emerita of Theatre*, Ph.D., Southern Illinois  
 Robert B. Chambers, *Professor Emeritus of Stage Design*, M.A., Kansas  
 Alessandra Comini, *University Distinguished Professor Emerita, 1986–87 Meadows Foundation Distinguished Teaching Professor*, Ph.D., Columbia  
 Charles Eagle, *Professor Emeritus of Music Therapy*  
 Eugene Ellsworth, *Professor Emeritus of Music*  
 Elizabeth A. Ferguson, *Professor Emerita of Dance, 1985–86 Meadows Foundation Distinguished Teaching Professor*, M.F.A., SMU  
 John Gartley, *Professor Emeritus of Cinema*, Ph.D., Michigan  
 Mesrop Kesdekian, *Professor Emeritus of Theatre*, M.A., Penn State  
 Arthur B. Koch, *Professor Emeritus of Art, 2004–05 Meadows Foundation Distinguished Teaching Professor*, M.S.A., Washington  
 John McElroy, *Professor Emeritus of Art*, M.S., Florida State  
 David McHam, *Professor Emeritus of Communications, 1994–95 Meadows Foundation Distinguished Teaching Professor*, M.S., Columbia  
 Dale Moffitt, *Professor Emeritus of Theatre, 1991–92 Meadows Foundation Distinguished Teaching Professor*, Ph.D., Washington State  
 Jim Morris, *Professor Emeritus of Communications*, Ed.D., North Texas  
 James A. Ode, *Professor Emeritus of Music Education*, D.M.A., Performer's Certificate, Eastman School of Music  
 G. Donald Pasquella, *Professor Emeritus of Communications*, M.A., Iowa  
 Darwin Payne, *Professor Emeritus of Communications*, Ph.D., Texas (Austin)  
 Ross W. Powell, *Professor Emeritus of Music*, M.M. Eastman School of Music  
 Don Umphrey, *Professor Emeritus of Advertising*, Ph.D., Texas (Austin)  
 Wilbert Verhelst, *Professor Emeritus of Art*, M.A., Denver  
 Stephen D. Wilder, *Professor Emeritus of Art*, M.F.A., Wisconsin