

SMU

MEADOWS SCHOOL OF THE ARTS

GENERAL INFORMATION

The distinctive education offered by the Meadows School of the Arts comes from our belief in a rich mixture of tradition, innovation, and care for the human spirit. The Meadows School exists to provide an education that centers on the study, creation, and analysis of the visual, performing, and communication arts at the undergraduate and graduate levels within a liberal arts environment.

The Meadows School seeks to embed the arts, with their insights into human values and imagination, in the thought processes of those we educate. We work to develop in people the ability to maintain the arts and communication professions at a high level of skill and critical imagination, whether as audiences, performers, practitioners, or scholars. We promote the sheer enjoyment of provocative, feisty, and finely crafted expression, and we cultivate a respect for the legacy by which peoples before us have crystallized their experiences. We develop analytical abilities and a critical consciousness of the power of images in our lives and in our ability to formulate pasts and futures. The Meadows School of the Arts feels strongly the duty to illuminate and to be a center of standards, ideals, diversity, and risk-taking in our University and community.

The 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, visual, and communication arts, and provides a rich variety of course work 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 many eminent visiting professors and the annual winners of the Algur H. Meadows Award for Excellence in the Arts. Recipients of the award who have lectured or performed and presented master classes include film artist Ingmar Bergman; dancer and choreographer Martha Graham; cellist and conductor Mstislav Rostropovich; playwright Arthur Miller; soprano Leontyne Price; director, theorist, teacher, writer, producer, and filmmaker Peter Brook; composer and lyricist Stephen Sondheim; choreographer and dancer Paul Taylor; artist Jacob Lawrence; musician and composer Wynton Marsalis; and actress Angela Lansbury.

Meadows also offers one of the nation's finest university complexes for instruction, performance, and exhibition in art, music, drama, dance, and communication.

ACADEMIC, PERFORMANCE, AND EXHIBITION SPACES

The Owen Fine Arts Center, home of the Meadows School of the Arts, houses the Greer Garson Theatre (a classical thrust stage), the Bob Hope Theatre (a proscenium theatre), the Margo Jones Theatre (a "black box" theatre), Caruth Auditorium, the Charles S. Sharp Performing Arts Studio, the O'Donnell Lecture/Recital Hall, and several smaller performance spaces, as well as classrooms, studios, and rehearsal areas. The Doolin Gallery in Owen Fine Arts Center and the Pollock Gallery, housed in the Hughes-Trigg Student Center, are the art 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, also located in the Owen Fine Arts Center, exhibits one of the most encyclopedic collections of Spanish art outside of Spain, including works of such masters as El Greco, Velázquez, Ribera, Montañés, Murillo, Goya, Sorolla, Picasso, Gris, Miró, and Tápis. The Elizabeth Meadows Sculpture Garden, located east of the Center,

contains important works by such modern sculptors as Rodin, Maillol, Lipschitz, Henry Moore, Marini, Giacometti, Noguchi, David Smith, and Claes Oldenburg. A new Meadows Museum, located on Bishop Boulevard near the entrance of the campus, will open in 2001.

Since 1988 the Meadows School of the Arts has grown considerably in academic, performance, and exhibition spaces. In January 1990 the Center for Communication Arts occupied newly remodeled, state-of-the-art facilities in the Umphrey Lee Center, funded by the Meadows Foundation. In October 1990 the Jake and Nancy Hamon Arts Library was completed as an addition to the Owen Fine Arts Center. This four-story addition houses all arts library collections, a slide library, an audio/visual center, and the Computer Learning Center. During this expansion the O'Donnell Lecture/Recital Hall, the Rosalie and Herman Taubman Family Atrium, the Bonelli Faculty Commons, a percussion studio, a music education and therapy suite, an electronic music center, and numerous new office spaces were built. In September 1992 the Greer Garson Theatre opened. The Greer Garson Theatre is a unique combination of historical stage design and a state-of-the-art technical environment. This addition to the Owen Fine Arts Center also houses the G. William Jones Film and Video Collection, complete with two screening rooms and a 3,800-square-foot refrigerated storage vault. The academic, performance, and exhibition spaces of the Meadows School of the Arts occupy more than a half-million feet of space on campus.

MEADOWS SCHOOL OF THE ARTS AND THE LIBERAL EDUCATION

All first-year undergraduates spend at least one year in Dedman College before transferring officially to the Meadows School of the Arts. Students are assigned an academic adviser in Dedman College based on their intended major. Arts and communications students have advisers who specialize in those disciplines. In the first year, students combine liberal arts courses with the introductory course requirements of their intended major. After transferring into the Meadows School, normally in the sophomore year, students will continue to combine courses in the major with general education requirements. The Meadows School considers the General Education Curriculum to be an important part of the education of its students.

MEADOWS DIVISIONS

The Meadows School of the Arts consists of nine undergraduate divisions. Each is outlined in detail in individual sections of this publication. They are as follows:

- Advertising
- Art
- Art History
- Dance
- Electronic Media and Film
- Journalism
- Music
- Public Affairs and Corporate Communications
- Theatre

PROGRAMS OF STUDY

Bachelor of Arts

- Advertising
- Art History
- Electronic Media
- Film
- Journalism
- Music
- Public Affairs and Corporate Communications

Bachelor of Fine Arts

- Art
- Art History
- Dance
- Theatre (includes Texas teacher certification)

Bachelor of Music

- Music Education (includes Texas teacher certification)
- Music Performance
- Music Theory
- Music Composition
- Music Therapy (includes registration by the National Association for Music Therapy)
- Piano Pedagogy

ACADEMIC MINORS

University students may complete a minor in various divisions within the Meadows School of the Arts. The minor will be noted on the student's permanent record for employment and academic purposes. The interested student should contact the undergraduate records office regarding a specific minor. The minors are as follows:

- Advertising
- Art
- Art History
- Dance Performance
- Dance Studies
- Electronic Media
- Film
- History of the Visual and Performing Arts
- Journalism
- Music
- Music Performance
- Photography
- Public Affairs and Corporate Communications
- Theatre Studies

ADMISSION

AUDITIONS AND OTHER SPECIAL ADMISSIONS CRITERIA

Various divisions in the Meadows School of the Arts have special admissions criteria, such as auditions, portfolio reviews, and specified course work. Admissions criteria pertinent to each instructional unit are stated in the section of this publication devoted to that unit.

ADMISSION PROCEDURES

Prospective students interested in undergraduate degrees in the Meadows School of the Arts apply for undergraduate admission to SMU as first-year students or transfer students through the SMU Office of Admission, PO Box 750296, Dallas TX 75275-0296. The application deadline for first-year students entering for the fall term is April 1, and for the spring term, December 1. For transfer students, the application deadline is July 1 for the Fall Term and December 1 for the Spring Term. (See the University Admission section in the front of this bulletin.)

ADMISSION AS AN SMU INTER-SCHOOL TRANSFER STUDENT

First-year pre-major students enter Dedman College and then transfer to the Meadows School of the Arts when they complete requirements for the major declaration. A student transferring from Dedman College (or other schools of the University) must secure a Change of Academic Program form from the dean of the student's present school. This form *must* receive the approval of the appropriate division chair before it can be accepted by the Meadows School of the Arts. Transfers must be made at least three weeks prior to enrollment for the transfer to be effective for that enrollment.

In general, to be admissible to the Meadows School of the Arts, a student must have completed a minimum of 24 term hours of study with a cumulative G.P.A. of 2.00 or greater.

Transfer from Dedman College into the Meadows School of the Arts is not automatic, whatever the student's grade-point average for the first 24 hours. Recognition must also be given to suitable scholarly or creative ability, and to talent in the performing arts. Art students must take introductory course work in the first year and must seek admission through a review of the work done in those classes. Art History students should contact the chair of the Art History Division for a conference. Communications students must successfully complete the prerequisite subset of courses with a 2.50 G.P.A. to be admitted to their degree programs.

It should be noted that all students in dance, music, and theatre will have auditioned/interviewed prior to entering SMU.

ADMISSION AS AN EXTERNAL TRANSFER STUDENT

An applicant for admission to the Meadows School of the Arts by transfer from another accredited educational institution should request a transfer application from the Office of Admission. Transfer applicants who have completed 24 transferable hours with a G.P.A. of 2.50 or better are often successful in gaining admission to the University. Once admitted, a transfer student must be prepared to earn 60 hours of credit in residence at SMU.

Transfer credit is not given for correspondence or concurrent courses or for work completed at a nonaccredited school. Only grades of C- or better in comparable courses are transferable to SMU.

Transfer into the Meadows School of the Arts is not automatic. Recognition is also given to creative or scholarly potential for the program to be undertaken and to particular talent in performing areas.

READMISSION STUDENTS

Students should contact the Meadows Undergraduate Academic Services Office regarding readmission. Music, dance, or theatre students may also be required to re-audition. Official transcripts from each college or university attended since last enrolled at SMU must also be forwarded to the Office of Admission. If five years have lapsed since the last term of enrollment at SMU, official transcripts from each college or university attended prior to SMU must also be forwarded to the Office of Admission. All data is due no later than July 1 for the fall term of entry and no later than December 1 for the spring term of entry. See “Readmission of Students” in the University Admission section for more details.

UNDERGRADUATE STUDENT FINANCIAL AID

For many SMU students, scholarships and other aid make the cost of attending a distinguished university no more, and often less, taxing on their families’ financial resources than attending a public university. More than 60 percent of all SMU students receive some type of financial aid. For more information, see the Student Financial Aid section or contact the Division of Enrollment Services – Financial Aid.

SMU has a generous program of merit scholarships, grants, loans, and part-time jobs to recognize academic achievement and talent in specific fields and to meet financial need.

MEADOWS UNDERGRADUATE ARTISTIC SCHOLARSHIPS

The divisions and centers comprising the Meadows School of the Arts annually award scholarships for outstanding achievement in a particular discipline. Candidacy for scholarship considerations may require an audition, portfolio review and/or interview. *No student with ability should hesitate to apply to SMU and the Meadows School because of financial need.*

For information regarding Artistic Scholarships, write to the Associate Dean for Student Affairs, Meadows School of the Arts, Southern Methodist University, PO Box 750356, Dallas TX 75275-0356.

To receive primary consideration for all SMU merit scholarships and other aid, students should comply with the following schedule:

By January 15

- Complete SMU Application for Admission
- Submit Financial Aid Form (FAF) to the College Scholarship Service
- Submit SMU Application for Financial Aid

By March 1

- Complete auditions and/or interviews

ACADEMIC REGULATIONS

REQUIREMENTS FOR GRADUATION

Students who are candidates for a degree in the Meadows School of the Arts must submit a formal application for graduation to the Undergraduate Academic Services Office by the third week in September for December graduation, by the last week in January for May graduation, and by the third week in June for August graduation. In addition to the requirements for general education and the major, candidates for graduation must also fulfill the following requirements:

1. Credits:
 - a. A minimum total of 122 term credit hours (125 for art majors and 124-137 for music majors).
 - b. Each student with a major in the Meadows School of the Arts will complete, as a co-curricular requirement, three term credit hours of course work within the Meadows School but outside the division in which he or she is a major.
2. Grades:
 - a. A minimum cumulative G.P.A. of 2.00 on all attempted SMU work and a minimum 2.00-2.75 G.P.A. in the major area of study.
 - b. A maximum of 12 term credit hours with a grade of *P*.
3. Residency:
 - a. A minimum total of 60 term credit hours in residency.
 - b. A maximum of 15 term credit hours of transfer work after matriculation.

A degree from the Meadows School of the Arts is awarded by the faculty only in recognition of developed abilities, demonstrated knowledge of the student's particular field of study, and the capacity to express an understanding of the art medium; merely passing all courses is not necessarily sufficient.

REQUIREMENTS FOR THE MAJOR. Candidates for undergraduate degrees must complete the requirements for an academic major in one of the divisions in Meadows. Students normally declare a major at the end of the first year. Students may major in more than one program within Meadows, or combine a Meadows major with one in a different school. All course work counting toward a major must be taken for a letter grade, except for courses which the division routinely designates as Pass/Fail. To change majors, declare a second major, or apply for a trans-school double major, students must inform the Undergraduate Academic Services Office so that the appropriate forms can be processed. It is extremely important that students' major coding be kept current.

GENERAL EDUCATION REQUIREMENTS. The general education requirements of the University must be met by all undergraduate students, regardless of degree program or major. All courses used to meet general education requirements must be taken for a letter grade. Questions concerning general education requirements may be directed to advisers or the Undergraduate Academic Services Office.

DOUBLE MAJORS. A student who wishes to receive a degree certifying the taking of a double major (majors in two departmental areas) must satisfy the requirements of both departments.

GRADUATION HONORS. There are three classes of graduation honors: *summa cum laude*, requiring a cumulative G.P.A. of 3.90; *magna cum laude*, requiring a cumulative G.P.A. of 3.70; and *cum laude*, requiring a cumulative G.P.A. of 3.50.

To be eligible for graduation honors, a student must achieve the required average in his or her total program. For students who have transferred to SMU or performed transfer work after matriculation at SMU, two grade-point averages will be compiled,

that for all work attempted and that for work attempted at SMU. Honors will be based on the lower of the averages.

COMMENCEMENT ACTIVITIES PRIOR TO COMPLETION OF DEGREE REQUIREMENTS. Limited participation in graduation activities is allowed to students who are within six hours of completing the graduation requirements and are enrolled to complete the required work during the summer following the graduation activities. Students who meet the above requirements may petition to participate in the Commencement activities.

INTERDISCIPLINARY COURSE OFFERINGS (MSA)

1101. INTRODUCTION TO PERFORMING AND VISUAL ARTS. A survey of arts opportunities on campus and in the Dallas area, this course consists of approximately five lectures and 10 performances or museum visits.

1301. MASS MEDIA AND SOCIETY. A survey of all print and broadcast media – their backgrounds as well as their current status as industries. Ethics, law, effects of mass media, international communication, advertising, and public relations are also treated. Required for majors.

1315. MASS MEDIA AND TECHNOLOGY. An overview of technology as it applies to mass media in America, emphasizing the access of information via the Internet and World Wide Web. Topics include the expanding nature of technology, legal aspects, and the effects of technology on society.

2308. STRATEGIC WRITING I. The fundamentals of structuring and presenting information in written form, especially for mass audiences and using all media. Emphasis on language usage and syntax. Required for majors. *Prerequisites:* MSA 1301 and CCPA 2327.

5005, 5101, 5102, 5103, 5104. WORKSHOP: MICROCOMPUTERS IN THE ARTS.

5105, 5205, 5305. DIRECTED STUDY.

5301. MICROCOMPUTER APPLICATIONS IN THE ARTS. An in-depth survey of available courseware and utilities programs in the arts, including sound and graphics application. Introduction to structured BASIC programming for arts application.

5302. DEVELOPING COMPUTER-BASED INSTRUCTIONAL MATERIALS FOR THE ARTS. A course designed to provide students with skill in hierarchical, structure program design in BASIC computer language, including sound and graphics routines. Explores pedagogical approaches, using the computer, appropriate to the student's arts discipline.

MINOR IN HISTORY OF THE VISUAL AND PERFORMING ARTS

Adviser: P. Gregory Warden

Coordinator: Bunny Williamson

The minor in the History of the Visual and Performing Arts enables students to study the arts in relation to one another in a historic context. The minor begins with a six-hour historic sequence in the arts. This base is followed by an interdisciplinary arts course and three elective courses to be chosen with care from among the offerings specified. In order to give a cohesive focus to the individual student's minor course choices, each prospective candidate for a minor shall choose a degree plan at the time the minor is declared.

The History of the Visual and Performing Arts minor carries with it a list of approved tracks. If a different track is developed independently it must be approved by the Meadows Dean's Office.

Requirement: 18 hours, distributed as follows:

World Culture

CCCN 2360 — The Black Experience in Cinema

CF 3381 — Modern Myth-Making: Studies in the Manipulation of Imagery

MUHI 1202 — Music Literature

MUHI 3251 — The Romantic Century

- MUHI 3252 — Music in the 20th Century
 MUHI 4350 — Music in World Cultures
 or
 MUHI 3340 — Jazz: Tradition and Transformation
 ARHS 3365 — Arts of Pre-Columbian Middle America

American Emphasis

- CF 3381 — Modern Myth-Making: Studies in the Manipulation of Imagery
 DANC 3375 — American Popular Performance
 MUHI 1202 — Music Literature
 MUHI 3251 — The Romantic Century
 MUHI 3252 — Music in the 20th Century
 MUHI 4350 — Jazz: Tradition and Transformation
 ARHS 3360 — American Art to 1900
 or
 ARHS 3362 — American Art Since 1900

Romanticism

- CF 3311 — Mortals, Myths, and Monuments: Images of Greek and Roman Culture
 DANC 3376 — Topics in Dance Masterpieces
 MUHI 1202 — Music Literature
 MUHI 3251 — The Romantic Century
 MUHI 3252 — Music in the 20th Century
 ARHS 3251 — The Romantic Century
 ARHS 3360 — American Art to 1900

20th Century

- ARHS 2352 — 20th-Century Art: Sources and Styles of Modern Art
 CF 3381 — Modern Myth-Making: Studies in the Manipulation of Imagery
 MUHI 1202 — Music Literature
 MUHI 3251 — The Romantic Century
 MUHI 3252 — Music in the 20th Century
 MUHI 3339 — Music for Contemporary Audiences
 or
 MUHI 3340 — Jazz: Tradition and Transformation
 CCTR 4339 — Television Criticism

The Advent of Modernism: Studies in Contemporary Art and Popular Culture

- ARHS 2352 — 20th-Century Art
 CF 3381 — Modern Myth-Making: Studies in the Manipulation of Imagery
 DANC 2371 — Ballet Tradition
 DANC 2372 — 20th-Century Dance
 MUHI 3339 — Music for Contemporary Audiences
 CCCN 3395 — History of Broadcasting
 or
 THEA 2391 — Contemporary Dramatic Arts

Hallmark American: American Arts and American Artists in the Modern Era

- CCCN 2360 — The Black Experience in Cinema
 CF 3381 — Modern Myth-Making: Studies in the Manipulation of Imagery
 DANC 2371 — Ballet Tradition
 DANC 2372 — 20th-Century Dance
 MUHI 3340 — Jazz: Tradition and Transformation
 ARHS 3362 — American Art Since 1900

Ancient Arts History

- ARHS 1306 — Introduction to Architecture
- ARHS 3312 — Etruscan and Roman Art
- ARTG 1304 — Artists and Materials
- CF 3311 — Mortals, Myths, and Monuments: Images of Greek and Roman Culture
- THEA 3381 — Theatre History I
- MUHI 4350 — Music in World Cultures

Arts in the Middle Ages

- ARHS 1303 — Introduction to Western Art I
- ARHS 1304 — Introduction to Western Art II
- CF 3351 — The Pilgrimage: Images of Medieval Culture
- MUHI 3253 — Survey of Medieval and Renaissance Music
- THEA 3381 — Theatre History I
- ARHS 3321 — Medieval Art

Arts in Modern Society

- ARHS 3252 — 20th-Century Art
- CF 3381 — Modern Myth-Making: Studies in the Manipulation of Imagery
- DANC 2372 — 20th-Century Dance
- DANC 2371 — Ballet Tradition
- THEA 3382 — Theatre History II
- MUHI 3340 — Jazz: Tradition and Transformation

Arts in the Early Modern World

- CF 3313 — Classicism and Anti-Classicism: The Visual, Musical, and Literary Arts
- MUHI 1202 — Music Literature
- MUHI 3251 — The Romantic Century
- MUHI 3254 — 17th- and 18th-Century Music
- THEA 3381 — Theatre History I
- THEA 3382 — Theatre History II
- DANC 3376 — Topics in Dance Masterpieces

Multi-Cultural Studies in Visual and the Performing Arts

- CCCN 2351 — Film History I
- CCCN 2352 — Film History II
- CCCN 2360 — The Black Experience in Cinema
- CF 3381 — Modern Myth-Making: Studies in the Manipulation of Imagery
- MUHI 4350 — Music in World Cultures
- ARHS 2352 — 20th-Century Art: Sources and Styles of Modern Art

20th Century Studies in Visual and the Performing Arts

- ARHS 2352 — 20th Century Art: Sources and Styles of Modern Art
- CCCN 2351 — Film History I
- CCCN 2352 — Film History II
- CCCN 2384 — World War II on Film
- CF 3381 — Modern Myth-Making: Studies in the Manipulation of Imagery
- MUHI 3339 — Music for Contemporary Audiences

*20th-Century Developments in the Visual and Performing Arts:**An Historical Perspective*

- ARHS 3362 — American Art Since 1900
- CCCN 2351 — Film History I
- CCCN 2352 — Film History II

CCTR 3395 — History of Broadcasting
CF 3381 — Modern Myth-Making: Studies in the Manipulation of Imagery
MUHI 3337 — Music, History, and Ideas

Stylistic Expressions in the Visual and Performing Arts

CCCN 2344 — History of Animated Film
or
CCCN 2364 — History of Cinema: Comedy
CCCN 2351 — Film History I
CCCN 2352 — Film History II
CF 3381 — Modern Myth-Making: Studies in the Manipulation of Imagery
MUHI 3340 — Jazz: Tradition and Transformation
DANC 3376 — Topics in Dance Masterpieces

Expression and Criticism of Ideas

CCCN 2351 — Film History I
CCCN 2352 — Film History II
CCTR 4339 — Television Criticism
CF 3381 — Modern Myth-Making: Studies in the Manipulation of Imagery
MUHI 3337 — Music, History, and Ideas
DANC 3375 — American Popular Performance

DIVISION OF ADVERTISING

Executive-in-Residence GOODNIGHT, Chair

Professor: KENDRICK; *Associate Professor:* UMPHREY; *Assistant Professor:* VACKER.

ADMISSION REQUIREMENTS

In order to be admitted into the degree program for the Division of Advertising, a student must have passed the following required courses with a 2.75 G.P.A. with no grade lower than a C: ENGL 1301, ENGL 1302, MSA 1301, CCAD 2374, and a math fundamentals course. The student must compile at least a 2.50 in ENGL 1301 and in ENGL 1302. Admission requirements must be met to either major or minor in Advertising. Students transferring from other universities must have completed equivalent courses and obtained the equivalent G.P.A. in those courses before they can be admitted to the Division.

PROGRAM OF STUDY

ADVERTISING (CCAD)

Students pursue an advertising curriculum that offers concentrations with either a management or creative emphasis. The program prepares students for careers in several different areas of the profession, especially advertising agencies and corporate and retail advertising departments. Graduates are also prepared for careers in mass media outlets such as newspapers, magazines, television, radio, and interactive media. SMU advertising students receive a broad-based liberal arts degree with approximately 70 percent of their course work taken outside the Division of Advertising. Students are required to take eight hours of a foreign language, and management track students must take a course in statistics. All students are required to take a core of advertising courses designed to give them expertise in creating advertising messages, advertising research, advertising media planning, advertising campaigns, and computer literacy. Because SMU is in the center of a dynamic top ten U.S. advertising market, students are encouraged to take part in a professional internship for course credit during their senior year. Many students hold part-time jobs in advertising to gain additional experience. Thirty-six hours of communications courses are required for a major in advertising.

B.A. DEGREE IN ADVERTISING

MANAGEMENT TRACK

Offered as part of the advertising major, the management track prepares students for an advertising career in advertising agency account management, corporate advertising management or advertising media management. Students will remain on the management track unless they declare for the creative track no later than the second term of their junior year.

Credit Hours

General Education Curriculum	41
Course Requirements (beyond General Education):	30
CCAD 2374 Survey of Advertising	
CCAD 3375 Marketing Principles of Advertising	
CCAD 3376 Advertising Media Planning	
CCAD 3385 Advertising Creative Development	
CCAD 3390 Advertising Design	
CCAD 3393 Advertising Research	
CCAD 4374 Advertising Campaigns	
CCJN 4315 Communication Ethics	
<i>or</i>	
CCJN 4316 Communication Law	

MSA 1301 Mass Media and Society
A 4000-or 5000-level three-hour elective in the Division of Advertising, excluding internship.

Communications Elective Courses (CCAD, CCCN, CCJN, CCPA, CCTR, EMF): 6

Suggestions:

- CCAD 4317 Consumer Behavior
- CCAD 4325 Advertising Internship
- CCAD 4375 Contemporary Advertising Issues
- Any other CCAD course
- CCJN 3320 Editing
- CCPA 2327 Principles of Public Relations
- CCTR 3328 Electronic Media Management
- EMF 2304 Basic Production Techniques
- EMF 2301 Film and Video Aesthetics
- MSA 3360 Multi-Media Applications

Other Required Courses:

Foreign Language	8
Statistics	3
Meadows Elective	3
Free Electives	<u>31-40</u>
TOTAL HOURS	122

CREATIVE TRACK

Offered as part of the advertising major, the creative track prepares students to enter the advertising profession as either an art director, copywriter, broadcast producer or print production manager. Students must declare for the creative track no later than the second term of their junior year. Creative track students will be exempt from the Statistics course requirement for the advertising major.

Credit Hours

General Education Curriculum	41
Course Requirements (beyond General Education):	33
CCAD 2374 Survey of Advertising	
CCAD 3375 Marketing Principles of Advertising	
CCAD 3376 Advertising Media Planning	
CCAD 3385 Advertising Creative Development	
CCAD 3390 Advertising Design	
CCAD 3393 Advertising Research	
CCAD 4374 Advertising Campaigns	
CCJN 4315 Communication Ethics	

or

- CCJN 4316 Communication Law
- MSA 1301 Mass Media and Society

A choice of one of the following:

- CCAD 4354 Advertising Copywriting
- CCAD 4355 Advanced Advertising Design

The following portfolio class:

- CCAD 4385 Advertising Portfolio

Communications Elective Courses (CCAD, CCCN, CCJN, CCPA, CCTR, EMF): 3

Suggestions:

- CCAD 4317 Consumer Behavior
- CCAD 4325 Advertising Internship
- CCAD 4375 Contemporary Advertising Issues
- Any other CCAD course
- CCJN 3320 Editing

EMF 2301	Film and Video Aesthetics	
EMF 2304	Basic Production Techniques	
MSA 3360	Multimedia Applications	
Other Required Courses:		
Foreign Language		8
Meadows Electives		6
Free Electives		<u>31-40</u>
TOTAL HOURS		122

MINOR IN ADVERTISING

The minor in Advertising offers the student a cogent overview of the social, economic, legal and marketing environment in which advertising functions. Courses offered in the minor are designed to satisfy the needs of the consumer of advertising messages, as well as those of a person who might choose advertising as a valuable adjunct to another career choice. Courses offered in the minor may be applied as required courses for the advertising major.

Requirements: 18 term hours, distributed as follows:

1. MSA 1301. Mass Media and Society.
2. CCJN 4315. Communication Ethics
- or
- CCJN 4316. Communication Law
3. CCAD 2374. Survey of Advertising
4. CCAD 3376. Advertising Media Planning
5. CCAD 3385. Advertising Creative Development
6. CCAD 3393. Advertising Research

THE COURSES (CCAD)

2374. SURVEY OF ADVERTISING. Introductory course for majors and non-majors surveys the field of advertising and studies how it fits into society. Topics include history, law, ethics, social dynamics, economic implications, as well as the advertising campaign planning process. The process of advertising is examined from the perspectives of art, business and science. Required for all majors.

3354. INTERNATIONAL ADVERTISING. The study of the principles, trends, and impact of advertising in a global environment. Focus will be on the role advertising plays in shaping the social, economic, and political forces of various countries.

3375. MARKETING PRINCIPLES OF ADVERTISING. Students learn the basic principles of consumer marketing and the role of advertising in the marketing mix. The marketing and advertising strategy and planning processes are emphasized through case studies in which students develop advertising answers to marketing problems and opportunities. *Prerequisite:* CCAD 2374.

3376. ADVERTISING MEDIA PLANNING. Principles covered are those essential to media planners, buyers and sellers. Includes media audience analysis, media vehicle comparisons, and budgeting. Students master the elements of media plans used in major advertising agencies. Required for all majors. *Prerequisite:* CCAD 2374.

3385. ADVERTISING CREATIVE DEVELOPMENT. Students learn how to develop creative advertising strategies and concepts and to present them skillfully. They write and design advertisements for print and broadcast media with an emphasis on the principles and techniques required to create effective messages. Required for all majors. *Prerequisite:* CCAD 2374.

3390. ADVERTISING DESIGN. Students learn the principles of effective advertising design and a working knowledge of computers and software programs used in advertising and graphic design. Students work with QuarkXpress, Adobe Photoshop and Adobe Illustrator. Required for all majors. *Prerequisites:* CCAD 2374 and 3385, or CCPA 2308 and 2327, or CCJN 3310 and 3311.

3393. ADVERTISING RESEARCH. The proper role of research in advertising planning is the focus of this course. Students are exposed to a variety of research methods, sources, and issues. Primary and secondary research projects are designed, executed, analyzed, and presented by students. Required for all majors. *Prerequisite:* CCAD 2374.

4101, 4102, 4103, 4104. PRACTICUM. Students may receive one hour of academic credit in advertising for activities such as selling advertising for *The Daily Campus*, producing commercials or doing graphics or copywriting for newspaper or other publications. *Prerequisite:* Permission of instructor.

4300. ADVERTISING SEMINAR. An intensive study of advertising, usually via a series of seminars at leading advertising agencies, corporations, and mass media outlets. Students will have the opportunity to interact with senior advertising executives on a one-to-one basis in order to understand advertising's role in society and as a business and artistic function.

4317. CONSUMER BEHAVIOR. This course draws upon the disciplines of psychology, social psychology, sociology, anthropology, economics, marketing, and communications to explore the consumer decision-making process. Includes theories of motivation, attitudes, beliefs, and learning, with a direct application to advertising.

4325. INTERNSHIP. Off-campus opportunity for students to apply principles learned in various advertising courses in a professional setting. Students may be placed for the fall, spring or summer terms. Through weekly, midterm and final reports, the completion of an essay and the satisfactory accomplishment of 50, 100 or 150 hours of work, a student may earn one, two or three academic credit hours respectively. Only three total credit hours may be earned through internships. *Prerequisites:* Junior standing and permission of instructor.

4354. ADVERTISING COPYWRITING. Working within a creative strategy, students perfect the techniques necessary to write for each advertising medium. They develop the capability to write compelling advertising copy for newspapers, magazines, television, radio, outdoor, direct mail and other advertising vehicles. This course is intended for creative track majors choosing copywriting careers. *Prerequisites:* CCAD 2374, 3385, 3390.

4355. ADVANCED ADVERTISING DESIGN. A continuation of the prerequisite course CCAD 3390. Students will be required to apply the fundamentals of advertising layout and design for both print and video with the goal of preparing material for professional use. This course is intended for creative track majors choosing art direction or design careers. *Prerequisites:* CCAD 2374, 3385, 3390.

4374. ADVERTISING CAMPAIGNS. Integration of the major advertising principles. Students participate in an advertising campaign, including research, creative strategy, the media plan and presentation of the campaign to a client. *Prerequisites:* CCAD 2374, 3376, 3385, 3393.

4375. CONTEMPORARY ADVERTISING ISSUES. This course focuses on topics that are important to present-day advertising. Emphasis might vary from term to term in topic areas ranging from but not limited to creative, media, research, management, international and mass theory and culture. Advance notice of topics/issues will be posted before enrollment. *Prerequisites:* CCAD 2374, 3376, 3393, and senior standing.

4381. ADVERTISING SALES MANAGEMENT. This course focuses upon the role of the media in the advertising mix and those who sell media time and space. Establishment of rate cards, sales forecasting, budgeting, building client lists, reading circulation, and listenership/viewership data properly, understanding discounting procedures, and perfecting negotiations and presentation skills are stressed. *Prerequisites:* CCAD 2374 and senior standing.

4385. ADVERTISING PORTFOLIO. An intensive workshop course intended to prepare senior creative track majors for entry-level employment as copywriters and art directors and designers in agencies. Students will prepare an entry-level portfolio of work samples for review by potential employers by the end of this course. *Prerequisites:* CCAD 2374, 3385, 3390 and senior standing.

4386. ADVANCED MEDIA WORKSHOP. This course is intended to advance concepts learned in Advertising Media Planning CCAD 3376 and apply them to more sophisticated forms of media planning and buying. Particular emphasis will be placed upon the role of the computer

in media decision making. Students will be expected to use the computer to plan, execute and verify media purchases, to maximize the client's dollars, and to justify allocations across and within media choices. Prerequisites: CCAD 2374, 3376, 3393 and senior standing.

5110, 5210, 5310. DIRECTED STUDY. 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 experience available in course offerings. The student must secure written permission from the instructor and return a completed directed studies form to the Division of Advertising office before the start of the term during which the study is to be undertaken. *Prerequisites:* Junior standing and permission of the instructor.

5301-4. TOPICS IN ADVERTISING. Course focuses on special topics in advertising. Examples might be an off-campus class to study the New York, Chicago, or other international advertising communities, or an on-campus seminar studying current advertising issues, or a comparison of U.S. advertising with that of other countries. *Prerequisite:* CCAD 2374.

DIVISION OF ART

Associate Professor SULLIVAN, Division Chair

Professors: FITZGERALD, KOMODORE, SCHOLDER; Associate Professors: BEASECKER, HUNTER, KOCH, LIN, VERNON; Assistant Professor: VAN KEUREN (Director, Pollock Gallery); Adjunct Associate Professor: DEBUS.

The Division of Art offers a professional education within a traditional liberal arts environment. We place knowledge, awareness, and performance at the center of this education. We believe this commitment to producing liberally educated, well-rounded graduates to be at the heart of the mission of the Meadows School. In working with students, we seek to develop analytical abilities and a critical consciousness of the nature and power of images. We believe in a rich mixture of tradition and innovation.

It is our belief that this mixture will help students to produce significant works of art and issues of our time. At the core of the mixture is substantial studio instruction in the fundamental areas of the making of art, supported by critical and historical studies. Drawing serves as the basic visual language binding the various disciplines. By encouraging technical and imaginative abilities that are both unmechanical and enthusiastic, we hope to engender an artistic and intellectual flexibility that will serve a range of professional goals in the visual arts.

When our students graduate, we intend that they will be prepared to continue as professional artists, to be capable of visually testing differences, questioning distinctions, and presenting conclusions. In the spirit of their liberal education, they should continue earnestly and sincerely to question, appreciate, and respect the creative endeavors of all people.

INSTRUCTIONAL FACILITIES

The tree-lined SMU campus offers a comfortable setting for learning. Unlike many universities in major cities, SMU guarantees your housing for all four years of undergraduate study and also provides graduate accommodations. Facilities for the study of art include well-lighted studios, superb equipment in photography and sculpture. The Division of Art also directs the Pollock Gallery, an exhibition space offering a comprehensive program of contemporary and historical exhibitions and related programs supporting the teaching of the faculty, as well as B.F.A. and M.F.A. qualifying exhibitions. All majors are expected to spend three hours per week on private work in the studios for every hour of credit received in a course. Art students work broadly and as experimentally as they wish, surrounded by artists in dance, music, theatre, and film and communications.

The art division thinks of its summer program at Fort Burgwin (SMU's campus near Taos, New Mexico) as particularly distinctive and rewarding. Several approaches to teaching art are followed there each summer, including outdoor painting, studio workshop (a course in which the student artists work in media of their choice), and a special course in sculpture. The varied landscape and rich cultural heritage of northern New Mexico and the intensity of full-time work and critique allow a deepening of ideas, response to experience, and surprising experimentation on the part of the students.

ADMISSION AND FINANCIAL AID

Admission to the study of art on the undergraduate level is open to all SMU students. No portfolio is required for admission; however, students seeking artistic scholarships as they enter the University must submit a portfolio. A portfolio checklist is available to guide the student in preparing the portfolio of slides. Financial aid for continuing students is based upon accomplishment and progress as judged in portfolio reviews each year, as well as upon a clear understanding of need. The deadline for application for scholarship is March 1 of every year for scholarships beginning in the fall term.

PROGRAMS OF STUDY

THE B.F.A. DEGREE IN ART

The Division of Art offers one undergraduate degree, the Bachelor of Fine Arts. This degree prepares you to become a professional artist and to continue your studies at the graduate level. The division offers instruction in a wide spectrum of media and skills — Painting, Drawing, Sculpture, Printmaking, Photography, and Ceramics. First-year students intending to major in art should take *Foundations: Drawing and Design* in the Fall and Spring terms as the beginning of their B.F.A. studies. To earn a B.F.A. (125 hours), the student is required to take a minimum of 66 hours in the Division of Art and 9-12 hours in the Division of Art History. All majors in art are strongly encouraged to enroll in May Term or Summer Term study of art in Fort Burgwin, New Mexico, in the May or summer after declaring the major.

When the total number of hours required to satisfy the General Education requirements and the major requirements along with the major's supporting course requirements exceeds 122 term hours, students in such majors will be exempt from three (3) hours of Perspectives and an additional three (3) hours taken from either Perspectives or Cultural Formations.

	<i>Credit Hours</i>
General Education Curriculum (GEC)	35 hours

The B.F.A. Curriculum is divided into seven stages or areas:

- | | |
|--|-------------|
| 1. <i>Foundations: Drawing/Design</i> (for art majors only) | 12 hours |
| Six hours each term, team-taught. | |
| Will meet two days for periods of five hours each
(10 classroom hours per week). | |
| 2. Departmental Distribution | 12 hours |
| One course in four of the following areas; taken at the 2300 level: | |
| Ceramics | Photography |
| Drawing | Printmaking |
| Painting | Sculpture |
| <i>Foundations: Drawing/Design</i> cannot fulfill this requirement. | |
| Courses in major concentration (see below) cannot be counted to fulfill this requirement. | |
| 3. Major Concentration | 24 hours |
| Each student must take: | |
| a. Eighteen hours in a single area of specialization (ceramics, drawing, painting, photography, printmaking, or sculpture). | |
| b. Six hours in a related area. ¹ (Courses at Fort Burgwin will be counted in the concentration at the discretion of the adviser.) | |
| 4. Critical issues | 3 hours |
| To be taken in the junior year. This may be a course titled "Critical Issues" and taught in the Division of Art. In some cases, the Division of Art may designate a single course from another department (for example, Philosophy) as a critical-issues course. | |
| 5. Senior Seminar and/or Thesis | 3 hours |
| 6. Art History and New York Colloquium (the latter an option, not a requirement) | 12 hours |
| Six hours must be art history survey. | |
| Three hours must be in 20th-century art history. | |
| Three hours may be in any art history (or in New York Colloquium). | |

¹Any of the six areas may be deemed "related" to any other, but the student must show a clear understanding of the way they are related for his or her work.

7. Electives in art	12 hours
Meadows Elective/Co-Requirement	3 hours
Electives	12 hours
B.F.A. Qualifying Exhibition	<u>0 hours</u>
Total Hours	125 hours

MINOR IN ART

The minor in art is planned to give a coherent structure to a brief but serious investigation of the visual arts. Through a series of courses that become increasingly more challenging as the student progresses, the student should grow to understand the formation of visual imagery.

Requirement: 18 term hours, distributed as follows:

1. Foundation requirement	6 hours
ASDR 1300	
ASSC 1300, or ASCE 1312 or 1313	
2. Introductory Art	9 hours
(any three of the following at the 1300 or 2300 level, leading toward work at the 3300 level in at least one discipline)	
ASCE 2312 or 2313 – Ceramics	
ASPT 1300 or 2300 – Introduction to Painting I or II	
ASDR 2300 – Drawing II	
ASPH 1300 – Basics of Photography	
ASSC – Introduction to Sculpture II	
ASPR 2320 or 2321 – Printmaking, Intaglio, or Woodcut	
3. One additional course at the 3300 level	3 hours

MINOR IN PHOTOGRAPHY

Students completing 18 hours in photographic study can expect to obtain a sophisticated understanding of the photographically derived image and the technical and creative skills necessary for its production. Classes offered by the Photography Program, which is part of the Division of Art, integrate the technical aspects of the medium with the aesthetic concerns traditional to the fine arts. Through the use of photography, students learn to think and express themselves visually. A minor in photography prepares one for further work in fine arts or commercial photography and other areas where a knowledge of photography is helpful. Beyond vocational applications, a minor in photography creates a firm foundation for future creative development.

Requirement: 18 term hours, distributed as follows:

1. ASPH 1300 – Basics of Photography	3 hours
2. ASPH 2300 – Black and White Photography	3 hours
3. ARHS 3387 – History of Photography	<u>3 hours</u>
	9 hours

Three additional courses at the 3000 level or higher, at three hours each.

ART COURSES

DEPARTMENTAL CODES. In enrolling for courses in art, it is necessary that the course number be preceded by the appropriate subject code prefix in order for credit to be properly recorded.

All courses in studio art have a laboratory fee of \$36 (\$12 per term hour), which will be collected by the cashier at the time of enrollment.

ART, GENERAL STUDIO (ASAG)

1600, 1601. FOUNDATIONS: DRAWING AND DESIGN. A year-long foundations course for art majors or for those students seeking an intensive study of the visual arts, which explores contemporary assumptions and practice regarding the making of art while significantly addressing its tradition. Students develop technical knowledge, adding to its discipline and the development of the intellectual, theorizing, and risk-taking aspects of art that must grow at an equal pace with studio practice in order to sustain their lives as artists. Students will take an idea and, through specific assignments and projects, examine it in multiple ways to articulate its connections and visual and imaginative possibilities, as well as to question the assumptions under which the students work. By moving from drawing to sculpture to design in two or three dimensions, and exploring diverse media, the students and faculty stretch their conceptions of art's way of working. (Note: this is a two-term sequence. Students must enroll for Fall term first. Six hours credit, nine class hours per week.) *Prerequisite:* Art major or pre-major, or departmental permission. ASAG 1600 must be taken before 1601.

3310, 4310, 5310. STUDIO WORKSHOP. An intensive investigation in arts by students engaged in independent work, group collaboration, and analytical study. *Prerequisite:* Advanced standing.

3340, 4340. GALLERY PRACTICUM. A hands-on course in gallery techniques: installation, lighting, publications, gallery management, protection and transportation of works of art, working with curators, planning, design, and analysis of the aesthetics of exhibitions. Taught in a professional gallery setting, the course requires an extensive commitment of time. For students at junior level and above.

3350, 5350. ART COLLOQUIUM – NEW YORK. Intensive analysis, discussion, and writing concerning works of art in museum collections and exhibitions, and in alternative exhibition spaces. The class topics studied will deal with the philosophical as well as the practical in order to define and understand the nature of the art our society produces and values. The colloquium meets in New York City for a period of two weeks in January.

3380, 3381. CRITICAL ISSUES. A seminar for art majors in their third or fourth year of studies, this course will investigate topics in current critical theory in the arts as well as the historical context for their development. Readings will be taken from modern philosophy and literary criticism as well as art theory and criticism.

4300, 4301. SENIOR SEMINAR IN ART. For senior art majors. Discussion and exploration of issues facing artists today.

5001. B.F.A. QUALIFYING EXHIBITION. Participation in the qualifying exhibition is required for all candidates for the degree of Bachelor of Fine Arts in Art.

5100, 5200, 5300. INTERNSHIP IN STUDIO ART. Students work in internship positions that relate to their individual studio studies, including internships in teaching, in galleries, as assistants to established artists, or with businesses in the arts. Students should sign up for one, two, or three credit hours for internships of five, ten, or fifteen hours/week respectively, under the supervision of individual faculty who will supervise and evaluate the internship.

CERAMICS (ASCE)

1312, 2312. CERAMIC SCULPTURE. A comprehensive introduction to and exploration of the expressive characteristics of clay through the investigation of various handbuilding techniques; traditional as well as contemporary approaches to the material will be explored. Studio work will involve kiln operation, clay and glaze formulation, and other processes associated with low-fire ceramics. Emphasis on the analysis of sculptural form, control of the material, and critical judgment.

1313, 2313. CERAMICS: THE VESSEL. Further exploration of the potter's wheel as a tool to explore the expressive potential of the utilitarian and non-utilitarian vessel. Historical and contemporary approaches to the vessel will be examined. Emphasis on the analysis of the vessel, concentrated practice in control of the material, and critical judgment.

2306. CERAMICS IN TAOS. An intensive study of ceramics in the physical and cultural environment of the Fort Burgwin Research Center. Particular emphasis on primitive and indigenous methods of clay preparation, forming, surface considerations, and kiln design.

3312. CERAMIC SCULPTURE. Further exploration of the expressive characteristics of clay through the investigation of various handbuilding techniques; traditional as well as contemporary approaches to the material will be explored. Emphasis on the analysis of sculptural form, control of the material, and critical judgment. *Prerequisite:* ASCE 2313 or permission of instructor.

3313. CERAMICS: THE VESSEL. Further exploration of the potter's wheel as a tool to explore the expressive potential of the utilitarian and non-utilitarian vessel. Historical and contemporary approaches to the vessel will be examined. Studio work will involve kiln operation, clay and glaze formulation, and other processes associated with high-fire ceramics. Emphasis on the analysis of the vessel, concentrated practice in control of the material, and critical judgment. *Prerequisite:* ASCE 2312 or permission of instructor.

4306. CERAMICS IN TAOS. Intermediate problems in ceramics in the physical and cultural environment of the Fort Burgwin Research Center.

4312, 4313. CERAMICS – INTERMEDIATE. More involved investigation of handbuilding/wheel-thrown processes with emphasis on researching form and surface relationships. Studio work involves developing claybodies, surfaces (glazes and clay), further study of kiln operation and design. *Prerequisites:* ASCE 2312 or 2313, and 3312 or 3313; or permission of instructor.

5100, 5101, 5200, 5201, 5302, 5303. DIRECTED STUDIES IN CERAMICS.

5306. CERAMICS IN TAOS. Advanced problems in ceramics in the physical and cultural environment of the Fort Burgwin Research Center.

5310. SPECIAL TOPICS IN CERAMICS. To be announced by the Division of Art. *Prerequisites:* ASCE 2312 or 2313, and 3312 or 3313; or permission of instructor.

5312, 5313, 5314, 5315. CERAMICS – ADVANCED. 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 instructor.

DESIGN (ASDS)

1300. INTRODUCTION TO STUDIO—DESIGN I. Lectures and studio exercises familiarize the novice with the functions of visual elements, methods of idea-generation, the selection and organization of elements into two-dimensional compositions.

2302, 2391, 2392. COLLAGE AND ASSEMBLAGE. Beginning level. A course combining lecture and studio work, studying the influence of culture on perception, using the media of collage and assemblage, which are inexpensive and require no professional skills or techniques, and leave the student free to concentrate on understanding.

3302. COLLAGE AND ASSEMBLAGE. Intermediate level. *Prerequisite:* ASDS 2302 or permission of instructor.

3310, 4310, 5310. DESIGN STUDIO WORKSHOP. An intensive investigation by art students engaged in independent work, group collaboration, and analytical study. Depending on topic and work completed, may be applied to different media concentrations. *Prerequisite:* Permission of instructor.

4302. COLLAGE AND ASSEMBLAGE. Advanced level. *Prerequisite:* ASDS 3302 or permission of instructor.

5300. DESIGN AND THE VISUAL IMAGE. A re-examination of fundamental design assumptions and principles. Intended for advanced art majors and prospective design instructors, the course combines studio work in picture construction with reading in the classic literature of design and visual perception. *Prerequisite:* Advanced standing.

5301. COLOR AND THE VISUAL IMAGE. The color systems of Munsell and other pioneers are re-examined in the light of modern psychophysics. Studio practice will focus on studies of Paul Klee and Josef Albers, with added exploration into the modes of appearance of color. *Prerequisite:* Advanced standing.

5302. DIRECTED STUDIES IN DESIGN.

DRAWING (ASDR)

1300. INTRODUCTION TO STUDIO – DRAWING. Drawing from life and from objects, supplemented by outside assignments. Emphasis on perspective, materials, analysis of form, and critical judgment.

1303. PERSPECTIVE. An intensive study and analysis of spatial illusion.

1310. DRAWING IN ITALY. This course will introduce students to *plein-air* drawing of the ruins, monuments, and landscape of Rome.

2300. INTRODUCTION TO STUDIO – DRAWING II. For students who have completed Foundations or Beginning Drawing. Studies materials and processes of drawing and qualities of vision. Extensive studio and outside work required. *Prerequisite:* ASDR 1300 or ASAG 1600 (Foundations), or permission of instructor.

3300, 3301. DRAWING, INTERMEDIATE LEVEL. Intermediate-level drawing class designed to increase the student's command of technique and to further develop vision. *Prerequisite:* ASDR 2300.

4300, 4301. DRAWING. Advanced drawing with emphasis on independent development. *Prerequisite:* ASDR 3300, 3301 or permission of instructor.

5300, 5301. DRAWING, ADVANCED. *Prerequisites:* ASDR 4300, 4301.

5100, 5101, 5200, 5201, 5302, 5303. DIRECTED STUDIES IN DRAWING.

PAINTING (ASPT)

1300. INTRODUCTION TO STUDIO – PAINTING. A first course in painting from life, objects, and landscape, supplemented by outside assignments. Emphasis is on materials, color relationships, and critical judgment.

2300. INTRODUCTION TO STUDIO – PAINTING II. For students completing Foundations or painting and drawing at the 1300 level, includes instruction in the use of materials and approaches to representation, with special emphasis on color and composition. *Prerequisite:* ASDR 1300, ASPT 1300, or ASAG 1600 (Foundations).

2306. PAINTING IN TAOS. A study of painting in the physical and cultural environment of the Fort Burgwin Research Center. *Prerequisites:* ASPT 1300, ASDR 1300, or permission of instructor.

3300, 3301. PAINTING. Intermediate level course designed to increase the student's command of technique and to develop vision and sense of style. *Prerequisite:* ASPT 2300.

3306. PAINTING IN TAOS. An intermediate study of painting in the physical and cultural environment of the Fort Burgwin Research Center. *Prerequisites:* ASPT 2300 or 2306, or permission of instructor.

3309. PAINTING IN ROME. A study of painting in the physical and cultural environment of Rome and the Italian peninsula. *Prerequisite:* ASPT 2300 or permission of instructor.

4300, 4301. PAINTING. Continuation of ASPT 3300, 3301 with emphasis on individual development. *Prerequisites:* All previous courses in painting.

4306. PAINTING IN TAOS. An advanced study of painting in the physical and cultural environment of the Fort Burgwin Research Center. *Prerequisites:* ASPT 3300, 3301, 3306, or permission of instructor.

5300, 5301. PAINTING. Advanced problems for the senior student. *Prerequisite:* All previous courses in painting.

5100, 5101, 5200, 5201, 5302, 5303, 5304. DIRECTED STUDIES IN PAINTING.

5107, 5207, 5307, 5308. STUDIO WORKSHOP IN TAOS. Advanced problems in painting involving independent work, group collaboration, and analytical study in the physical and cultural environment of the Fort Burgwin Research Center.

5305. STUDIO WORKSHOP: COLOR AND MEANING. An advanced painting workshop for students who have completed ASPT 1300 and 2300, and who are ready to work on problems with some independence. Theoretical works on color will be discussed and employed, but the central concern of our work will be the development of color relationships within each student's work.

5306. PAINTING IN TAOS. An advanced study of painting in the physical and cultural environment of the Fort Burgwin Research Center.

PHOTOGRAPHY (ASPH)

1300. BASICS OF PHOTOGRAPHY. Thorough discussion of equipment and operation of 35mm photography. Elements of visual design (such as space, composition, color, and light) explored through the medium of photography. Emphasis placed upon the creative use of aperture, shutter speed, framing techniques, and exposure selection. No darkroom. Written examination and 35mm slide assignments.

1306. PHOTOGRAPHY IN TAOS. A study of photography in the physical and cultural environment of the Fort Burgwin Research Center.

2300. BLACK-AND-WHITE PHOTOGRAPHY. Exploration of the creative possibilities of photographic materials in the darkroom. Special attention given to black and white film development, and negative enlarging as well as a variety of manipulative techniques. *Prerequisite:* ASPH 1300 or permission of instructor.

2306. PHOTOGRAPHY IN TAOS. A study of photography in the physical and cultural environment of the Fort Burgwin Research Center. *Prerequisite:* ASPH 1300 or 1306, or permission of instructor.

3300. BLACK-AND-WHITE PHOTOGRAPHY II. Continuation of Black-and-White Photography I, with emphasis on the zone system, film manipulations, and printing and matting techniques. Includes possibility of working in medium to large formats. *Prerequisite:* ASPH 2300.

3310. LARGE-FORMAT PHOTOGRAPHY. Students will be provided with a 4"x 5" view camera, light meter and tripod and introduce the special capacities of large format black-and-white photography. Film exposure and development based upon the theory and practice of the zone system. Further refinement of printmaking techniques, including contrast control through the use of bifilters, toning for archival quality, and the creation of an edition of silver gelatin prints. *Prerequisites:* ASPH 1300 and 2300 or permission of instructor.

3302, 4303. COLOR PHOTOGRAPHY I AND II. Exploration of the aesthetic issues and technical concerns of color photography. Color print processing from negatives and transparencies, presentation and conservation techniques, and review of the history of color photography. *Prerequisite:* ASPH 1300 or permission of instructor.

3306. PHOTOGRAPHY IN TAOS. An intermediate study of photography in the physical and cultural environment of the Fort Burgwin Research Center. *Prerequisite:* ASPH 2300 or 2306, or permission of instructor.

4300, 4301, 5300, 5301. SPECIAL TOPICS IN PHOTOGRAPHY. Alternative processes, computer-based photography, and other topics to be announced. *Prerequisites:* ASPH 1300, and 2300 or 3302, and permission of instructor.

4306, 5306. PHOTOGRAPHY IN TAOS. An advanced study of photography in the physical and cultural environment of the Fort Burgwin Research Center. *Prerequisites:* ASPH 3300, 3301, 3306, or permission of instructor.

5100, 5101, 5200, 5201, 5302, 5303, 5304. DIRECTED STUDIES IN PHOTOGRAPHY.

PRINTMAKING (ASPR)

2300. PRINTMAKING. Introduction to the fundamentals of intaglio printing as a vehicle for self-expression. Students will explore a variety of techniques and the expressive qualities inherent in each. *Prerequisite:* ASDR 1300.

2320. PRINTMAKING – BEGINNING. Introduction to the process of intaglio printing, etching, engraving, dry point, and aquatint. *Prerequisite:* ASDS 1300.

2321. PRINTMAKING – BEGINNING WOODCUT. Introduction to the process of relief printing. *Prerequisite:* ASDR 1300.

3300, 3301. PRINTMAKING – INTERMEDIATE. Continuation of ASPR 2320, 2321 emphasizing mixed media and color intaglio printing.

3300, 4300, 5300. PRINTMAKING WORKSHOP. Further exploration of the possibilities of intaglio printing. The ambience of the workshop, with no rigid structure, encourages the freedom to experiment in all directions (emotionally and intellectually, as well as technically) and to seek inspiration from any source whatsoever. The self-discipline necessary for coherent results, and mastery of the craft of printing, are the goals of the workshop. *Prerequisite:* Permission of instructor.

4300, 4301, 5300, 5301. PRINTMAKING WORKSHOP. *Prerequisite:* Permission of instructor.

5100, 5101, 5200, 5201, 5302, 5303. DIRECTED STUDIES IN PRINTMAKING. *Prerequisite:* Permission of instructor.

5301. PRINTMAKING. Advanced printmaking.

SCULPTURE (ASSC)

1300. INTRODUCTION TO STUDIO SCULPTURE I. An introduction to working in three dimensions in a variety of media, including clay, wood, and metal. Historical as well as contemporary approaches to sculpture will be examined to achieve an understanding of how to manipulate form, space, and expressive content in three dimensions. No prerequisite.

2300. INTRODUCTION TO STUDIO SCULPTURE II. Intended for students who have some prior experience in sculpture or Foundations, this is an intensive introduction to the language of sculpture in a number of media. Emphasis is on sustained investigation using a number of perspectives, and on gaining confidence with and understanding of the tools, materials, and concepts of sculpture. Critical discussion, analysis of contemporary and historical work, and concentrated studio practice will be emphasized. *Prerequisite:* ASSC 1300, ASAG 1600 (Foundations), or ASDS 1301.

3300, 3301. SCULPTURE – INTERMEDIATE. Intermediate problems in sculpture, including analysis of form, theory, and technical processes. *Prerequisite:* ASSC 2300.

3310, 4310, 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. This is an intensive class, with a requirement of six hours studio work outside scheduled meeting times. *Prerequisite:* ASSC 2300.

3320, 4320, 5320. BODY AND OBJECT. The body has been the preeminent subject in the history of sculpture, represented in all traditions as a focus 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 try 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 studio work outside scheduled meeting times. *Prerequisites:* ASSC 2300.

3340, 4340, 5340. SHELTER AND PLACE. An intensive investigation into architectural forms and natural environments in order to question what it is to dwell, how we 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 studio work outside scheduled meeting times. *Prerequisite:* ASSC 2300.

4300, 4301, 5300, 5301. SCULPTURE – ADVANCED. Advanced problems in sculpture, including analysis of form, theory, and technical processes. *Prerequisite:* Advanced standing.

5100, 5101, 5200, 5201, 5302, 5303. DIRECTED STUDIES IN SCULPTURE. Advanced independent study.

DIVISION OF ART HISTORY

Professor KILINSKI, Division Chair

University Distinguished Professors: COMINI, CARR; Professor: WARDEN; Associate Professor: BERGMAN-CARTON; Assistant Professors: GRIFFIN, HERRING, PATTON.

PROGRAM OF STUDY

Two alternative courses of study are available for students wishing to major in the history of art. One is directed toward a B.A. degree, and the other toward a B.F.A. degree. They differ in the recommended distribution of courses other than Art History, the B.A. emphasizing the humanities, the B.F.A. emphasizing studio art.

NOTE: Only courses passed with a grade of C or better will count for credit toward the major in Art History. Courses passed with a grade of C- or less may count toward other, elective requirements in a student's degree plan.

B.A. IN ART HISTORY

The B.A. degree in Art History places the history of art within the wider context of such humanistic disciplines as history, religion, aesthetics, politics, language, and civilization generally. Through the study and analysis of art, architecture, and objects of virtue, the program is intended to extend the student's visual and cultural awareness. Because of the richness of its intellectual background, the B.A. in Art History provides one of the most diverse and stimulating of the liberal arts degrees. Students completing this course of study are prepared for advanced training either in the numerous related professions or within the field of art history.

	<i>Credit Hours</i>
General Education Curriculum	41
Division of Art History:	6
Introduction to Art History (ARHS 1303, 1304)	
This should be taken during the first or sophomore year.	
Upper-Level Art History Courses	27
No less than 27 hours. These must include at least one course in each of the following five areas: (1) Ancient Art; (2) Medieval Art; (3) Renaissance and Baroque Art; (4) Nineteenth- and Twentieth-Century Art; (5) Non-Western Art. One course must be in the history of architecture.	
Studio Art	3
Foreign Language	12
Students must have completed the intermediate level (12-16 hours) in one foreign language.	
Electives	30
While some of these may be used to take further courses in the Division, students will be advised to take courses in history, literature, or other fields that are relevant to their areas of particular interest.	
Meadows Elective/Co-requirement	3
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B.F.A. IN ART HISTORY

The B.F.A. is a liberal arts degree which provides the student with a course of study incorporating both art history and studio art. The degree requires 60 credit hours of work in art and art history of which a minimum of 33 term credit hours must be in art history and at least 12 hours in studio art. The remaining 15 hours may be distributed in either discipline at the student's preference. The degree provides the student with substantial exposure to each discipline and an opportunity to develop both

scholarly and creative abilities in the visual arts. The degree is suitable for entry-level positions within the art field or other occupations and may provide the student with a foundation for advanced study in art, art history, art education, or arts administration. Students should be aware, however, that supplementary courses may be required for admission to post-graduate degree programs in the latter field.

	<i>Credit Hours</i>
General Education Curriculum	41
Division of Art History:	6
Introduction to Art History (ARHS 1303, 1304)	
These are usually taken during the first or sophomore year.	
Upper-Level Art History Courses	27
No less than 27 hours. These must include at least one course in each of the following five areas: (1) Ancient Art; (2) Medieval Art; (3) Renaissance and Baroque Art; (4) Nineteenth- and Twentieth-Century Art; (5) Non-Western Art. One course must be in the history of architecture.	
Introduction to Studio Art	12
Students must take ASDS 1300, ASDR 1300, ASPT 2300, and ASSC 2300.	
Other courses in the Divisions of Art or Art History	15
Electives	18
While some of these may be used in the Divisions of Art and Art History, students are strongly advised to use them outside of Art and Art History.	
Meadows Elective/Co-requirement	3
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HONORS PROGRAM

The Honors Program is designed for those majors whose academic standing is deserving of exceptional recognition and who seek a greater intellectual challenge in the discipline of art history. To be eligible for the Honors Program, students must have and maintain a minimum 3.50 G.P.A. in art history and a minimum 3.00 G.P.A. in their overall course credits. They must also successfully complete the seminar in the History and Methods of the History of Art (ARHS 5305) and one other seminar in the Division of Art History.

MINOR IN ART HISTORY

The minor in Art History enables all students in the University to extend their study into the realm of the visual arts and architecture and so to broaden their appreciation of the cultural content of artistic form. As a discipline especially dedicated to the examination of art in context, Art History is a natural complement to a major in history, languages, anthropology, political science, sociology, psychology, philosophy, religion, music, or any of the humanities. It is also a rewarding minor for students who wish to combine business or engineering with a study of the humanities.

Requirements: 18 term hours, distributed as follows:

1. At least two courses from the following: 6 hours
 - ARHS 1303 — Introduction to Western Art I:
Prehistoric through Medieval
 - ARHS 1304 — Introduction to Western Art II:
Renaissance through Modern
 - ARHS 1306 — Introduction to Architecture
 - ARHS 1307 — Non-Western Art Traditions: A Survey

2. Up to four additional courses from any Art History listed in the catalog as 2000, 3000, 4000, or 5000 level. 12 hours

ART HISTORY COURSES (ARHS)

INTRODUCTORY COURSES: METHODOLOGY

1101. ISSUES OF ART HISTORY. Discussion of issues relating to the discipline of art history. Recommended for majors; open to non-majors enrolled in ARHS 1303.
1102. ISSUES OF ART HISTORY II. Discussion of issues relating to the discipline of art history. Recommended for majors; open to non-majors enrolled in ARHS 1304.
1303. INTRODUCTION TO WESTERN ART I: PREHISTORIC THROUGH MEDIEVAL. An introduction in lecture form to the fundamentals of art history. Includes observations of historical styles, techniques, and media of cultures.
1304. INTRODUCTION TO WESTERN ART II: RENAISSANCE THROUGH MODERN. A continuation of ARHS 1303. Can be taken separately or as part of a two-term survey of the history of Western art. No prerequisite.
1305. INTRODUCTION TO FAR EASTERN ART. This is a survey of the major monuments of China and Japan including paintings, ceramics, sculpture, bronzes, and some minor arts. Some material from India is also included, especially for the beginnings of Buddhism.
1306. INTRODUCTION TO ARCHITECTURE. A basic history of Western architecture from earliest times to the present century and an introduction to understanding architecture — materials, structure, compositional principles, and pertinent terminology.
1307. NON-WESTERN ART TRADITIONS: A SURVEY. A survey of the visual arts (painting, sculpture, architecture, ceramics) of Asia, the Pacific World, Africa, and the native New World peoples.
1310. THE IMAGE OF THE ARTIST: PERSONALITY AND PERSONA. What is the nature of artistic personality? How are individual artists treated in past and modern accounts? How is our view of the artist “constructed”? This course will look at artists in the Western tradition from the Renaissance to the contemporary scene.
5305. 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 honors majors.

GENERAL TOPICS: DIRECTED STUDIES

3335. PARIS ART AND ARCHITECTURE I. This course will interweave an investigation of the development of Paris from Roman times to the Renaissance with a history of French architecture during this period, revealing the major trends of both and their reciprocal relationship. This course will take advantage of its Paris location to visit important monuments, buildings, and features of urban design. (SMU-in-Paris.)
3337. PARIS ART AND ARCHITECTURE II. This course will interweave an investigation of the development of Paris from the Renaissance to the present with a history of French architecture during this period, revealing the major trends of both and their reciprocal relationship. This course will take advantage of its Paris location to visit important monuments, buildings, and features of urban design. (SMU-in-Paris.)
3350. AUSTRIAN ART AND ARCHITECTURE. This course will provide a broad survey of Austrian architecture, painting, and sculpture, from the Middle Ages to the present day. A few classes will be held at Salzburg museums, churches, and galleries to discuss the major monuments in the context of history and culture. This course will provide students with a unique opportunity to increase their capacity for interpretation and appreciation of the visual arts. By living and studying near these works in the artist’s homeland, they will be able to see and feel some of what the artist saw and felt. (SMU-in-Salzburg.)

3380. **ART IN ROME.** This course is a broad survey that explores the wide range of art works from the four major periods that Rome has to offer: Ancient, Medieval, Renaissance, and Baroque. Art historical methodologies will be stressed in looking at painting, sculpture, and architecture. On-site lectures will be given. (SMU-in-Rome.)

3384. **HISTORY OF THE PRINT.** This course is a survey of the woodcut, the engraving, and the etching from their origins in 15th-century Germany to major developments of the printed media in the 20th century.

3387. **HISTORY OF PHOTOGRAPHY.** A survey of the evolution of photography from its beginnings in the early 19th century. The course will focus on the closely interwoven threads of technological and aesthetic developments in photography.

4319. **CLASSICAL MYTH IN ART.** The myths of the Greeks and Romans provide a lively commentary on the beliefs and feelings of those people, founders of Western civilization, whose art and literature continue to have profound effects on our own. The course is designed to study the origins, developments, and interpretations of classical myth through the painting and sculpture of the Greeks and Romans. It will also consider the treatment of classical myth in subsequent periods of Western art up to and including the 20th century.

4385. **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.

4386. **PATRONS AND COLLECTORS.** A social history of art from the point of view of its consumers. Art patronage and collecting will be examined from antiquity to the present, with emphasis on the modern period.

5101, 5102, 5201, 5202, 5301, 5302. **DIRECTED STUDIES IN ART HISTORY.** To be arranged with permission of adviser and the faculty members directing the studies project.

5312. **SEMINAR: CLASSICAL AND NEOCLASSICAL ARCHITECTURE.** This course will begin with a detailed analysis of the "vocabulary" and "syntax" of Greek and Roman architecture and then progress to the study of the reuse of classical motifs, symbols, and styles by architects from the Renaissance to the 20th century.

5380. **PORTRAITURE.** A study of portraiture from different periods of history and an investigation of the cultural and stylistic reasons for the shift in portraiture from facade to psyche.

5381 (CF 3381). **MODERN MYTH-MAKING: STUDIES IN THE MANIPULATION OF IMAGERY.** The quest for enduring cultural heroes and the projection of changing social messages as reflected in art from past epochs to modern times. Examples traced range from politician to musician, from the fine arts to television. Student reports on individual topics.

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

5383. **CONNOISSEURSHIP.** Through close comparative viewing of selected groups of similar art works the student will be taught to discriminate between real and false works, evaluate media uses, judge relative aesthetic and historical qualities, and assess condition and degrees of restoration. Trips to area collections are included.

ANCIENT AND CLASSICAL ART

2306. **DEATH AND IMMORTALITY: THE ART OF ANCIENT 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. The course follows Egyptian artistic development from Pre-Dynastic times through the New Kingdom.

2310. **CURRENTS IN CLASSICAL CIVILIZATION.** Interdisciplinary study of the art, literature, and history of the ancient Greek and Roman worlds, including ideals of democracy, individualism, immortality, heroism, justice, sexuality, nature, etc.

2311. **MYTHS, MONUMENTS, AND MORTALS: THE ART 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 occur.

The course touches on various aspects of ancient Greek life including religious practices, Olympic contests, theatrical performances, and artistic perfection, among others.

2312. **ETRUSCAN AND ROMAN ART.** A survey of architecture, sculpture, and painting in Italy and the territories of the Roman Empire to the advent of Christianity. Iconographical motifs are studied in their relationship to stylistic trends and political and religious backgrounds.

3305. **ANCIENT ARCHITECTURE.** A survey of the origins, developments, styles, materials, and techniques of building in ancient Mediterranean cultures. Purpose and function are considered in relation to design and environment.

3309. **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.

3313. **ANCIENT CITIES AND SANCTUARIES.** A study of the art and culture in the major civic and religious centers of the ancient world including Abydos, Thebes, Luxor, Karnak, Olympia, Delphi, Athens, and Rome.

3314. **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.

3315. **CLASSICAL SCULPTURE.** A study of the styles, subjects, and techniques of the sculptor's art during the ancient Greek, Hellenistic, and Roman eras. This course focuses on the functions of sculpture in the round and in relief, free-standing and in architectural settings, with particular attention to historical background.

3317. **ANCIENT PAINTING.** A study of the painter's art in the Egyptian, Greek, Etruscan, and Roman eras encompassing murals, mosaics and ceramics. Iconographical and stylistic developments are given equal consideration.

3320. **ART OF THE ROMAN EMPIRE.** The art and architecture of Imperial Rome will be studied in relation to the complex artistic traditions of the Roman provinces. The course will survey the monuments and art of all the provinces of the Roman Empire and deal with the problem of Roman interaction with alien cultures and styles.

3603. **ARCHAEOLOGICAL FIELD METHODS OF ITALY.** Archaeological field experience in classical archaeology in Italy.

5307. **ART, SOCIETY, AND POLITICS IN PERICLEAN ATHENS.** This course will focus on the interrelationships between the social and political institutions of Athens and its art and architecture in the Golden Age. Set against historical currents of the fifth century BCE, the art and theater of classical Athens are explored for their social and political relevance. A variety of topics are offered for individual research and classroom presentations, along with a class visit to the Dallas Museum of Art.

5308. **CLASSICAL ART AND THEATRE.** A comparative examination of art, architecture, and theatre in Classical Greece and Rome with particular attention to representational structures and strategies 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. This seminar is team taught by faculty in Art History and Theatre.

5309. **SEMINAR IN ANCIENT ART.** Specific topics for investigation will be chosen by the instructors. Student reports will be discussed by seminar members.

5310. **SEMINAR IN GREEK ART.** Specific topics for investigation will be chosen by the instructors. Student reports will be discussed by seminar members.

5311. **SEMINAR IN ROMAN ART.** Specific topics for investigation will be chosen by the instructor. Student reports will be discussed by seminar members.

MEDIEVAL ART

3231. **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.

3322. **ISLAMIC ART AND ARCHITECTURE: THE CREATION OF A NEW ART.** This course will treat issues significant to the creation and expansion of Islamic art from the 7th to the 15th century. Topics to be discussed 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.

3324. **CAROLINGIAN AND OTTONIAN ART.** This course studies the emergence of medieval art in the hands of the great patrons and their artists from Charlemagne through Henry IV of Germany.

3325. **AGE OF THE CRUSADES.** This course looks at the art of the various Christian cultures that were swept into the Crusades — especially the northern European, Italian, Byzantine, and Armenian — and examines both the changes and the interchanges that characterize the period between 1096 and 1291.

3326. **ART AND THE ITALIAN COMMUNE.** The interplay of artistic styles, workshop practice, 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.

3327. **ROMANESQUE AND GOTHIC ART AND ARCHITECTURE.** This course explores the flowering of art and architecture in Western Europe from the turn of the second millennium to the threshold of the Renaissance. Special attention will be given to historical and cultural factors such as pilgrimage, monasticism, cross-cultural contacts, and royal patronage. Slide lectures, discussions, and selected readings will be supplemented by first-hand study of medieval objects and manuscripts in area museums and libraries.

3328. **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.

3341. **EARLY SPAIN: FROM ALTAMIRA TO THE ALHAMBRA.** A survey of art and architecture on the Iberian Peninsula from the earliest cave paintings to the court art of Ferdinand and Isabella. The course will examine Hispano-Roman, Visigothic, Romanesque, Gothic, Jewish and Islamic art produced in Spain, asking: Exactly what is “Spanish” and what is Spanish art?

4329. **EARLY CHRISTIAN ART.** Taught jointly by professors of theology and art history, this seminar engages students of both disciplines in examining the emergence of a distinctively 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.

4345. **THE CITY OF FLORENCE: 1300-1450.** This course examines the artistic and historical development of the city of Florence between 1300 and 1450. The course will begin with a survey of the great building campaigns which began around 1300 and follow the growth and development of the city into the early Renaissance. Within the architectural context of these monuments, major developments in sculpture and painting will also be examined.

5320. **SEMINAR IN MEDIEVAL ART.** Specific topics for investigation will be chosen by the instructor.

5328. **SEMINAR IN BYZANTINE ART.** Specific topics for investigation will be chosen by the instructor.

RENAISSANCE, BAROQUE, AND ROCOCO ART

3329. **THE BAROQUE FROM A NORTHERN PERSPECTIVE.** The world of Rembrandt, Rubens, Leyster, Vermeer, Van Dyck, De la Tour, Le Brun, Jones, and Wren is explored in this course 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 why's for this absorbing period.

3330. SEVENTEENTH-CENTURY DUTCH PAINTING. An examination of painting in Holland during the 17th century. The course surveys Dutch painting in relation to the broad traditions of Netherlandish art as they developed in the 15th and 16th centuries.

3331. ART AND CULTURE OF THE ITALIAN RENAISSANCE. This course surveys 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.

3332. RENAISSANCE AND BAROQUE ART IN NORTHERN EUROPE. Survey of major artists and monuments in France, Germany, and the Low Countries from 1400 to 1700.

3333. ART AND ARCHITECTURE IN ITALY. A survey of major monuments in painting, sculpture, and architecture through classroom lectures and visits to the actual sites. (SMU-in-Rome)

3334. BAROQUE ART IN ITALY, SPAIN AND THE NEW WORLD. A survey of artistic currents in Southern Europe and the Americas during the 17th century, this course concentrates 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. We also look at the work of artists who are less well-known and trace the development of Baroque styles in Central and South America.

3336. RENAISSANCE AND BAROQUE ARCHITECTURE. The important architects, buildings, and trends in European architecture from about 1400 through the beginning of the 18th century.

3338. 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.

3339. ART OF THE HIGH RENAISSANCE AND MANNERISM. A continuation of ARHS 3331 on a more intensive level, taking up key problems in the development of Central Italian and Venetian painting and sculpture from 1500 to 1550.

3340. ART IN AN AGE OF REVOLUTION: 1750-1848. This course will be concerned with the repercussions in the visual 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 patterns of human existence and cultural production. This class will focus on France and England to reconnect the artist and the work of art produced between 1750 and 1848 with their broad historical and economic context.

4344. IMAGES OF POWER: KINGS, NOBLES, AND ELITES IN 17TH-CENTURY FRANCE. Using art, literature, history, and philosophy, this course explores the social, political, and intellectual life of the French monarchy, aristocracy, and elites of the 17th century in and around Paris. As the course is set both intellectually and physically in Paris, students will visit monuments and museums to encourage them to make immediate connections between what they read and what they see. (SMU-in-Paris)

4346. RUBENS AND REMBRANDT. This course will provide a detailed survey of the two greatest masters of the Baroque period in Northern Europe. It will examine the way in which the art of both Rubens and Rembrandt displays a complex relationship between native Netherlandish traditions and the art of the Italian Renaissance.

5330. SEMINAR IN ITALIAN RENAISSANCE ART. Specific topics for investigation will be chosen by the instructor.

5331. SEMINAR IN BAROQUE ART. Specific topics for investigation will be chosen by the instructor.

5332. SEMINAR IN NORTHERN RENAISSANCE ART. Specific topics for investigation will be chosen by the instructor.

5333. SEMINAR IN EIGHTEENTH-CENTURY ART. Specific topics on 18th-century art and/or architecture will be chosen by the instructor.

5334. SEMINAR IN ITALIAN ART: ROME. Specific topics for investigation will be chosen by the instructor.

RENAISSANCE AND BAROQUE ART IN SPAIN

3342. EL GRECO TO GOYA. A survey of the painting of two of Spain's greatest periods: "The Golden Age" (17th century) and "The Age of Enlightenment" (18th century). Topics will include the paintings of El Greco, Velázquez, Ribera, Zurbaran, and Murillo, and the course will climax with Goya. The actual paintings and etchings in the Meadows Museum will be examined in special lectures.

3343. GOYA AND HIS TIME. A study of Goya's versatile talents as painter, etcher, lithographer, miniaturist, and a master of drawing. Through Goya's work it will be possible to follow the most relevant events of a decisive period for contemporary Spain.

3345. PAINTINGS AT THE PRADO. A study of Spanish paintings at the Prado Museum. This course will familiarize students with the most relevant Spanish artists and will offer a general European view through differences and affinities between Spain and the rest of the continent. (SMU-in-Spain)

5340. SEMINAR IN SPANISH ART. Specific topics will be chosen by the instructor.

5341. SEMINAR ON GOYA AND SPANISH CULTURE IN THE AGE OF REASON. The paintings and etchings of Goya are considered for 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.

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 private collections. Reading knowledge of Spanish recommended.

19TH- AND 20TH-CENTURY ART

2351. THE ROMANTIC CENTURY: THE CULTURAL CONTENT OF ARTISTIC FORM IN THE 19TH CENTURY. Major art movements of the 19th century from Gothic Revival, Neoclassicism, Romanticism, and Realism to Impressionism, Post-Impressionism, and Symbolism, with emphasis on parallel developments in politics, philosophy, literature, music, and dance.

2352. TWENTIETH-CENTURY ART: SOURCES AND STYLES OF MODERN ART. Major art movements of the 20th century from Art Nouveau, Fauvism, Expressionism, Cubism and Futurism, the Bauhaus, and Surrealism to the contemporary, with emphasis on parallel developments in politics, philosophy, literature, music, and dance.

3349. CONTEMPORARY DANISH ARCHITECTURE. A close look at the position of Danish architecture and design in European culture as seen from political, social, and architectural viewpoints. (SMU-in-Copenhagen.)

3353. CONTEMPORARY ART AND ARCHITECTURE, 1945-1965. A survey of American and European art and architecture from World War II to 1965. Within this chronological survey, broader themes of nationalism, race, and gender will be discussed.

3354. CONTEMPORARY ART AND ARCHITECTURE, 1965-PRESENT. A survey of American and European art and architecture from 1965 to the present. Within this chronological survey, broader themes of nationalism, race, and gender will be discussed.

3355. IMPRESSIONISM AND SYMBOLISM. The course examines Impressionist and Symbolist art in relation to the emergence of the modern metropolis and the concept of modernity in Europe from 1848-1914. It is organized topically and includes lectures on the representation of cafe life, theatre and dance, suburban leisure, brothel culture, and the spectacle of the modern boulevard.

3356. 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, Mies van der Rohe.

3357. IMPRESSIONISM IN CONTEXT. This course focuses on an in-depth study of the evolution of the impressionist group with special emphasis on the historical and cultural dimensions of their work. Among the topics investigated are the changing conceptions of modernism and modernity, diverse representations of “City” and “Country,” and the role and status of the artist in society. (SMU-in-Paris)

3358. 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.

3389. WOMEN IN THE VISUAL ARTS, 1850-PRESENT. This class offers an in-depth study of women in the visual arts in Europe and the Americas. Though introductory lectures will examine the historical exclusion of women from the canon, most of the class will look at 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.

4352. CITY OF PARIS. This class offers a cultural history of Paris between 1850 and 1920. In addition to our discussion of the architectural and social transformation of the city into the first modern metropolis, we will look at responses to that transformation in the visual arts, music, and literature. While lectures will emphasize the architecture, sculpture, and photography of the period, they also will address subjects ranging from the operas of Offenbach to the novels of Flaubert to the world expositions of 1867 and 1889.

5350. SEMINAR ON ROMANTICISM AND THE NINETEENTH 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 EXPRESSIONISM. 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: EDVARD MUNCH AND THE NORDIC IMPACT ON MODERN ART. 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 FAÇADE 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. Oral reports on related topics.

5354. SEMINAR IN TWENTIETH-CENTURY ART. Specific topics for investigation will be chosen by the instructors.

5355. SEMINAR ON PICASSO. The styles and personality of the 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.

5356. 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.

5357. SEMINAR ON MARCEL DUCHAMP. A detailed investigation of this intriguing artist and how his work, activities, and ideas changed the nature of 20th-century art.

5358. SEMINAR IN 19TH-CENTURY ART. Specific topics for investigation will be chosen by the instructor.

5359. SEMINAR IN CONTEMPORARY ART. Specific topics for investigation will be chosen by the instructor.

BRITISH AND AMERICAN ART

3360. AMERICAN ART AND ARCHITECTURE TO 1865. A survey of American painting, sculpture, and architecture from the Colonial period through the Civil War.
3361. BRITISH ART: ELIZABETHAN THROUGH VICTORIAN. This class will examine landscape traditions, portraiture, and genre painting in England from 1740 to 1860 and their relationship to the literature and politics of the period.
3362. AMERICAN ART AND ARCHITECTURE, 1865-1945. A survey of American painting, sculpture, and architecture from the Civil War through World War II.
3367. 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.
3368. 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.
3376. 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.
5360. SEMINAR IN BRITISH ART. Specific topics for investigation chosen by the instructor.
5361. SEMINAR IN AMERICAN ART OF THE NINETEENTH CENTURY. Specific topics for investigation will be chosen by the instructor.
5362. SEMINAR IN AMERICAN ART OF THE TWENTIETH CENTURY. Specific topics for investigation will be chosen by the instructor.

NON-WESTERN ART

3322. ISLAMIC ART AND ARCHITECTURE: THE CREATION OF A NEW ART. This course will treat issues significant to the creation and expansion of Islamic art from the 7th to the 15th century. Topics to be discussed 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.
3363. ARTS OF THE AMERICAN SOUTHWEST. An overview of the visual culture of the region, defined as Texas, New Mexico, Colorado, Arizona, and California. The focus will be the region's cultural landscape, its identity past and present as art colony, art subject, and art center. The course will look 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.
3364. 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.
3366. ARTS OF THE ANCIENT ANDEAN TRADITION: CHAVÍN TO INCA. A survey of the major arts produced between ca. 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.
3369. THE ANCIENT MAYA: ART AND HISTORY. This course presents 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.
3370. NATIVE AMERICAN ART: THE SOUTHWESTERN TRADITIONS. This course will survey, through field trip and lecture-discussion, two major traditions, Native American and Hispanic, which flourish in the American Southwest.
3371. 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.
3374. ARTS OF JAPAN. Survey of religious and secular arts from prehistoric times through the Edo period. Field trips to Kyoto and Nara. (SMU-in-Japan.)

3375. ARTS OF INDIA. Designed to introduce the student to the major artistic expressions of India from the Indus Valley civilization through the time of the Mughals.

3377. ART AND ARCHITECTURE OF HISPANIC NEW MEXICO. Surveys design principles of Spanish city planning and church design; retablos and santos and their place in religious life; and art in the secular life of towns and haciendas of colonial and postcolonial New Mexico. (SMU-in-Taos)

3379. THE AZTECS BEFORE AND AFTER THE CONQUEST: MESOAMERICA, 1400-1600. This course will examine the art and cultural history of Mexico in the centuries immediately before and after the Spanish arrival in Mesoamerica. Topics will 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.

5366. SEMINAR IN PRE-COLUMBIAN ART. Specific topics for investigation will be chosen by the instructor.

5369. SEMINAR IN THE ART OF THE MAYA. Specific topics for investigation will be chosen by the instructor.

DIVISION OF DANCE

Division Chair: TO BE ANNOUNCED

Associate Professors: BERG, MONTOKA; *Assistant Professors:* DELANEY, KRIETE, ORLANDO, WHITE; *Artist in Residence:* BLANTON; *Lecturer:* MADISON-CANNON; *Musicians:* ABRAHAMSON, BENTLEY, MAJERNIK, MOHAMED, POLEVVOY, SMITH, VESTAL; *Professor Emerita:* FERGUSON; *Associate Professor Emeritus:* BEARD.

The Division of Dance of The Meadows School of the Arts offers professional dance training within the context of a comprehensive liberal arts education. Our goal is to develop the disciplined, versatile dance artist through a balanced study of ballet, modern dance, and jazz dance techniques, complemented and reinforced by a broad range of theoretical studies and performance opportunities. Our program provides an atmosphere in which students are nurtured and stimulated in their quest for artistic achievement, technical mastery, and scholarly excellence. Undergraduate majors study dance as a performing art with the intent to become practicing artists. The core of the dance curriculum is designed with this goal in mind. The combination of performance and liberal education courses serves to develop the articulate dancer.

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.

ADMISSION, AUDITION, AND FINANCIAL AID

Acceptance as a Dance major or minor requires a performance audition. This is a separate process from application to the University and is the principal factor in determining an applicant's eligibility to major or minor in dance. Campus and national auditions occur throughout the year and serve to establish a candidate's level of competence, class placement, and merit scholarship recommendation.

Applicants who audition in Dallas are observed in a ballet class, in modern dance sequences, and in a jazz dance combination. A faculty representative from the Division of Dance also conducts an annual audition tour to selected cities.

At auditions, select candidates are asked to perform a brief (90-second) improvised or prepared solo dance. Students are expected to bring to the audition a brief résumé with Social Security number, a wallet-sized photograph, applicable recorded music, and appropriate studio clothes and footwear. To confirm a campus audition, call the Dance Office at 214-768-2718. For information regarding admission procedures for the university, a national audition, or financial aid, contact the Associate Dean's Office at 214-768-3217.

Undergraduate applicants are encouraged to seek early admission to the University. Important factors in the evaluation of an applicant are the quality of the applicant's high school academic program, the student's record of performance, class rank, and scores from the Scholastic Aptitude Test and/or American College Test. Transfer applicants are evaluated by the Office of Admission.

Admission procedures for transfer students are the same as those for first-year applicants, including the audition. With few exceptions, all new students begin work in the fall term.

PERFORMANCE

All Dance majors have opportunities to perform and choreograph as an integral part of their performance studies. The Dance Performance Series includes mainstage concerts in the Bob Hope Theatre, concerts in the Sharp Studio, and noontime Brown Bag performances in the Meadows Lobby. Other opportunities include special events, outreach programs, and interdisciplinary projects within and beyond the Meadows community. Dance majors are required to participate in Dance Performance Series events as part of the fulfillment of their degree program.

PROGRAM OF STUDY

B.F.A. IN DANCE PERFORMANCE

The Bachelor of Fine Arts degree in Dance Performance is accredited by the National Association of Schools of Dance. Successful completion of this program will enhance the student's personal growth as well as technical development in ballet, modern dance, and jazz dance. The degree requires 73 credit hours in dance, of which a minimum of 38 are in studio training. The remaining 35 credit hours provide students with opportunity to develop scholarly and creative abilities in dance and related areas of interest.

Students whose hours in the General Education Curriculum, the major requirements, and the major's supporting course requirements exceed a total of 122, will be exempt from three (3) hours of Perspectives and an additional three (3) hours of either Perspectives or Cultural Formations.

	<i>Credit Hours</i>
General Education Curriculum	35
Required Electives	12
Division of Dance:	
Performance Technique	32
A minimum combined total of 32 credit hours is required in Ballet (12), Modern Dance (12), and Jazz Dance (8). These courses are taken during the first two/three years of study.	
Advanced Performance Technique	6
These hours must be at the 3000 or 4000 level of proficiency in at least one major area of performance technique.	
Ensemble Performance	0
A minimum of four terms of ensemble work is required for a grade without credit. Enrollment will be processed by the administration after casting is determined for each term.	
Composition	8
Four terms of course work in dance composition are required beginning in the sophomore year.	

Theoretical and Applied Studies	19
Required course work consists of Dance Orientation, Dance Production I and II, The Art of Listening (MUHI 1321), Musical Concepts, Dance Notation I, Dance History I and II, and Kinesiology for Dance.	
Dance Electives	8
These hours may be taken in Advanced Performance Technique, Theoretical and Applied Studies, or Directed Studies. Electives taken within the Meadows School may also be used to fulfill this requirement. However, no single course may fulfill the Dance Electives requirement and the Meadows Co-curricular Requirement simultaneously.	
Meadows Co-Curricular Requirement	3
The Meadows School requires three term credit hours of course work within the Meadows School but outside of the Division of Dance. Dance Electives may not be used to fulfill this requirement.	
TOTAL HOURS	123

REGULATIONS

The faculty expects Dance majors to apply themselves scholastically and to assume responsibilities conscientiously. Students are required to maintain a minimum G.P.A. of 2.70 in dance courses to continue in the dance major. If requirements are not met, the student is placed on academic probation. To be eligible for scholarship, students are required to maintain a minimum cumulative G.P.A. of 2.70 in dance courses and be enrolled in a minimum of six credit hours in dance. Full participation in the program and in Division performances is expected of every student who receives a merit scholarship award. Performance studies and production activities take precedence over dance work outside the of Division.

EVALUATION

High standards of discipline and execution are essential for artistic growth, progress, and success. Regular class attendance, attendance at auditions, classroom and theatre etiquette, punctuality and attendance at student meetings are essential. Students meet with individual faculty at mid-term for a progress report and to establish individual goals. At the close of each term, students receive a performance evaluation by the faculty. Various aspects of a student's work are examined, including technical progress, capacity for and commitment to class work, personal growth and maturity, attitude, academic performance, production support, program participation, performance artistry, and weight control. When standards are not met, a student is advised that significant improvement must take place to remain in the program. Poor critiques may result in immediate dismissal from the dance major program, and/or loss of dance scholarship funding. All dance scholarships are reviewed annually. Further details on standards and requirements for the dance major are included in the Division's *Dance Students' Handbook*.

DANCE PERFORMANCE MINOR

The minor in Dance is available to majors in all disciplines, and is designed for students with previous dance training who wish to continue the pursuit of their interests within the context of their liberal arts studies. Acceptance criteria for the dance minor include audition and class placement prior to enrollment in studio classes. Students may engage in the study of the creative process/performance, dance history/literature, and theory/analysis.

The minor requires a minimum of 18 credit hours in Dance as outlined below.

1) Selected from the following:	3 hours
DANC 2370 – Movement As Social Text	
DANC 2373 – Dance History I: Court and Ballet	
DANC 2374 – Dance History II: Modernism	
2) Selected from the following:	6 hours
DANC 1151 – Dance Production I	
DANC 1242 – Musical Concepts	
DANC 2107 – World Dance Rhythms I	
DANC 2241 – Dance Composition I	
DANC 2361 – Dance Notation I	
DANC 2370 – Movement As Social Text	
DANC 2373 – Dance History I: Court and Ballet	
DANC 2374 – Dance History II: Modernism	
DANC 3375 – History of Jazz Dance	
DANC 4363 – Kinesiology for Dance	
DANC 4365 – Ballet Pedagogy	
3) Selected from the following:	9 hours
DANC 1311-4316 – Performance Technique, Ballet	
DANC 1321-4324 – Performance Technique, Modern Dance	
DANC 1231-4234 – Performance Technique, Jazz Dance	
DANC 4103-4108 – Pas de Deux	
TOTAL	18 hours

DANCE COURSES OPEN TO ALL UNIVERSITY STUDENTS (DANC)

The following Dance courses are open to all students from any field of study. It should be noted that not all courses are offered in any given academic year.

1301, 1302. BEGINNING BALLET. Introduction to the fundamentals of classical ballet. Not for credit in the Dance major.

1303, 1304. BEGINNING MODERN DANCE. Introduction to basic movement skills, experiences, and concepts of modern dance. Not for credit in the Dance major.

1305, 1306. BEGINNING JAZZ DANCE. Introduction to the fundamentals of jazz dance with emphasis on rhythm and theatrical style. Not for credit in the Dance major.

1307, 1308. BEGINNING IRISH CÉILÍ DANCE. Introduction to traditional Irish figure dances, which are the ancestors to Appalachian Contra Dancing and Country Square Dancing. A form of social dancing for men and women with minimal footwork and a rigorous aerobic quality.

2107. WORLD DANCE RHYTHMS I. Listening, analysis, and performance of African, Latin American, and other ethnic dance rhythms. Techniques of playing percussion will be explored. Opportunities will be provided for students to accompany dancers using authentic instruments.

2108. WORLD DANCE RHYTHMS II. Continued listening, analysis, and performance of African, Latin American, and other ethnic dance rhythms. Techniques of playing percussion will be explored in greater depth with more emphasis on performance. Further opportunities for students to accompany dancers using authentic instruments. *Prerequisite:* DANC 2107 or instructor approval.

2301, 2302. INTERMEDIATE BALLET. Further exploration of classical ballet. Previous experience in the study of classical ballet is required. Not for credit in the Dance major.

2303, 2304. INTERMEDIATE MODERN DANCE. Further exploration of modern dance. Previous experience in the study of modern dance is required. Not for credit in the Dance major.

2305, 2306. INTERMEDIATE JAZZ DANCE. Further exploration of jazz styles. Previous experience in the study of jazz dance is required. Not for credit in the Dance major.

2345. IMPROVISATION AND MOVEMENT STUDIES. The development of individual movement skills through the exploration of images and elements from all of the arts, emphasizing the concepts of line, rhythm, mass, and weight. Special attention will be placed on individual creative problem-solving through movement as it pertains to space, time, and energy. *Prerequisite:* One year of dance technique and instructor approval.

2370. MOVEMENT AS SOCIAL TEXT. Investigation of ways in which movement and dance have meaning in different cultural, social, and historical contexts. Examinations of examples of dance in a cross-cultural context, encompassing both Western and non-Western dance forms will be included. Emphasis will be placed on the nature of movement, its unique properties, the ways in which it conveys meaning, and its relationship to culture and society.

2371. BALLET TRADITION. A historical perspective of classical ballet from the Renaissance to contemporary ballet. Emphasis is directed toward traditional developments, artistic changes, and performance practices. Not for credit in the Dance major.

2372. TWENTIETH-CENTURY DANCE. The study of Western theatre dance from 1900 to the present. Attention is given to various contemporary forms and practices and to the history of dance for film and theatre. Not for credit in the Dance major.

3285. FLAMENCO DANCE I. Introduction to and further development of the fundamentals of Flamenco dance, providing the student with the skills necessary to learn choreography in the idiom. Areas of technique studied will include *postura* (posture), *brazeo* (armwork), *floreo* (handwork), *palmas* (handclapping), *vueltas* (turns), *taconeo* (footwork) and *compás* (phrasing). *Prerequisite:* Minimum two years recent dance training.

3286. FLAMENCO DANCE II. Continued exploration of Flamenco dance technique and style. Repertory will be taught with *contra tiempos* (counter rhythms). This will include *entrada* (entrance), *marcando* (marking), *escobilla* (footwork), *llamadas* (calls), etc., as required by the choreography. Technique in placement and execution of correct *castanet* work will also be taught. Exercises will be given to develop articulation, coordination, speed and musicality. A brief *castanet* choreography or *concierto* will be taught. *Prerequisite:* DANC 3285 or instructor approval.

3375. HISTORY OF JAZZ DANCE. Focus on the development of American vernacular dance and the beginning of what has come to be known as Jazz Dance. Beginning with an examination of its roots in slave dance (and the traditions these peoples brought to the Americas from the West Indies, Cuba, Panama, Haiti, and the United States) through the beginnings of minstrel shows, burlesque, tap dance, vaudeville, musical theatre, MTV, and concert jazz dance. Emphasis will be placed on the examination and discussion of the artistic and cultural implications of these forms and their role in the development of this uniquely American art form.

4370. DANCE CRITICISM AND AESTHETICS. A practical introduction to writing about dance performance. Works of master critics are examined to gain a historical perspective and to become familiar with a variety of methodologies in analyzing dance texts. Emphasis placed on observation and writing skills. *Prerequisite:* DANC 2371 or 2372 and instructor approval.

COURSES FOR DANCE PERFORMANCE MAJORS (DANC)

The following Dance courses are restricted to Dance majors unless otherwise indicated. Dance minors must obtain departmental approval to enroll in these courses. Dance minors must qualify for performance technique classes by audition.

PERFORMANCE TECHNIQUE

1311, 1312, 1313, 1314. **BALLET I.** Introduction to technique and further development of the fundamentals of ballet and *pointe*.

1321, 1322, 1323, 1324. **MODERN DANCE I.** Introduction to and further development of the fundamentals of contemporary dance.

1231, 1232. **JAZZ DANCE I.** Exploration of the basics of jazz dance technique and styles (musical theatre, classic, and contemporary forms), including studies in rhythm, isolations, positions, and placement.

2311, 2312, 2313, 2314, 2315, 2316. **BALLET II.** Continuing exploration of ballet technique with emphasis on *enchaînement*, *batterie*, *adagio*, *allegro*. Inclusive of *pointe* work and men's class. Admission by placement.

2321, 2322, 2323, 2324. **MODERN DANCE II.** Continuing exploration of contemporary dance technique at an intermediate level with emphasis on more complex movement phrasing, rhythmic variation, and use of space. Admission by placement.

2231, 2232, 2233, 2234. **JAZZ DANCE II.** Continuing development of jazz dance technique and styles with focus on dynamics, rhythm, and directional changes. Latin Jazz, Blues, African, and Classic Jazz styles will be explored. Admission by placement.

ADVANCED PERFORMANCE TECHNIQUE

3311, 3312, 3313, 3314, 3315, 3316, 3317, 3318. **BALLET III.** Continuing development of ballet technique with emphasis on refining performance. Admission by placement.

3215, 3216, 4215, 4216. **MEN'S BALLET TECHNIQUE.** Emphasis on the placement and virtuosity specific to the male dancer in the balletic idiom. The class objective is to strengthen and develop the dancer to his utmost potential. Includes variations. Admission by placement.

3217, 3218, 4217, 4218. **WOMEN'S POINTE TECHNIQUE.** Emphasis on the placement and virtuosity specific to the female dancer in the balletic idiom. The class objective is to strengthen and develop the dancer to her utmost potential. Includes variations. Admission by placement.

3321, 3322, 3323, 3324. **MODERN DANCE III.** Exploration of more advanced levels of contemporary dance technique with emphasis on refining performance quality, depth of physicality, dramatic expression, and individual style. Introduction of repertory. Admission by placement.

3231, 3232, 3233, 3234. **JAZZ DANCE III.** Exploration of more advanced technique and styles of jazz dance, performance projection, individual style, characterizations, and musical theatre themes. Focus on retaining extensive combination sequences. Admission by placement.

4311, 4312, 4313, 4314, 4315, 4316. **BALLET IV.** Advanced ballet technique, offering a transition from dance study to professional-level work. Admission by placement.

4321, 4322, 4323, 4324. **MODERN DANCE IV.** Advanced contemporary dance technique, offering a transition from dance study to professional-level work. Inclusive of segments from the modern dance repertory. Admission by placement.

4231, 4232, 4233, 4234. **JAZZ DANCE IV.** Further exploration of advanced techniques and styles of jazz dance, performance projection, individual style, characterizations, and musical theatre themes. Focus on extensive combination sequences and jazz repertory. Admission by placement.

4110. **BALLET – SUPPLEMENTAL.** Advanced ballet technique. May be taken as a supplement to Ballet III, Ballet IV, Men's Ballet Technique, or Women's Pointe Technique. *Prerequisites:*

Junior or senior standing, Ballet III or IV placement, and instructor approval. *Corequisite*: DANC 3215, 3216, 3217, 3218, 3311, 3312, 3313, 3314, 3315, 3316, 4215, 4216, 4217, 4218, 4311, 4312, 4313, or 4314.

4120. MODERN DANCE – SUPPLEMENTAL. Advanced contemporary dance technique. May be taken as a supplement to Modern Dance IV. *Prerequisites*: Junior or senior standing and instructor approval. *Corequisite*: DANC 4321, 4322, 4323, or 4324.

4130. JAZZ DANCE – SUPPLEMENTAL. Advanced jazz dance techniques and styles. May be taken as a supplement to Jazz Dance III or IV. *Prerequisites*: Junior or senior standing and instructor approval. *Corequisite*: DANC 3231, 3232, 3233, 3234, 4321, 4322, 4323, or 4324.

4210. BALLET – IMMERSIVE. Advanced ballet technique. May be taken as a stand-alone course or as an immersive supplement to Ballet III, Ballet IV, Men's Ballet Technique, or Women's Pointe Technique. *Prerequisites*: Junior or senior standing, Ballet III or IV placement, and instructor approval.

4220. MODERN DANCE – IMMERSIVE. Advanced contemporary dance technique. May be taken as a stand-alone course or as an immersive supplement to Modern Dance IV. *Prerequisites*: Junior or senior standing, Modern Dance IV placement, and instructor approval.

4230. JAZZ DANCE – IMMERSIVE. Advanced jazz dance techniques and styles. May be taken as a stand-alone course or as an immersive supplement to Jazz Dance III or IV. *Prerequisites*: Junior or senior standing, Jazz Dance III or IV placement, and instructor approval.

ENSEMBLE PERFORMANCE

1080. ENSEMBLE PERFORMANCE I. Rehearsal and public performance of existing repertory and/or original works. By audition. Departmental approval and administrative enrollment. Required.

2080. ENSEMBLE PERFORMANCE II. Rehearsal and public performance of existing repertory and/or original works. By audition. Departmental approval and administrative enrollment. Required. *Prerequisite*: DANC 1080.

3080. ENSEMBLE PERFORMANCE III. Rehearsal and public performance of existing repertory and/or original works. By audition. Departmental approval and administrative enrollment. Required. *Prerequisite*: DANC 2080.

4080. ENSEMBLE PERFORMANCE IV. Rehearsal and public performance of existing repertory and/or original works. By audition. Departmental approval and administrative enrollment. Required. *Prerequisite*: DANC 3080.

4081. ENSEMBLE PERFORMANCE V. Rehearsal and public performance of existing repertory and/or original works. By audition. Departmental approval and administrative enrollment. *Prerequisite*: DANC 4080.

4082. ENSEMBLE PERFORMANCE VI. Rehearsal and public performance of existing repertory and/or original works. By audition. Departmental approval and administrative enrollment. *Prerequisite*: DANC 4081.

4083. ENSEMBLE PERFORMANCE VII. Rehearsal and public performance of existing repertory and/or original works. By audition. Departmental approval and administrative enrollment. *Prerequisite*: DANC 4082.

4084. ENSEMBLE PERFORMANCE VIII. Rehearsal and public performance of existing repertory and/or original works. By audition. Departmental approval and administrative enrollment. *Prerequisite*: DANC 4083.

COMPOSITION

2241. DANCE COMPOSITION I. Introduction to the fundamental elements of dance composition, including Laban-based movement vocabulary, dynamics, motivation, gesture, spatial concepts, elementary phrasing, abstraction and Motif Writing. Solo and small group studies.

Emphasis on improvisation. Course will include visit to the Dallas Museum of Art. Required. *Prerequisite:* DANC 1242. *Corequisite:* DANC 2361.

2242. DANCE COMPOSITION II. Generation of solo movement through improvisation, recognizing spontaneous structures, and working with stage space, groups, and inspiration from other media, including music. Required. *Prerequisites:* DANC 2241.

3243. DANCE COMPOSITION III. Exploration of elements of choreographic form with emphasis on sequencing, balance, phrasing, transition, choreographic device and compositional structure. Introduction to Life Forms™ computer software for choreography. Utilization of videotape for self-analysis and critique. Opportunity for visits to the Meadows Museum for the study of form. Required. *Prerequisite:* DANC 2242.

3244. DANCE COMPOSITION IV. Synthesis, application and elaboration of previously introduced choreographic principles and concepts. Emphasis placed on collaborative or multidisciplinary projects. Areas for collaboration may include music, visual arts, video, spoken and written text, elements of design, and emergent technology. Required. *Prerequisite:* DANC 3243.

THEORETICAL STUDIES

1050. DANCE ORIENTATION. Preparation for a successful educational experience as majors in Dance. Seminars conducted by professionals from dance-related fields, including nutrition, weight management, physical therapy and strengthening, injury prevention and care, psychology and stress management. Designed to give students a perspective of themselves as movement professionals with a broad base of opportunities. Required in first term of study.

2370. MOVEMENT AS SOCIAL TEXT. Investigation of ways in which movement and dance have meaning in different cultural, social, and historical contexts. Examinations of examples of dance in a cross-cultural context, encompassing both Western and non-Western dance forms will be included. Emphasis will be placed on the nature of movement, its unique properties, the ways in which it conveys meaning, and its relationship to culture and society. Open to all students.

2373. DANCE HISTORY I: COURT AND BALLET. The development of ballet as a Western theatre art, from its roots in the French court to contemporary ballet in Europe and America. Emphasis will be placed on choreographic schools and styles as well as the consideration of the ballet aesthetic in a broader cultural context. Required.

2374. DANCE HISTORY II: MODERNISM. The development of modernism in dance from the turn of the century to the present. Emphasis will be placed on the evolution of choreographic schools and styles as well as the relationship of dance to the arts and humanities and to the culture in which it is created. Required. *Prerequisite:* DANC 2373.

3375. HISTORY OF JAZZ DANCE. Focus on the development of American vernacular dance and the beginning of what has come to be known as Jazz Dance. Beginning with an examination of its roots in slave dance (and the traditions these peoples brought to the Americas from the West Indies, Cuba, Panama, Haiti, and the United States) through the beginnings of minstrel shows, burlesque, tap dance, vaudeville, musical theatre, MTV, and concert jazz dance. Emphasis will be placed on the examination and discussion of the artistic and cultural implications of these forms and their role in the development of this uniquely American art form. Open to all students.

4190, 4290, 4390. DIRECTED STUDIES. Supervised projects and/or research in theoretical studies, inclusive of community service projects. Arranged. *Prerequisite:* Instructor approval.

4363. KINESIOLOGY FOR DANCE. 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. Required.

4365. **BALLET PEDAGOGY.** Analysis of ballet techniques, comparing the methods of the Russian, Italian, and French Schools. Emphasis on French terminology and literal translation of ballet vocabulary, class structure, and varied approaches to teaching classical ballet.

4370. **DANCE CRITICISM AND AESTHETICS.** A practical introduction to writing about dance performance. Works of master critics are examined to gain a historical perspective and to become familiar with a variety of methodologies in analyzing dance texts. Emphasis placed on observation and writing skills. Open to all students. *Prerequisite:* DANC 2373 or 2374 and instructor approval.

APPLIED STUDIES

1151. **DANCE PRODUCTION I.** Introduction to the technical preparation, production, and running of dance performances. Scheduled classes provide orientation and information for providing support in areas of lighting, sound, costumes, and scenery. In addition, in-service assignments provide hands-on training in mounting a mainstage production, as well as load-in and strike of dance productions in other venues. Required of all first-year Dance majors.

1152. **DANCE PRODUCTION II.** Service assignments for performance activities as a continuation of material introduced in the previous term. Development of production skills through verbal and visual communication. Students will extend the applications of the production knowledge acquired in Dance Production I by preparing a conceptualized production that includes all elements of stage design: lighting, costumes, sound, and scenery. This course includes lab hours outside of and in addition to the regularly scheduled class meeting times. Required. *Prerequisite:* DANC 1151.

1242. **MUSICAL CONCEPTS.** Basic analysis of music in terms of its form and structure, as related to dance composition and performance. Musical vocabulary, analysis of selected masterworks, and in-class performances are included. Required. *Prerequisite:* MUHI 1321.

1307, 1308. **BEGINNING IRISH CÉILÍ DANCE.** Introduction to traditional Irish figure dances, which are the ancestors to Appalachian Contra Dancing and Country Square Dancing. A form of social dancing for men and women with minimal footwork and a rigorous aerobic quality. Open to all students.

2107. **WORLD DANCE RHYTHMS I.** Listening, analysis, and performance of African, Latin American, and other ethnic dance rhythms. Techniques of playing percussion will be explored. Opportunities will be provided for students to accompany dancers using authentic instruments. Open to all students.

2108. **WORLD DANCE RHYTHMS II.** Continued listening, analysis, and performance of African, Latin American, and other ethnic dance rhythms. Techniques of playing percussion will be explored in greater depth with more emphasis on performance. Further opportunities will be provided for students to accompany dancers using authentic instruments. *Prerequisite:* DANC 2107 or instructor approval. Open to all students.

2345. **IMPROVISATION AND MOVEMENT STUDIES.** The development of individual movement skills through the exploration of images and elements from all the arts, emphasizing the concepts of line, rhythm, mass, and weight. Special attention will be placed on individual creative problem-solving through movement as it pertains to space, time, and energy. *Prerequisite:* One year of dance technique and instructor approval. Open to all students.

2361. **DANCE NOTATION I.** Introduction to Labanotation, with emphasis on reading dance notation of ballet, modern dance, jazz dance, and multi-cultural dance forms. Introduction to Laban Writer, computer software for dance notation. Introduction to motif writing. Required. *Corequisite:* DANC 2241.

2362. **DANCE NOTATION II.** Continuing studies in Labanotation, including reading dance scores and working with computer applications for choreography. Inclusion of projects in documentation as opportunity allows. *Prerequisite:* DANC 2361.

2381. REPERTORY AND PERFORMANCE I. Rehearsal and performance of world dances and major works of ballet and modern dance repertory, with discussion of the choreographic structure of the dances, to develop performance interpretation. *Prerequisite:* Instructor approval.

2382. REPERTORY AND PERFORMANCE II. Rehearsal and performance of world dances and additional works of ballet and modern dance repertory, with discussion of the choreographic structure of the dances, to develop performance interpretation. *Prerequisite:* DANC 2381 or instructor approval.

3285. FLAMENCO DANCE I. Introduction to and further development of the fundamentals of Flamenco dance, providing the student with the skills necessary to learn choreography in the idiom. Areas of technique studied will include *postura* (posture), *brazeo* (armwork), *floreo* (handwork), *palmas* (handclapping), *vueltas* (turns), *taconeo* (footwork) and *compás* (phrasing). *Prerequisite:* Minimum two years recent dance training. Open to all students.

3286. FLAMENCO DANCE II. Continued exploration of Flamenco dance technique and style. Repertory will be taught with *contra tiempos* (counter rhythms). This will include *entrada* (entrance), *marcando* (marking), *escobilla* (footwork), *llamadas* (calls), etc., as required by the choreography. Technique in placement and execution of correct *castanet* work will also be taught. Exercises will be given to develop articulation, coordination, speed and musicality. A brief *castanet* choreography or *concierto* will be taught. *Prerequisite:* DANC 3285 or instructor approval. Open to all students.

3381. REPERTORY AND PERFORMANCE III. Rehearsal and performance of master works of choreography, with emphasis on refinement of detail, clarity of phrasing, expression, musicality, and versatility within a broad range of styles. *Prerequisite:* DANC 2382 or instructor approval.

3382. REPERTORY AND PERFORMANCE IV. Rehearsal and performance of additional master works of choreography, with emphasis on refinement of detail, clarity of phrasing, expression, musicality, and versatility within a broad range of styles. *Prerequisite:* DANC 3381 or instructor approval.

4003, 4004, 4103, 4104. PAS DE DEUX I. Introduction to the basic elements of partnering inherent in classical ballet. Emphasis on technical skills and classical style. Includes excerpts from classical repertory. Admission by invitation. *Prerequisite:* Instructor approval.

4005, 4006, 4007, 4008, 4105, 4106, 4107, 4108. PAS DE DEUX II. Further exploration of the elements of partnering with an emphasis on more complex technical skills and stylistic versatility. Includes excerpts from classical repertory. Admission by invitation. *Prerequisite:* Instructor approval.

4245. ADVANCED CHOREOGRAPHIC PROJECTS. Individual directed studies in choreography with a culminating performance. *Prerequisites:* DANC 3244 and instructor approval.

DIVISION OF ELECTRONIC MEDIA AND FILM

Associate Professor WORLAND, Interim Chair

Professors: ALBARRAN, CARROLL, GARTLEY; Assistant Professors: HEFFERNAN, PITTS, SEDMAN; Visiting Assistant Professors: FOX, ROSS; Senior Lecturer: BYWATERS.

The Division of Electronic Media and Film prepares students for careers in the electronic media and motion picture industries. Students who major in these programs are taught not only the professional skills required for careers, but the roles that these forms of communication play in society. The Division seeks to develop graduates who understand the requirements of the present media and are educated in ways that will enable them to maintain flexibility and adaptability to opportunities in electronic mediated and cinematic expression as new configurations and alliances emerge.

To achieve these objectives, students complete courses that develop their abilities to participate in aesthetic and strategic aspects of creating, administering operations, identifying audiences, and distributing the content of film and electronic media.

INSTRUCTIONAL FACILITIES

The Division of Electronic Media and Film is located in the Umphrey Lee Center, which houses faculty offices, classrooms, audio and video production, and media support areas. These include basic video/audio modules; video logging rooms; off-line editing rooms; nonlinear video editing labs; film editing suites; advanced film editing modules; storage and equipment checkout; digital audio rooms; teaching radio studio; 35 mm film projection hall; seminar room; graphics lab; editing lab; viewing rooms; and production classrooms.

ADMISSION AND DEGREE REQUIREMENTS

To be admitted to the major in Electronic Media and Film, a student must complete the following courses with a cumulative 3.0 G.P.A.: ENGL 1301; ENGL 1302; EMF 1320 (Survey of Electronic Media and Film); EMF 2301 (Film and Video Aesthetics); a math fundamentals course; and an approved liberal arts course.

In addition, the student must compile a 3.00 G.P.A. in ENGL 1301 and 1302. The applicant must also earn a minimum grade of *B* in EMF 1320, "Survey of Electronic Media and Film."

Students transferring from other universities must have completed equivalent courses and obtained the equivalent G.P.A. in those courses before they can be admitted to the major.

SCHOLARSHIPS

Communication Honors Scholarships are awarded each year to outstanding students who intend to major in Electronic Media and Film.

HONORS PROGRAM

The Honors Program in Electronic Media and Film is highly selective; approximately 10 students are selected to participate as incoming freshmen on an accelerated track. Fifteen hours of course work must be completed in Communication Honors course sections. At midterm of the sophomore year, declared EMF majors with a G.P.A. of 3.50 or better are invited into the Honors Program.

In the senior year, students must complete Honors Colloquium and produce an Honors paper in that course.

To remain in the program, students must maintain a *B* average in all work at SMU, a *B* average in Electronic Media and Film, and a *B* average in Honors courses.

For more information, contact the Chair, Division of Electronic Media and Film, Southern Methodist University, Dallas TX 75275.

INTERNSHIPS

Upon attaining upper class status, qualified students are encouraged to pursue internships that enable them to work under the guidance of professionals in the motion picture, radio, television, cable, and other electronic media industries. Non-classroom credit is limited to three credit hours as Student Interest Electives.

CLASS ATTENDANCE

Due to limited class space and enrollment pressures, a student who fails to appear on the first day or who fails to attend three consecutive class meetings during an academic term without establishing contact with the instructor may be administratively dropped from a course.

PROGRAM OF STUDY

The programs in Electronic Media and Film develop graduates capable of taking their place as thoughtful practitioners in the media industries. Graduates will contribute to the creation of audio, video, motion picture, and electronic productions or participate in managerial and administrative aspects of the electronic media or film industries.

FILM

The Film curriculum is designed to provide a well-rounded program of technical, scholarly, and aesthetic training in the film field. The B.A. degree program is intended to prepare students for a professional career in film production and writing, and to develop his or her creative processes in the art form. Students are encouraged to participate in an internship in the local film/television industry to gain practical experience in the field and to establish professional contacts.

A sequence of courses offers basic film and video production experience as well as training in the analysis and creation of film scripts. Advanced production courses are designed to develop students' technical skills as well as their creativity as filmmakers. Film majors also pursue required and elective courses in Electronic Media to gain familiarity with the technology and scope of these related fields.

A wide variety of courses in Film history, theory, and criticism provide a basic and essential knowledge of cinema as an art form and social institution.

B.A. DEGREE IN FILM

<i>Credit Hours</i>		
General Education Curriculum		41
<i>Electronic Media and Film Common Core Requirements</i>		9
EMF 1320	Survey of Electronic Media and Film	
EMF 2301	Film and Video Aesthetics	
EMF 2304	Basic Video and Audio Production	
<i>Film Course Requirements:</i>		24
CCCN 2351	Film History I	
CCCN2352	Film History II	
CCCN4353	Film Theory	
CCCN2307	Audio Principles	
CCCN2354	Basic Screenwriting	
CCCN3355	Film Production I	
CCCN3356	Film Production II	
CCCN4316	Producers Seminar	
<i>Electronic Media Co-Curricular Requirements</i>		3
One course (3 hrs.) selected from the following Electronic Media courses:		
CCTR 3328	Electronic Media Management	
CCTR 3361	Electronic Media Programming	

CCTR 3374	TV Production Process	
CCTR 3395	History of Broadcasting and Electronic Media	
CCTR 4328	Media Economics	
CCTR 4339	Television Criticism	
<i>Electronic Media and Film Student Interest Electives:</i>		9
Any EMF Course		
Suggested courses include:		
CCTR 3306	History of Recorded Music	
CCTR 2303	Video Production I: Studio	
CCTR 3393	Video Production II: Field	
CCTR 3335	Film Exhibition and Distribution	
CCTR 4318	Proseminar in Producing and Directing	45
Meadows Elective		3
Elective Hours		38
Total Hours		122

The following courses may be repeated ONCE for film elective credit provided the course material/topic is completely different each time:

CCCN 2332	American Popular Film	
CCCN 3310	Screen Artists	
CCCN 3311, 3312, 3314, 3315		Great Directors
CCCN 5301-5304		Topics in Electronic Media and Film

ELECTRONIC MEDIA

Study in Electronic Media focuses on developing ability to create content and knowledge of media operations while enhancing skills in analysis, writing, and oral presentation. The goal of these courses is to impart the nomenclature of the business and to help students develop their perceptual and problem-solving ability in order to be as fully-prepared and flexible as possible in meeting professional challenges and opportunities brought on by developments in the quickly-changing electronic media industries.

All Electronic Media students complete courses intended to make them conversant in the fundamentals of motion picture and electronic media aesthetics and production. Similarly, all students complete courses dealing with the expectations and limitations imposed by the regulatory system and with ethical standards applied to the electronic media. Students are expected to understand world systems of electronic media and the global convergence of ownership, distribution, and influence of electronic media and film. Students also learn of potential social and psychological influence of content on recipients of messages conveyed through electronic media and film. As we learn to anticipate their future by studying their past, the curriculum also deals with the historical development and contemporary alignment of the electronic media and motion picture industries, including assessment of the technologies that have shaped the nature of their services. Likewise, Electronic Media students complete courses designed to impart understanding of the current and future economic structures and business requirements pertaining to electronically-mediated content and systems.

Electronic Media students who emphasize **Production/New Media** take courses intended to help them develop their insight and skills in order to articulate a coherent vision for original audio and video production and to execute that vision through effective application of professional standards in writing and producing scripts for audio, video, and film.

Students who elect the **Operations/Strategies** emphasis complete courses that focus on industry economic and business aspects, including media time sales, audience measurement, identification and fulfillment of audience and advertiser

needs and wants, management considerations, and strategies to implement effective programming and production strategies.

Regardless of the emphasis chosen, a wide variety of courses in the curriculum are designed to foster aesthetic appreciation and an understanding of the technical, economic, and social requirements, limitations, and expectations that shape the content and business structure of electronic media as a social institution.

B. A. DEGREE IN ELECTRONIC MEDIA

Credit Hours

General Education Curriculum	41
<i>Electronic Media and Film Core Requirements</i>	9
EMF 1320 Survey of Electronic Media and Film	
EMF 2301 Film and Video Aesthetics	
EMF 2304 Basic Video and Audio Production	
<i>Professional Perspectives</i>	12
CCTR 3303 Video Production I: Studio	
CCTR 3328 Electronic Media Management	
CCTR 3361 Electronic Media Programming	
CCTR 4361 Electronic Media Law and Policy	
Electronic Media Professional Emphasis	9
Production Skills Component	
CCTR 2307 Audio Principles	
CCTR 2354 Basic Screenwriting	
CCTR 3301, 3302, or 3304 Topics in Electronic Media and Film	
MSA 3360 Multimedia Applications	
CCTR3307 Radio Production	
CCTR 3393 TV Production II: Field	
CCTR 4318 Proseminar in Producing and Directing	
or	
Operations/Strategy Component	
CCTR 3301, 3302, or 3304: Topics in Electronic Media and Film	
CCTR 3374 TV Production Process	
CCTR 4328 Media Economics	
CCTR 4395 Electronic Media Audience Analysis	
<i>Student Interest Electives</i>	9
CCCN3335 Film Exhibition and Distribution	
CCCN 3355 Film Production I	
CCTR 3360 Electronic Media Sales	
CCTR 3374 TV Production Process	
CCTR 4300 Seminar in Electronic Media and Film	
CCCN 4316 Producer's Seminar	
CCTR 4325 Internship	
CCTR 4339 Television Criticism	
CCTR 4350 Gender Issues in Communication	
CCTR 4390 Technology and the Mass Media	
CCTR 4393 Advanced Audio Production	
CCTR 4395 Electronic Media Audience Analysis	
CCTR 4399 Global Media Systems	
<i>History, Aesthetics and Social Perspectives</i>	3
CCTR 2306 History of Recorded Music	
CCTR 3395 History of Broadcasting and Electronic Media	
CCTR 4339 Television Criticism	
CCTR 4399 Global Media Systems	
CCTR 4360 Social Effects of the Mass Media	

<i>Film Co-Curricular Requirements</i>		3
CCCN 2351	Film History I	
CCCN 2332	American Popular Film	
CCCN 3304	History of Documentary Film	
CCCN 3310	Screen Artists	
CCCN 3311-15	Great Directors	
CCCN 5301-04	Topics	45
	Meadows Elective	3
	Elective Hours	38
TOTAL		122 hours

Note: While writing is incorporated in assignments across the Electronic Media curriculum, EMF 3361, "Electronic Media Programming," CCTR 3328, "Electronic Media Management," and CCTR 4361, "Electronic Media Law and Policy" include substantive writing requirements for successful completion. These courses, taken at the junior and senior level, provide an opportunity for assessment and enhancement of written communication skills. Moreover, students are required to make oral presentations in these classes to encourage development of this communication skill, which is often crucial to success in the field.

MINOR IN ELECTRONIC MEDIA AND FILM

MINOR IN FILM STUDIES

The minor in Film Studies offers the opportunity to study the historical and critical background of the film medium and to broaden one's understanding and appreciation of a major twentieth century art form. Courses offered in the minor may be applied as required courses in the major.

Requirements: 21 credit hours, distributed as follows:

EMF 1320	Survey of Electronic Media and Film
EMF 2301	Film and Video Aesthetics
EMF 2351	Film History I

Four courses (12 hours) selected from any film history/criticism offering.

The following courses may be repeated ONCE for film elective credit provided the course material/topic is completely different each time:

CCCN 2332	American Popular Film
CCCN 3310	Screen Artists
CCCN 3311, 3312, 3314, 3315	Great Directors
CCCN 5301-5304	Topics

MINOR IN ELECTRONIC MEDIA

The minor in Electronic Media offers the opportunity to enhance one's understanding and appreciation of electronic media as social and economic forces. Courses offered in the minor may be applied as required courses in the major.

Requirements: 21 credit hours, distributed as follows:

<i>Electronic Media and Film Core Requirements</i>		9
EMF 1320	Survey of Electronic Media and Film	
EMF 2301	Film and Video Aesthetics	
EMF 2304	Basic Video and Audio Production	
<i>Professional Perspectives</i>		6
CCTR 3328	Electronic Media Management	
CCTR 3361	Electronic Media Programming	
CCTR 4361	Electronic Media Law and Policy	

<i>Operations/Strategy Component</i>		3
CCTR 3301, 3302, or 3304	Topics in Electronic Media and Film	
CCTR 4328	Media Economics	
CCTR 4395	Electronic Media Audience Analysis	
<i>History, Aesthetics and Social Perspectives</i>		3
CCTR 2306	History of Recorded Music	
CCTR 3395	History of Broadcasting and Electronic Media	
CCTR 4339	Television Criticism	
CCTR 4399	Global Media Systems	
CCTR 4360	Social Effects of the Mass Media	

THE COURSES

CINEMA (CCCN)

2332. AMERICAN POPULAR FILM. An in-depth examination of specific aspects of the American popular cinema, focusing upon questions of popular culture and ideology, of the historical development of styles and genres, and of the impact of the Hollywood film industry. Specific topics and films will vary from term to term.

2344. HISTORY OF ANIMATED FILM. This course provides a critical and historical overview of the development of the animated film from its origins in the 19th century to the present.

2351. FILM HISTORY. This course provides an overview of the development of the cinema as a technology, as an art form, as an industry, and as a social institution beginning with the origins of the medium and tracing its major movements and configurations up to the present.

2352. FILM HISTORY II. This course provides a supplement to the required Film History course, CCCN 2351, by examining specific periods, national cinemas, and research approaches in more depth. *Prerequisite:* CCCN 2351.

2354. BASIC SCREENWRITING. This course teaches the basic skills required for both fiction and non-fiction screenwriting, and includes such topics as research methods, script preparation, differences in script formats, verbal-to-visual style, and the uses of music, effects, pacing, and rhythm.

2356. WRITING THE FICTION SCRIPT. This course instructs the student in the development of short and feature-length fictional screenplays. *Prerequisite:* CCCN 2354.

2360. THE BLACK EXPERIENCE IN CINEMA. Students will incorporate readings, screenings, lectures, and discussions to examine several areas of concern: the motion picture as both unfeeling caricature and accurate self-expression of the black culture from 1895 until the present; the participation and exclusion of black artists in creation of “the 20th century’s most characteristic art form;” and correction of the heretofore all-white history of American independent cinema.

2364. HISTORY OF CINEMA COMEDY. This survey of the development of comedy in the cinema provides both a historical examination of the comic film and a theoretical analysis of the phenomena of humor and laughter.

2384. WAR ON FILM. An intensive examination of the period of the Second World War. The course is constructed around the cinematic records provided by newsreels, training films, propaganda films, and wartime documentaries.

3304. HISTORY OF DOCUMENTARY FILM. This course provides an overview of the development of the documentary mode in the cinema, offering a survey of the history of the non-fiction film and of the various forms it has taken from 1895 to the present.

3310. SCREEN ARTISTS. This course examines the questions of authorship pertinent to the cinema by focusing 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.

3311, 3312, 3314, 3315. GREAT DIRECTORS. Critical and historical review of the world's great directors and their works.

3335. FILM EXHIBITION AND DISTRIBUTION. This course 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.

3350. 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. *Prerequisite:* CCCN 2354.

3355. FILM PRODUCTION I. This beginning 16mm film production course teaches all phases of production and editing for two silent films and for a third which utilizes sound-over interlock. *Prerequisites:* ASPH 1300 or equivalent experience.

3356. FILM PRODUCTION II. This beginning course in sync-sound film production provides an introduction to film industry practices and to the use of professional film equipment. Complete films are produced by students from concept through AB roll preparation to a final answer print. *Prerequisite:* CCCN 3355.

3360 (CF 3371). GENDER AND REPRESENTATION IN WORLD CINEMA. An analysis of gender and representation in international cinema, focusing on political systems, events, and cultural/political turmoil that have affected the subjectivity, objectivity/fragmentation, and foregrounding of the roles of women in world societies.

3390 (FL 3390). ITALIAN CINEMA. Overview of Italian cinema from 1945-present.

4101, 4102, 4203, 4304. PRACTICA. Practica are arranged in connection with on-campus activities related to the work of the Cinema major, and must be approved by the student's adviser. *Prerequisites:* Permission of instructor; upper division standing.

4300. CINEMA SEMINAR. An intensive study of a specific cinema-related topic.

4305. MOTION PICTURES OF PARIS. Ninety-three years of film history focusing on Paris. Taken in residence.

4316. PRODUCERS SEMINAR. Lectures and discussions by both faculty and guest speakers provide an overview of the basic business and legal aspects of film and television production.

4325, 4326. INTERNSHIP. This course allows students to earn academic credit through practical experience gained by working in the professional media, either part-time during the fall or spring terms, or full-time during the summer. Students may take a maximum of three credit hours of internship. One hundred fifty hours of work per term is calculated as three credit hours. Internship credit is given on a pass/fail basis only. *Prerequisites:* Permission of instructor, upper division standing.

4329. FILM CRITICISM. This course examines various critical and analytic approaches to the cinema, emphasizing their application to specific films screened for the class. Students will learn to develop and scrutinize their own critical perspectives through regular writing assignments and discussions.

4353. FILM THEORY. This course provides an overview of major theoretical writings on the cinema (including the work of such theorists as Andre Bazin, Sergei Eisenstein, Rudolf Arnheim and Christian Metz) and demonstrates the application of various analytical approaches to specific films. *Prerequisite:* CCCN 2351.

5110, 5210, 5310, 5311. DIRECTED STUDY. 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 experience available in course offerings. The student must secure written permission from the instructor and return a completed directed studies form to the Center for Communication Arts office before the start of the term during which the study is to be undertaken. *Prerequisites:* Junior standing and permission of instructor.

5301-4. TOPICS IN CINEMA. This course focuses on a specific topic pertinent to the cinema. Topics vary from term to term, and may include the areas of film history, critical theory, the film business, etc.

ELECTRONIC MEDIA (EMF)

1320. SURVEY OF ELECTRONIC MEDIA. This is an introductory course designed to survey the history, programming, advertising, law, and regulation of electronic media and the relationship between media and society.

2301. VISUAL IMAGE. Explore the fundamentals of visual imagery as it relates to the communication arts, and includes a study of the basic principles of design, communication and perception.

2304. BASIC PRODUCTION TECHNIQUES. Practical training in the fundamentals of video and audio production techniques, including various exercises in each of the production areas.

TELEVISION-RADIO (CCTR)

2306. HISTORY OF RECORDED MUSIC. Chronologically examines the machines, minds, and music that constitute our heritage of recorded music, 1877 to present.

2307. BASIC AUDIO. Provides a survey of the theory and equipment used in sound recording.

3301, 3302, 3304. TOPICS IN TELEVISION/RADIO.

3303. TELEVISION PRODUCTION I. Basic principles and practices of television studio production are taught while rotating students through the various studio positions in a series of television production exercises. *Prerequisite:* CCTR 2304.

3307. RADIO STUDIO PRODUCTION. This course emphasizes different types of production needed in the radio industry. Topics covered include commercials, promotional announcements, public service announcements, news, remote broadcasts, and long-form productions. The course involves both lecture/discussion and lab.

3328. ELECTRONIC MEDIA MANAGEMENT. Explores the relationship between the theory and practice of broadcast and cable management with emphasis on the legal and economic constraints on these media outlets.

3361. ELECTRONIC MEDIA PLANNING. Analysis of the development of program ideas and the research and strategies involved in programming media outlets.

3374. TV PRODUCTION PROCESS. Examines the process of program production from conception to completion with an emphasis on the various elements which affect the process: staff, genre, format, technology. A field study of a production is a required part of the course.

3393. TELEVISION PRODUCTION II. Basic principles and practices of electronic field production and video editing techniques. Students rotate through various exercises to become familiar with many facets of field production and post-production, including computer editing. *Prerequisite:* CCTR 3303.

3394. TELEVISION PRODUCTION III. Produce and direct entertainment format programming exercises. *Prerequisite:* CCTR 3303.

3395/5395. HISTORY OF BROADCASTING AND ELECTRONIC MEDIA. Study the origins and development of the electronic media with an emphasis on the people, events, and issues that influenced that development.

4300. TELEVISION-RADIO SEMINAR. Intensive study of an area in television-radio; topics vary per term.

4325. INTERNSHIPS. Earn credit through practical experience by working at a professional media outlet, either part-time during fall and spring terms or full-time during summer. Requires a minimum of 175 hours in the internship setting. Taken on a pass/fail basis only. *Prerequisite:* Permission of instructor and junior or senior standing with a minimum 2.50 G.P.A.

4328. MEDIA ECONOMICS. 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 are used in studying media organizations and industries.

4339. TELEVISION CRITICISM. Examines contemporary critical methodologies as they apply to mass communications media.

4361. ELECTRONIC MEDIA POLICY. This course emphasizes contemporary regulatory policy in the electronic media. Discussion and readings deal with regulatory aspects of broadcasting, cable, telephone, personal communication services, and wireless communication. Students will become familiar with basics of legal research.

4390. TECHNOLOGY AND THE MASS MEDIA. Examines the way in which technology develops and is assimilated into the mass media.

4393. ADVANCED AUDIO. Course in the business and creative aspects related to being an audio producer. *Prerequisite: CCTR 2307.*

4395/5396. ELECTRONIC MEDIA AUDIENCE ANALYSIS. Designs and methodologies employed in researching media usage, structure, and development.

4399. GLOBAL MEDIA SYSTEMS. Interrelationship between broadcasting media in various areas of the world and the system of government under which they developed.

5110, 5210, 5310. DIRECTED STUDY. 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 experience available in course offerings. The student must secure written permission from the instructor and return a completed directed studies form to the Center for Communication Arts office before the start of the term during which the study is to be undertaken. *Prerequisites: Junior standing and permission of instructor.*

5301, 5302, 5303, 5304. TOPICS IN TV-RADIO. These courses address a specific subject in broadcasting and may be offered in any term.

DIVISION OF JOURNALISM

Executive-In-Residence LANGER, *Interim Chair*

Assistant Professor: KOEHLER; *Visiting Assistant Professors:* CRIADO, KRAEPLIN; *Senior Lecturer:* KRASNOW.

Once-divergent media forms are rapidly coming together in ways that make it essential for 21st-century journalism education to reflect the complexity of actual practice. Graduates must be prepared to function and lead in a new and changing environment. The Division of Journal prepares students to succeed in this dynamic setting.

Majors will study convergence journalism with an emphasis in Broadcast, News Editorial, or the Internet, and will learn professional skills that will enable them to adapt swiftly to a changing journalism environment. Content that is useful and interesting will have value regardless of the delivery system or systems of a particular era. For this reason, students also are taught the intellectual and theoretical skills they will need to help them interpret the world around them and understand the role of the media in society.

INSTRUCTIONAL FACILITIES

The Division of Journalism is located in the Umphrey Lee Center, which houses faculty and administrative offices, audio and video production, and media support areas. These include basic video/audio modules; video logging rooms; off-line editing rooms; non-linear video editing lab; equipment storage and checkout; digital audio rooms; teaching radio studio; seminar room; classrooms; graphics lab; editing lab; viewing rooms; and production classrooms.

ADMISSION AND DEGREE REQUIREMENTS

Because of the importance of strong writing skills to the student's success in the Division's curriculum (and later, in the field of journalism itself), students wishing to be admitted to major in the Division of Journalism must have completed ENGL 1301 (Introduction to College Writing) and ENGL 1302 (First-Year Seminar in Rhetoric: Contemporary Issues). The student must compile a minimum G.P.A. of 3.00 (*B*) in both courses, with no grade lower than a *B* in either course. Students transferring from other universities must have completed equivalent courses and obtained the equivalent G.P.A. in those courses before they can be admitted as a major in the Division of Journalism.

SCHOLARSHIPS

Honors Scholarships are awarded each year to outstanding students who intend to major in Journalism.

HONORS PROGRAM

The Honors Program in Journalism is highly selective; a limited number of students are selected to participate as incoming freshmen on an accelerated track. At midterm of the sophomore year, and again at midterm of the junior year, declared Journalism majors with a G.P.A. of 3.50 or better are invited into the Honors Program. All interested students, including those who have been previously awarded honors scholarships, need to apply for admission to the program. At the midterm of the senior year, the top 10 percent of the graduating class is invited for membership in Kappa Tau Alpha, the Journalism Mass Communication Honorary Society. Those wishing to graduate with distinction in Journalism must complete fifteen hours of coursework in Honors course sections within the various communications divisions. In addition, seniors must complete an Honors Directed Study and produce

an Honors thesis. For further information, contact the Honors Program director, Division of Journalism, Meadows School of the Arts, 210 Umphrey Lee, Southern Methodist University, Dallas TX 75275.

INTERNSHIPS AND PRACTICA

Upon achieving junior and senior status, students are encouraged to take on experiences that enable them to work under the guidance of professionals in the communication industry (internships). Many on-campus activities also offer practical experience to students (practica), and students are strongly urged to take advantage of the opportunities available to them through the Student Media Company, which publishes a daily newspaper, operates a campus radio station, and publishes a yearbook and a literary magazine. Practica are taken for one credit hour at a time. Internships may be taken for one or two credit hours at a time, depending on the number of hours worked. A total of five credit hours of internships and practica may be counted toward a student's Journalism electives. Internships and practica are taken on a Pass/Fail basis only.

CLASS ATTENDANCE

Due to limited class space and enrollment pressures, a student who fails to appear on the first day of class may be administratively dropped from the class at the instructor's discretion. Furthermore, students must comply with any more specific attendance policies spelled out in course syllabi; creation and enforcement of such policies are entirely at the instructor's discretion.

OFF-CAMPUS PROGRAMS

AMERICAN UNIVERSITY. Through a cooperative program with American University in Washington, D.C., students have an opportunity to study in the nation's capital as a part of the Washington Term Program. Students may obtain credit for courses such as Reporting, Advanced Reporting, and Internship, as well as in other disciplines, through seminars that provide a realistic picture of the principles, ethics, and issues of today in Washington, D.C.

SMU-IN-LONDON. SMU students can earn six credit hours by enrolling in the SMU-in-London: Communications program. Conducted each year during the second session of summer school, students study in London, a hub for international communications.

Courses offered carry three credit hours. They do not require prerequisites and are designed to take full advantage of London's importance as an international center.

Students live in dormitories in London. As a part of their international experience, students are encouraged to explore the culture and fine arts offerings of London, in addition to day trips outside of the City of London and visits to other European countries on their own, as class schedules permit.

SMU-IN-PARIS. The SMU-in-Paris program offers students the opportunity to live and study in Paris for a term or for an entire academic year. While students pursue their regular course of studies, the communication track allows the student to study the specific role of communication in the Parisian and/or European context. Paris is a major communication center and one of the major European centers for the study of communication media effects, history, and theory.

PROGRAM OF STUDY

The role of the journalist in today's society has become increasingly complex and important because of a paradox: As the world shrinks amidst the communication revolution, the journalist's horizon and responsibilities expand. In addition, the rapid development of converging technologies is almost daily changing the face of

journalism, increasingly requiring the journalist to be a thinking and interpretive generalist, trained to adapt to different responsibilities and ways of performing the work of interpreting the world for readers and viewers (who also are coping with information overload in a changing technological world). The journalism program is designed with this reality in mind.

Students will study convergence journalism, choosing one of three emphases or tracks in which to focus their studies: Broadcast, Print or the Internet. The major requires 42 credit hours within the division. A foreign language capability of eight credit hours or its equivalent is required, and students also must satisfy Meadows School of the Arts requirements with three credit hours outside the Meadows communication divisions. Courses may be used to fulfill only one of the student's divisional requirements (i.e., a student may not fulfill two divisional requirements with one course).

Recognizing the need for students to set themselves apart to compete in a changing journalistic environment, and valuing interdisciplinary education, the division will also offer areas of journalistic specialty. Reflecting and drawing upon what the division sees as the primary academic strengths of Southern Methodist University, students may choose from business, arts, or religion, and upon completing certain requirements, would receive their degree in Arts Journalism, Business Journalism or Religious Journalism. To obtain such a degree status, the student must complete all the courses required for his or her emphasis with the Journalism degree (Broadcast, News Editorial, or Internet), plus CCJN 3385 (Specialty Journalism), and other specified requirements within the department of his or her chosen journalistic specialty. For more information on the Journalistic Specialty program, contact: Chair, Division of Journalism, Meadows School of the Arts, 211 Umphrey Lee, Southern Methodist University, Dallas, TX, 75275.

BACHELOR OF ARTS IN JOURNALISM

	<i>Credit Hours</i>
General Education Curriculum	41
Convergence Journalism Core Curriculum:	24
CCJN 1320 Understanding the News Media	
CCJN 2365 Understanding the Worldwide Web	
CCJN 3310 Newswriting and Reporting I	
CCJN 3311 Newswriting and Reporting II	
CCJN 3320 News Editing	
CCJN 3357 Visual Communication and Graphic Application	
CCJN 4315 Ethics of Communications	
CCJN 4316 Law of Communications	
Professional Development:	9
<i>Broadcast Emphasis (to be taken in sequence):</i>	
CCJN 2304 Basic Video and Audio Production For News	
CCJN 4320 Broadcast Reporting	
CCJN 4384 Advanced Television News	
<i>News Editorial Emphasis:</i>	
CCJN 3360 Computer-Assisted and Advanced Reporting Techniques	
<i>and</i>	(chOOSE ONE OF THE FOLLOWING TWO COURSES)
CCJN 3365 Investigative and Enterprise Reporting	
<i>or</i>	
CCJN 4395 Public Affairs Reporting	
<i>and</i>	(chOOSE ONE OF THE FOLLOWING TWO COURSES)
CCJN 3382 Feature Writing	
<i>or</i>	
CCJN 4310 Editorial and Critical Writing	

Internet emphasis:

CCJN 2380	Web Language and Design	
CCJN 4370	Internet Law and Ethics	
CCJN 4390	Advanced Webmastery, Cybercasting, and Cyberpublishing	

Journalism Electives:

Majors with a Broadcast or News Editorial emphasis are required to take 9 credit hours of Journalism Electives; majors with an Internet emphasis are required to take 9 credit hours of Journalism Electives. Students may choose any CCJN course. The following CCJN and other communication courses are particularly recommended:

CCJN 2380	Web Language and Design	
CCJN 3360	Computer-Assisted and Advanced Reporting Techniques	
CCJN 3385	Specialty Journalism	
CCJN 3390	Literature of Journalism	
CCJN 4330	History of Mass Communication	
CCJN 4360	Women and Minorities in the Media	
CCJN 4375	News Management and Media Economics	
CCJN 4380	Current Issues in the News	
CCTR 4399	Global Media Systems	
CCTR 3328	Electronic Media Management	
CCTR 4360	Social Effects of Mass Media (cross-listed as SOC 3360)	
Meadows Elective/Co-requirement		3
Foreign Language		8
Free Electives		28
TOTAL		122

MINOR IN JOURNALISM

The minor in Journalism provides a basic understanding of the role of the news media in American society and an introduction to the basic skills necessary for the practice of that field.

Requirements: 21 term hours, distributed as follows:

1. CCJN 1320 Understanding News Media
2. CCJN 2365 Understanding the Worldwide Web
3. CCJN 3310 Newswriting and Reporting I
4. CCJN 3311 Newswriting and Reporting II
5. CCJN 4316 Law of Communications or
CCJN 4315 Ethics of Communications
6. Six additional credit hours in any CCJN 3xxx, 4xxx or 5xxx courses

THE COURSES (CCJN)

1320. UNDERSTANDING NEWS MEDIA. Nature, functions, and responsibilities of communication media and agencies from a professional point of view. News, opinion, entertainment, and persuasion functions, trends, communication tools, societal effects. This introductory survey course will train students to be discerning news consumers and producers, able to make informed analysis of content in various news media.

2304. BASIC VIDEO AND AUDIO PRODUCTION FOR NEWS. Practical training in the fundamentals of video and audio production techniques used in newsgathering, including field production and editing.

2365. UNDERSTANDING THE WORLD WIDE WEB. Overview and introduction to the history, economics, structure, and content of the Internet.

2380. WEB LANGUAGE AND DESIGN. Students will study the convergence of traditional media as they apply to new communication technologies and produce multimedia Websites that incorporate photography, videography, audio and graphics. *Prerequisite:* CCJN 2365.

3310. NEWSWRITING AND REPORTING I. First course in a rigorous two-term sequence, during which students will develop the skills required for writing and reporting for various news media. *Prerequisite:* CCJN 1320.

3311. NEWSWRITING AND REPORTING II. See above. *Prerequisite:* CCJN 3310.

3320. NEWS EDITING. Skills and concepts required in editing for various media, including copyediting, assigning and analyzing stories, coaching and managing editorial staff, and relevant legal and ethical issues. *Prerequisite:* CCJN 3310.

3355. TV NEWS PRODUCTION. Electronic news gathering and the writing, voicing, producing and editing of television news stories. Researching of various television news story formats. Students serve as on-camera reporters, writers, narrators and producers. Technical skills of shooting, lighting, recording, editing, and post-production. *Prerequisites:* CCJN 2304, 3311, and 4320, and permission of instructor.

3357. VISUAL COMMUNICATION AND GRAPHIC APPLICATIONS. Appreciation for and understanding of the visual and aesthetic aspects of communication. Layout and design. Basic instruction in the concepts and use of desktop publishing programs.

3360. COMPUTER-ASSISTED AND ADVANCED REPORTING TECHNIQUES. Development of skills in gathering, documenting, and organizing computerized data for newsgathering operations, with emphasis on mastery of professional abilities required of journalists working in online environments. Techniques for locating, retrieving, appraising, and verifying information. Will include gathering information from electronic sources, including libraries, research institutions, government documents, databases, observation, interviews, the Internet, and polling. *Prerequisites:* CCJN 3311 and 3320.

3365. INVESTIGATIVE AND ENTERPRISE REPORTING. Intensive introduction to the art of generating original news ideas about issues of public significance, developing critical news judgment, unearthing often difficult-to-access information, and organizing the information into focused, well-documented and compelling stories.

3370. AUDIO REPORTING. Writing and editing news reports for audio applications, including radio and Internet delivery. *Prerequisites:* CCJN 2304 and 3311.

3382. FEATURE WRITING. Course emphasizes the conceptual and technical skills needed to develop one's own voice, bring a literary quality to one's journalism, and produce professional-level descriptive pieces and news features for various media. *Prerequisites:* CCJN 3311 and 3320.

3385. SPECIALTY JOURNALISM. Students will explore the techniques and issues associated with reporting for a range of specialty beats, including business, the arts, sports and religion. The course is meant to facilitate the special Area of Journalistic Specialty degree offered by the Division of Journalism. *Prerequisites:* CCJN 3311 and 3320.

3390. LITERATURE OF JOURNALISM. Reading and research to acquaint the student with the literature of journalism. Special emphasis is given to the development of the journalistic style of writing in magazines and books.

3396. HISTORY OF JOURNALISM. The development and historical principles of American journalism, integrated with American social and intellectual history.

4101, 4102. PRACTICA. One credit hour for work at on-campus media positions. Maximum of two credit hours may be earned and counted toward Journalism electives. See "Internships and Practica" for more details. Offered on a Pass/Fail basis only. *Prerequisites:* Junior standing and permission of instructor and adviser.

4125, 4225. INTERNSHIPS IN JOURNALISM. Internship credit for off-campus work in the field during the regular term or in the summer. Students may count as many as five credit hours in suitable outlets, such as television and radio stations, newspapers, magazines, etc. See "Internships and Practica" for more details. Offered on a Pass/Fail basis only. *Prerequisite:* Junior standing and permission of adviser.

4300. **BROADCAST NEWS SEMINAR.** An intensive study of an area of broadcast news usually offered away from the campus.
4301. **NEWS EDITORIAL SEMINAR.** This seminar, offered only occasionally, usually is conducted away from campus during the summer sessions. Topic varies.
- 4302, 4303, 4304, 4305. **WASHINGTON TERM DIRECTED STUDIES.** Offers students an opportunity to study and practice journalism in the nation's capital.
4310. **EDITORIAL AND CRITICAL WRITING.** Focuses on examining the role of opinion writing in American journalism and teaching techniques that will help students develop clear and effective editorials and columns on a range of topics. The course emphasizes critical thinking as well as writing skills. *Prerequisites:* CCJN 3311 and 3320.
4315. **ETHICS OF COMMUNICATION.** Exploration of ethical issues that are the foundation of all communication fields. Topics include free speech, privacy, government regulation, and censorship. Using a problem-solving approach, this course is designed to help students develop their own philosophical and ethical standards concerning journalism.
4316. **LAW OF COMMUNICATION.** Exploration of the historical and philosophical bases for freedom of expression. Practical applications of the law in such areas as libel, censorship, access, privacy, obscenity, copyright, and government regulations affecting broadcasting, advertising, and the press.
4320. **BROADCAST REPORTING.** Writing, videotaping, and editing news reports for television. Includes live reporting. *Prerequisites:* CCJN 2304 and 3311.
4326. **WASHINGTON TERM INTERNSHIP.**
4331. **ISSUES IN BROADCAST NEWS.** Analysis of broadcast news, techniques of investigative reporting, newsroom decision making, political coverage, election coverage and polling, crisis coverage, and other topics. Study of the daily operation of the broadcast news profession.
4360. **WOMEN AND MINORITIES IN THE MEDIA.** Examines the impact and representation of women and minorities in the mass media from historical and critical perspectives.
4370. **INTERNET LAW AND ETHICS.** Explores the legal and ethical issues associated with the Internet and its continuing development and evolution.
4375. **NEWS MANAGEMENT AND MEDIA ECONOMICS.** Introduction to concepts and principles of news media management including strategic planning, leadership, organizational strategies, ethical and legal issues. Case studies of how media managers make decisions dealing with money, marketing, product, personnel, production and new technology.
4380. **CURRENT ISSUES IN THE NEWS.** A study of current developments in the news as seen against the historical evolution of events. The course will emphasize the role news media play in agenda setting. Other theories of information and communications will be presented. Ideally suited for students planning careers in news, but also helpful to the news consumer.
4384. **ADVANCED TELEVISION NEWS.** Students serve as reporters, camera-persons, editors, producers, anchor-persons, assignment editors, and studio personnel for television newscasts, news magazine and interview programs. Technical and performance/reporting skill required. *Prerequisites:* CCJN 4320 and senior standing.
4385. **ADVANCED PRODUCTION AND DESIGN.** The design and production of print, presentation, and Internet graphics. This course draws together the various aspects of editing and graphics as they apply to the production of printed and visual pieces. Emphasis will be on the production of brochures, newsletters, slides, overheads, multimedia, home pages, etc. *Prerequisite:* CCJN 3355.
4387. **ARTS CRITICISM.** Students obtain experience in writing reviews of movies, books, art exhibits, concerts, etc. The course often includes sessions with local critics and experts in various areas of arts and literature.
4390. **ADVANCED WEBMASTERY, CYBERCASTING, AND CYBERPUBLISHING.** Class will create, cyberpublish, and cybercast projects on the Internet while exploring the effective use of Internet technologies and current issues. The class will maintain an interactive Web site to showcase

students' work from all Meadows communication divisions, possibly expanding at some point to include other Meadows divisions. The Web site will feature student-produced radio and TV news and feature programs through streaming audio and video clips. It will also highlight written text, including articles and reviews. The Web site will be updated at least weekly, giving individual students and teams an opportunity to display their work.

4395. PUBLIC AFFAIRS REPORTING. Emphasis on skills required for the reporting of news emanating from governmental bodies or politics. *Prerequisites:* CCJN 3311 and 3320.

5110, 5210, 5310. DIRECTED STUDY. 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 experience available in course offerings. The student must secure written permission from the instructor and return a completed directed studies form to the Division of Journalism office before the start of the term during which the study is to be undertaken. *Prerequisites:* Junior standing and permission of instructor.

5301-4. TOPICS IN JOURNALISM. This course is designed to provide a study and discussion setting for an issue or topic of current interest in the journalism profession. The course will be offered on an irregular basis depending on the significance and timeliness of the topics that will be studied and discussed.

DIVISION OF MUSIC

Associate Professor SWEIDEL, Chair

Algur H. Meadows Professor of Violin: SCHMIEDER; Joel Estes Tate Professor of Piano: ACHUCARRO; Professors: HART, KARP, MOORE, MOULEDOUS, ODE, PALMER, PHILLIPS, SARGON, TUNKS; Associate Professors: BRINSON, DELANEY, DUPUY, HANLON, HAWN, HELLER, HOLLAND, IWASAKI, MANCINI, MAYER-MARTIN, POWELL, REYNOLDS, STROKER, TSOLAINOU, WICK; Assistant Professors: ANDERSON, BAREFIELD, DODDS, FRANK, JENSEN, LEONE, MOREHOUSE, STEINKE; Instructor: WAGNER; Adjunct Professors: GUTHRIE, G. HUSTIS; Adjunct Associate Professors: ADKINS, BARR, BOOTH, CHERRY, GARNER, HOWARD, B. HUSTIS, JOHNSON, KITZMAN, LARSON, NEAL, ROBERTS, ROSE; Adjunct Assistant Professors: DEDERICH-PEJOVICH, DEMIREV, LEDERER, SEELIG, SLOMAN; Lecturers: HOCHSTEDLER, REYBURN; Adjunct Instructors: CORBET, LEE, PERKINS, RILEY; Piano Pedagogy Staff: DeLOACH, GOODWIN; Mustang Band Staff: KEHLER, TUCKER; Accompanists: BEAL, EMERSON; Vocal Coach/Accompanist: GERHART.

ADMISSION

In addition to meeting University admission criteria, entering undergraduate students intending to major in music must audition prior to matriculation. These auditions serve the purpose of determining the prospective student's previous experience and potential for success in the intended major. (Entering students intending to major in composition must submit a portfolio of original compositions and pass a performance audition.) The candidate must be accepted by both the Division of Music and the University in order to be classified as a music major. Information regarding auditions may be obtained by writing to the Chair of the Division of Music. The Division of Music considers transfer credits and AP test results in decisions regarding advanced placement. Departments reserve the right to give additional tests to determine the most appropriate placement in any course sequence.

INSTRUCTIONAL FACILITIES

Concert performances are presented in Caruth Auditorium, a 490-seat concert hall with an acoustical construction that can be "tuned" for any type of musical presentation, and the 185-seat Robert J. O'Donnell Lecture-Recital Hall. The annual opera production is presented in the 295-seat Bob Hope Theatre. The Jake and Nancy Hamon Arts Library houses an inspiring collection of almost 85,000 arts volumes and 75,000 pieces of special research material such as the Van Katwijk Music Collection.

The electronic keyboard laboratory is used for class instruction on piano, theory, and improvisation. It is equipped with Baldwin digital 88-key pianos, a CC-24 Classroom Communications Center controlled by an IBM computer, and a variety of additional sequencers, tone modules, and instructional software applications.

Student recitals and faculty and ensemble performances are recorded. All recordings are made in stereo and are of a quality acceptable for auditions, competitions, applications, 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 Music Therapy Clinic is a training facility that offers individual and small-group music therapy, biofeedback, stress reduction, and pain/disease management.

The Division of Music has more than 40 grand pianos, three harpsichords (a single-manual and two double-manuals by Schuetze, Dowd, and Martin), and nine pipe organs (an original Iberian organ built by Caetano in 1762, a four-stop continuo and an eight-stop practice organ built by Alfred Kern, a three-manual tracker organ built by C. B. Fisk, a 22-stop Holtkamp, a three-manual tracker by Robert Sipe, and three tracker organs built by von Beckerath).

The Electronic Music Studio is a digital multitrack facility featuring the ProTools III system, a Synclavier 3200 System, and a full range of MIDI equipment for synthesis, sampling, sequencing, signal processing, video post scoring, and digital recording.

The Psycho-Acoustics Lab bridges the fields of music education, music therapy, performance, and psychology for research and demonstrations in acoustics, perception, and music learning.

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 *Music Student 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.

SPECIFIC MUSIC REQUIREMENTS

During the second year of study, each pre-music major or transfer student must apply for degree/major status. Applications are reviewed by the Division of Music chair.

All full-time music majors are required to enroll for Recital Attendance (MAS 1010) each term for which they will receive a grade of Pass or Fail. Minors are required to enroll for four terms. To complete the requirements of the course and receive a passing grade, majors must attend a minimum of 15 (minors 10) recitals each term, in addition to those in which the student is participating for credit. A grade of Incomplete may be awarded by the chair in case of illness or other reason based on student petition.

All sophomores shall present one solo performance in general recital each term.

Orchestral instrument majors, with the exception of guitar, are required to enroll in at least one large ensemble (i.e., wind ensemble or orchestra) each term of residence. Music majors fulfilling their ensemble requirement in a choral group are assigned by a placement hearing.

Each performance major is required to perform in recital at least one piece representing each major style period in which solo music was composed for the student's instrument (including voice). This is meant to encourage performance of contemporary works, including music written during the student's lifetime.

The Division of Music requires attendance at all scheduled class meetings, lessons, and ensemble rehearsals. The instructor determines in all instances the extent to which absences affect each student's grade. Students should become thoroughly acquainted with the class attendance policy established by their teachers

and ensemble directors. Instructors are in no way obligated to make special arrangements for the student to accommodate any level of absence. All reasons for absence should be submitted in advance to the instructor. Failure to do so may result in a student's 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.

All undergraduate music majors must receive a minimum grade of *C-* in all courses specified in the major. The major consists of all courses listed in the student's degree plan with the exception of GEC, free electives, and course work in a minor or second major. Students must retake major courses in which a grade below *C-* is received. A course may be repeated only once.

When the total number of hours required to satisfy the General Education requirements and the major requirements along with the major's supporting course requirements exceeds 122 term hours, students in such majors will be exempt from three (3) hours of Perspectives and an additional three (3) hours taken from either Perspectives or Cultural Formations.

BACHELOR OF MUSIC DEGREE PROGRAM REQUIREMENTS

BACHELOR OF MUSIC IN PERFORMANCE

	<i>Credit Hours</i>			
	Organ	Orch	Voice	Piano
General Education Curriculum (GEC)	35	35	35	35
MUAS 1010 (MUAS 1020 first-year fall term)	0	0	0	0
MUTH 1129, 1130, 1229, 1230, 2129, 2130, 2229, 2230, 3350	15	15	15	15
MUHI 1202, 3253, 3254, 3255, 3256	10	10	10	10
MUHI elective at 4000 level	3	3	3	3
PERB 1131, 1132, 2131, 2132 (or 1233, 1234)	4	4	4	4
MUPR (Performance Studies)	16	16	16	16
MUCO 3208 or 3209	2	2	2	2
PERE (Any Vocal Ensemble)			6	
PERE (Large Ensemble)	6	6		4
PERE (Chamber Ensemble)	1	3		3
PERB 3116 (Contemporary Music Workshop) (vocalists may substitute MREP 5210)	1	1	1	1
MUTH Elective at the 3000 level or above	3	3		3
Music Electives	8	9	3	3
Electives	9	9	9	9
For Organ: MURE 3101, 4201	3			
MUHI 4320, 5207; MPED 5114	6			
MUAC 1001 (two terms)	1			
MUAC 1002 (two terms)	1			
For Orchestral: MURE 3101, 4201		3		
MPED 4305 (MPED 4303 is required for Guitar majors.)		3		
MREP 5130 or 5140 or 5150 or 5160		2		
For Voice: MURE 3001, 4101			1	
VOIC 3015, 3116, 4017, 4118			2	
PERB 2117 (two terms)			2	
PERB 1107, 1108, 2107, 2109; MPED 5216			6	
MPED 5217 or two terms of PERB 2117			2	
Two terms of Foreign Language			8	

	Organ	Orch	Voice	Piano
For Piano: MURE 3101, 4201				3
MUAC 1001 (two terms)				1
MUAC 1002 (two terms)				1
MUAC 3000 (four terms)				2
MUPD 4125, 4126, 4396, 4397				8
MREP 4114, 4115				2
(Meadows Elective/Co-requirement)	(3)	(3)	(3)	(3)
	<u>124</u>	<u>124</u>	<u>125</u>	<u>125</u>

Guitar majors follow the Orchestral Instruments curriculum and are required to take only four credits of large ensemble.

Percussionists take 18-20 credits of applied study and do not have an orchestral repertoire requirement. Elective hours are reduced accordingly.

Piano majors may earn an Emphasis in Piano Pedagogy by substituting MUPD 5325 and 5326 for MUPD 4125 and 4126.

BACHELOR OF MUSIC IN COMPOSITION

	<i>Credit Hours</i>
General Education Curriculum (GEC)	35
MUAS 1010 (MUAS 1020 first-year fall term)	0
MUTH 1129, 1130, 1229, 1230, 2129, 2130, 2229, 2230, 3350	15
MUHI 1202, 3253, 3254, 3255, 3256	10
PERB 1131, 1132, 2131, 2132 (or 1233, 1234)	4
MUPR (Performance Studies)	4
MURE 4201	2
MUCO 3208 or 3209	2
PERE/PERB (Ensemble)	8
must include two terms of large ensemble	
and two terms of Contemporary Music Workshop (PERB)	
Music Electives	3
Electives	9
MUTH 3110, 4300, 4310, 5360	10
MUTH 5370	3
MUTH 1225, 1226, 2225, 2226, 3325, 3326, 4329, 4330	20
(Meadows Elective/Co-requirement)	(3)
	<u>125</u>

Each term of composition study must be represented by at least one performance of an original work on a general recital or some other appropriate means of presentation (i.e., a film score, incidental music, music included with dance, a public performance, etc.).

Attendance at regularly scheduled composition seminars is expected of all students enrolled in private composition study; failure to attend will be reflected in the grade given for composition.

Continuation as a composition major is subject to an annual review by the composition faculty. A lack of progress toward completing the degree requirements will warrant dismissal from the degree program.

BACHELOR OF MUSIC IN MUSIC THERAPY

	<i>Credit Hours</i>
General Education Curriculum (GEC)	35
Specific GEC requirements:	
Fundamentals — STAT 1301	
Science — BIOL 1303	
Perspectives — PSYC 1300	
MUAS 1010 (MUAS 1020 first-year fall term)	0
MUTH 1129, 1130, 1229, 1230, 2129, 2130, 2229, 2230	12
MUHI 1202, 3253, 3254, 3255, 3256	10
PERB 1131, 1132, 2131, 2132 (or 1233, 1234)	4
MUAS 3152, 3155, 5110	3
PERB 1203 or 2203	2
MUPR (Performance Studies)	10-12
MURE 3101 (optional)	0-1
MUCO 3208 or 3209	2
PERE (Ensemble) and/or Contemporary Music Workshop (PERB)	4
Electives	9
MUTY 1120, 1220, 3211, 3212, 3213, 3165, 3214, 3141, 3142, 3143, 3144, 4340, 4341, 4144, 4145, 4141, 4142	26
PSYC 3332, 3382, 5334, 5355	12
PSYC choose from 3380, 3383, or 5388	3
(Meadows Elective/Co-requirement)	<u>(3)</u>
	133

Students with a concentration in voice, percussion, or guitar must substitute two music electives for the corresponding technique class.

Students completing this program of study will also attain a minor in Psychology.

Students majoring in Music Therapy have two junior-level performance options: (1) to present a minimum of one solo performance in general recital each term of the junior year, or (2) to present a half recital of 30 minutes.

Before enrolling for internship MUTY 4144, the student must meet the following conditions:

1. Completed all course, practicum, and preclinical work.
2. Demonstrated good physical health and emotional stability.
3. Achieved functional competency on piano, guitar, percussion, and voice.
4. Achieved a cumulative G.P.A. of 2.50 and a 2.75 in all music therapy courses.

The B.M. degree in Music Therapy is approved by the American Music Therapy Association. Successful completion of this program entitles the graduate to take the national board examination in music therapy administered by the Certification Board for Music Therapists. The official designation by the board is MT-BC, the nationally accepted credential of qualified music therapists.

BACHELOR OF MUSIC (TEACHER CERTIFICATION*)

	<i>Credit Hours</i>	
	Instrumental	Vocal or Keyboard
General Education Curriculum (GEC)	35	35
Fundamentals		
6 hours ENGL 1301, 1302		
3 hours MATH (STAT 1301 is recommended)		

3 hours Information Technology (CSE 1305 is recommended)		
6 hours Science (one course with lab)		
Cultural Formations		
3 hours to meet English or U.S. History certification requirements		
Perspectives		
3 hours THEA 3311		
3 hours ENGL		
3 hours HIST 2311 or 2312 (U.S.)		
3 hours PLSC 1320		
Wellness (2 hours)		
Supportive Courses (includes 3 hours Diversity co-requirement)	24	24
10 hours MUHI 1202, 3253, 3254, 3255, 3256		
3 hours ENGL or HIST (U.S.) depending on choice of Cultural Formations		
11 hours electives		
Professional Education	12	12
6 hours Foundations (EDU 5350 and 5370)		
6 hours Methods (MUED 3330 general, plus either 3331 instrumental or 3332 vocal/keyboard concentrations)		
Music (55 hours):		
MUAS 1010 (MUAS 1020 first year fall term)	0	0
MUTH 1129, 1130, 1229, 1230, 2129, 2229, 2130, 2230	12	12
MUTH 5360 or 5365	3	3
MUHI (see GEC Supportive courses)		
PERB 1131, 1132, 2131, 2132 (or 1233, 1234)	4	4
MUPR (Performance Studies)	14	14
MUCO 3208, 3210		4
MUCO 3209, 3211	4	
PERE (Large Ensemble)	5	5
PERE (Chamber Ensemble)	1	1
Keyboard concentrations may substitute one credit of MUAC 1001, 1002		
Vocal concentrations may substitute one credit of Large Ensemble		
PERB 3116 (Contemporary Music Workshop)	1	1
MUAS 2149, 3152, 3155, 5110	4	4
Instrumental: 3146, 3147, 3148, 3149, 3150, 3151, 5154	7	
Vocal or keyboard: 3146 or 3147, 3148 or 3149, 3150 or 3151, 4230		5
PERB (Diction: Choose any two from the following: 1107, 1108, 2107, 2109)		2
(Meadows Elective/Co-requirement)	(3)	(3)
<hr/>	<hr/>	<hr/>
Total Credit Hours for the degree	126	126
*Additional requirements for Teacher Certification	7	7
6 hours Student Teaching (EDU 5363 or 5364, and 5373 or 5374)		
PSYC 5130		

Students in this major must present a minimum of one solo performance in general recital each term of the junior year. The senior major has three performance options: (1) to continue the study of the instrumental or vocal concentration, with one solo performance in general recital each term; (2) to divide study between the concentration and a secondary instrument or voice; or (3) to engage in the private study of one or more instruments or voice other than the concentration.

Student teaching, in addition to being subject to the eligibility requirements published by the Center for Teacher Preparation, must be approved by the Music Education department, must follow successful completion of all methods (MUED) and techniques (MUAS) courses, and is considered a full-time endeavor, with no day-time course work or concurrent ensemble assignments.

The state-mandated ExCet test is usually taken during the term of student teaching and requires prior attendance in ExCet Preparation Seminars. Students are not eligible for certification until completion of degree requirements as well as student teaching and successful completion of the ExCet.

BACHELOR OF ARTS IN MUSIC

	<i>Credit Hours</i>
General Education Curriculum (GEC)	41
MUAS 1010 (MUAS 1020 first-year fall term)	0
MUTH 1129, 1130, 1229, 1230	
MUTH 2129, 2130, 2229, 2230	12
MUHI 1202, 3253, 3254, 3255, 3256	10
PERB 1131, 1132 (or 2131,2132 according to proficiency)	2
MUPR† (Private Studies) or MUTH (Composition in combination with Performance Studies)	8-12
PERE (Ensemble)	4
MUTH or MUHI elective at the 4000 level or above	3
Music electives (may include senior project)*	9
Minor and Course work outside the field of music	33
(Meadows Elective/Co-requirement)	(3)
	<u>122</u>

*A maximum of six credits in applied lessons, ensembles, performance fundamentals, and repertoire classes may count toward the nine credits of music electives. Other electives must be at the 3000 level or above.

†B.A. students normally take private studies at one credit per term. Two-credit lessons or, in exceptional cases, private studies in excess of eight credits, may be taken only with prior permission from the Division Chair.

The B.A. degree is intended to serve students seeking to combine a music degree with interests in one or more of the following: a broad liberal education, the possibility of exploring the interdisciplinary relationship of music course work to course work in other areas of the Meadows School and the University as a whole, a double degree, a minor, preparation for graduate study in music, participation in the SMU Honors Program, or a term or summer of study abroad. A minor or second major is required by the Division of Music.

DUAL DEGREE WITH COMPUTER SCIENCE

A special four and one-half year program leading to the degrees of Bachelor of Arts in Music and Bachelor of Science in Computer Science is available. Contact the Division of Music for more details.

MUSIC MINOR

The minor is designed to provide one of the following objectives:

1. A course of study in music with sufficient breadth and depth to satisfy the artistic aspiration of students from any major who have some background and experience in music, or
2. An alternative to the rigorous course of study required for the major in music for those students who do not aspire to a musical career.

Acceptance criteria for the minor include a successful audition and a theory/aural skills assessment prior to enrollment in private lessons or the theory sequence. The ability to read music is required. Aural and Written Music Theory must be taken concurrently. In any given term, the private study fee will not be waived unless the student is enrolled for at least one other course (not including MUAS 1010) required for the minor. The maximum number of credits for which the private study fee will be waived is four. Minors with a Meadows Scholarship may have other requirements and should refer to their scholarship letter. Ensemble participation is encouraged.

Requirements for the minor in music (19 term hours):

- * MUTH 1129 and 1229 — Aural Skills and Music Theory I
- * MUTH 1130 and 1230 — Aural Skills and Music Theory II
- MUHI 1202 — Introduction to Music in World Societies
- MUHI — Choose two courses from the following:
 - MUHI 3253 — Medieval and Renaissance Music
 - MUHI 3254 — Seventeenth- and 18th-Century Music
 - MUHI 3255 — The Romantic Century
 - MUHI 3256 — Music Since 1900
- MUPR or MUTH — Private study in instrument, voice, or composition. Composition study, if approved, must be taken with an instrument or voice. (Four term credit hours, typically one per term)
- MUTH, MUHI — 3 credit hours of upper-division elective(s) in Music History, Music Theory, or Acoustics of Music (MPSY 5340)
- MUAS 1010 — Recital attendance for four terms (see the Division of Music Student Handbook for course requirements)

* Class Piano PERB 1131, 1132 is a recommended lab.

MUSIC COURSES OPEN TO ALL UNIVERSITY STUDENTS

The following courses are open to all students from any field of study.

I. PERFORMANCE CLASSES (PERB) AND ENSEMBLES (PERE)

PERB 1203, 2203 CLASS GUITAR

PERB 1205, 2205 CLASS PIANO

PERB 1206, 2206 CLASS VOICE

PERE 1112 MUSTANG MARCHING BAND

PERE 1113 MEADOWS CHORALE AND CHORAL UNION

PERE 1114 CONCERT CHOIR AND CHORAL UNION

PERE 1115 MEADOWS JAZZ ORCHESTRA
 PERE 1117 SYMPHONY BAND
 PERE 1118 MEADOWS SYMPHONY ORCHESTRA
 PERE 1119 MEADOWS WIND ENSEMBLE
 PERE 1176 CHORAL UNION
 PERE 3150 CHAPEL CHOIR
 PERE 3173 CHAMBER ENSEMBLE: PERCUSSION

II. MUSIC THEORY, HISTORY AND LITERATURE

MUHI 1321 MUSIC: THE ART OF LISTENING
 MUHI 2310 THE BROADWAY MUSICAL: VAUDEVILLE TO PHANTOM
 MUHI 3337 MUSIC, HISTORY AND IDEAS
 MUHI 3339 MUSIC FOR CONTEMPORARY AUDIENCES
 MUHI 3340 JAZZ: TRADITION AND TRANSFORMATION
 MUHI 3341 WOMEN AND MUSIC, "LIKE A VIRGIN": FROM HILDEGARD TO MADONNA
 MUHI 3342 MUSIC, MUSICIANS, AND AUDIENCES IN 19TH-CENTURY PARIS
 MUHI 4350 MUSIC IN WORLD CULTURES
 MUTH 4310 INTRODUCTION TO ELECTRO-ACOUSTIC MUSIC

III. PRIVATE STUDIES

MUPR — Specific prefixes indicate instruments and voice. A fee is required for students who are not majoring in music and for majors or minors taking lessons in excess of degree requirements.

Limited to one credit per term; permission of Division Chair is required prior to enrollment.

MUSIC COURSES

MUSIC PEDAGOGY (MPED)

4184, 4284, 4384. DIRECTED STUDY – PEDAGOGY. *Prerequisite:* Permission of instructor.
 4303. GUITAR PEDAGOGY. Prepares guitarists for studio teaching. Offered fall term of odd-numbered years.
 4305. INTRODUCTION TO INSTRUMENTAL PEDAGOGY. Prepares instrumental private teachers for studio teaching. Fall term.
 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/presentation of a supervised private lesson. Spring term of odd-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. *Prerequisite:* Permission of instructor.
 5217. VOCAL PEDAGOGY II. Teaching strategies and philosophies, diagnosis of vocal problems, stage deportment, vocal repertoire, and ethics for teachers are studied. Students gain practical, supervised experience in teaching. Spring term. *Prerequisite:* MPED 5216.

MUSIC PSYCHOLOGY (MPSY)

5102. MANAGEMENT OF PERFORMANCE STRESS. Experiential study of learning to deal with stage fright. Offered irregularly.
 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. Spring term.

MUSIC REPERTOIRE (MREP)

4114, 4115. PIANO REPERTOIRE. A broad survey of piano literature, including lectures and performances by the students enrolled. Performance styles and practices of every historical period are emphasized. Fall and spring terms.

5030, 5130. GUITAR REPERTOIRE. Student performances of their 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.

ACCOMPANYING (MUAC)

1001. TECHNIQUES OF VOCAL ACCOMPANYING. A course designed for pianists to acquaint them with the various skills associated with accompanying and to familiarize them with some of the vocal repertoire. Students earn one-half credit each term. Fall term.

1002. TECHNIQUES OF INSTRUMENTAL ACCOMPANYING. A course designed for pianists to acquaint them with the various skills associated with accompanying and to familiarize them with some of the instrumental repertoire. Students earn one-half credit each term. Spring term.

3000. PRACTICUM IN COLLABORATIVE PERFORMANCE. Practical application of accompanying skills through studio assignments and performance. Students earn one-half credit each term. Fall and spring terms. *Prerequisite:* MUAC 1001 (two terms) and 1002 (two terms).

MUSIC ARTS AND SKILLS (MUAS)

1010. RECITAL ATTENDANCE. Required of all music majors. First-year students attend MUAS 1020 fall term.

1020. CAREER ORIENTATION. Required orientation for all first-year music majors. Provides valuable information about college life and professional opportunities in music. Fall term.

1202. MUSICAL THEATRE WORKSHOP. Aspiring singers and actors develop their artistic talents in the craft of musical theatre in this comprehensive two-week program. Students study acting, movement, and voice and participate in individual singing and coaching lessons with experts. Solos, scenes, and ensemble work are presented at a final class performance open to the public.

2149. INTRODUCTION AND SURVEY OF MUSIC PROGRAMS. A broad-based survey of the makeup and aims of music programs of all levels, including directions the beginning college student should pursue in preparing for a career. Spring term.

3146. UPPER STRING TECHNIQUES. Basic principles involved in playing and teaching violin and viola. Fall term.

3147. LOWER STRING TECHNIQUES. Basic principles involved in playing and teaching cello and bass. Spring term.

3148. SINGLE-REED AND FLUTE TECHNIQUES. Basic principles involved in playing and teaching single-reed and flute instruments. Fall term.

3149. DOUBLE-REED TECHNIQUES. Basic principles involved in playing and teaching double-reed instruments. Fall term.

3150. LOW-BRASS TECHNIQUES. Basic principles involved in playing and teaching low brass. Fall term.

3151. HIGH-BRASS TECHNIQUES. Basic principles involved in playing and teaching upper brass. Spring term.
3152. PERCUSSION TECHNIQUES. Basic principles involved in playing and teaching percussion. Fall term.
3155. VOCAL TECHNIQUES. Basic principles involved in singing and teaching voice. Spring term.
4230. GENERAL MUSIC PRACTICUM. Focus of this course is on crafting and teaching mini-lessons for peers in the college classroom as well as in area public school classrooms. Video camera is used extensively for accurate feedback. Fall term. *Prerequisite:* MUED 3330.
5110. COMPUTERS, KEYBOARDS, AND MIDI FOR MUSICIANS. Introductory concepts and functional skills in contemporary electronic music technology. Operation of tone generators — samplers, synthesizers. Digital sequencing and music notation software. Basic applications in composition, performance, and pedagogy.
5145. PIANO TECHNOLOGY FOR PIANISTS. Basic skills to enable a pianist to solve problems and tune his or her own piano. Spring term.
5154. MARCHING BAND AND JAZZ TECHNIQUES. For music education majors, this course develops techniques for designing and teaching marching band shows, and methods and materials for teaching jazz. Resources will 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. Spring term.

CONDUCTING (MUCO)

3208. FUNDAMENTALS OF CHORAL CONDUCTING. All basic beat patterns, subdivision, fermata problems, beat character. Introduction to left-hand usage, basic score reading. Emphasis on the psycho-physical relationship between conductor and ensemble. Fall term.
3209. FUNDAMENTALS OF INSTRUMENTAL CONDUCTING. The focus of the course includes basic conducting technique, score reading, score analysis, and general rehearsal procedures. Attention is given to rehearsal techniques in a laboratory setting. Fall term.
- 3210, 5210. CHORAL CONDUCTING PRACTICUM. Stresses 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. *Prerequisite:* MUCO 3208 or equivalent.
3211. INSTRUMENTAL CONDUCTING PRACTICUM. Stresses development of rehearsal techniques in a laboratory setting. Choose, prepare, and rehearse music with other students in the class to develop skills in error detection, rehearsal pacing, sequencing, and ordering of music for optimal rehearsals. Spring term. *Prerequisite:* MUCO 3209.
- 4184, 4284, 4384. DIRECTED STUDIES IN CONDUCTING.
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.

MUSIC EDUCATION (MUED)

3330. GENERAL MUSIC METHODS AND MATERIALS. An investigation of Dalcroze, Orff, Kodaly, and Comprehensive Musicianship methodologies for teaching elementary general music. Includes public school classroom observations. Course ends with guitar instruction and a proficiency exam. Fall term.
3331. BAND AND ORCHESTRA MUSIC EDUCATION METHODS, LITERATURE, AND MATERIALS. Course covers materials for instruction, motivation, administration, class control, and performance preparation. Spring term.
3332. CHORAL MUSIC METHODS AND MATERIALS. Focus on the art and practice of developing successful choral programs for grades 5-12. Topics include recruitment, auditions, behavior management, vocal techniques, the changing voice, choosing music, planning rehearsals, and management of non-musical details. Includes public school observations. Spring term.

4194, 4294, 4394. DIRECTED STUDIES IN MUSIC EDUCATION.

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. Offered irregularly.

5159. INSTRUMENT REPAIR. The study of techniques used in the repair of orchestral instruments. Offered irregularly.

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.

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.

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.

MUSIC HISTORY (MUHI)

1202. INTRODUCTION TO MUSIC IN WORLD SOCIETIES. This course offers an introduction to basic elements of music within the context of cultural traditions of world musics. Musical forms, techniques, terminology, and chronology are presented, but primary emphasis is placed upon listening to and experiencing a diverse sample of music and its roles in societies. Spring term.

1321. MUSIC: THE ART OF LISTENING. An investigation of the elements of music (melody, rhythm, harmony, form, timbre) as they develop and change throughout the various historical periods of music. Emphasis is on active listening. For non-majors. Does not satisfy music history requirements for music majors.

2310. THE BROADWAY MUSICAL: VAUDEVILLE TO *PHANTOM*. The explosion of American musical theater beginning in the 1890s, tracing the stars, the shows, and their creators from vaudeville through Broadway and up to the works of Stephen Sondheim and Andrew Lloyd Webber.

3150. RUSSIAN FOR MUSICIANS. Students will learn the Cyrillic alphabet and transliteration while building a vocabulary of Russian musical terms. Course materials are drawn from authentic Russian-language scores, recordings, and books. Spring term.

3253. SURVEY OF MEDIEVAL AND RENAISSANCE MUSIC. A survey of the origins and evolution of musical forms, compositional procedures, performing practices, theoretical treatises, and instruments of Western music from the rise of the Christian Church through the 16th century. This course includes a required listening lab. Fall term. *Prerequisite:* MUHI 1202.

3254. SEVENTEENTH- AND 18TH-CENTURY MUSIC. A survey of the Baroque, Pre-Classical, and Classical stylistic periods of Western music. Emphasis will be directed toward musical forms, compositional procedures, performance practices. This course includes a required listening lab. Spring term. *Prerequisite:* MUHI 1202.

3255. THE ROMANTIC CENTURY. An examination of the literature of the 19th century with regard to the evolution of formal, compositional, and stylistic procedures. This course includes a required listening lab. Fall term. *Prerequisite:* MUHI 1202.

3256. MUSIC SINCE 1900. An examination of representative literature reflecting the various stylistic trends and movements that have occurred in the 20th century. This course includes a required listening lab. Spring term. *Prerequisite:* MUHI 1202.

3337. 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 our own times. Offered irregularly.

3339. MUSIC FOR CONTEMPORARY AUDIENCES. An examination of the interaction of the various forms of popular musical expression (folk, blues, soul, rock, Muzak, and film music) and their impact upon American culture.

3340. JAZZ: TRADITION AND TRANSFORMATION. Bunk, Bird, Bix, Bags, and Trane. From blues to bop, street beat to free jazz. A study of the people and music from its African, Euro-American origins through the various art and popular forms of the 20th century.

3341. WOMEN AND MUSIC, "LIKE A VIRGIN:" FROM HILDEGARD TO MADONNA. This course introduces students to the rich traditions of musical women and to the variety of roles women have played in both "art" music and popular music. The course also introduces feminist and gender theories as related to the music of women and men.

3342. MUSIC, MUSICIANS, AND AUDIENCES IN 19TH-CENTURY PARIS. See MUHI 4342 for description. Non-music majors use this course number for enrollment.

4192, 4292, 4392. DIRECTED STUDIES IN MUSIC HISTORY. Must be approved by department head.

4301. RESEARCH PROJECT IN MUSIC HISTORY.

4316. 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:* Completion of Music History sequence or written permission of department head.

4320. ORGAN HISTORY AND LITERATURE. A survey of the literature for the organ, Renaissance to contemporary. Required of organ majors and concentrations (undergraduate). Spring term.

4334. SURVEY OF VOCAL LITERATURE. The course covers 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:* Completion of Music History sequence or written permission of department head.

4341. WOMEN COMPOSERS AND PERFORMERS IN THE 19TH AND 20TH CENTURIES. Examines women musicians from the early 19th century to the present. Included are considerations of women's professional and private music educations. Women's contributions in a wide variety of professional areas (performance, composition, education, scholarship) are examined within the changing social contexts of the two centuries. Class activities include a variety of types of readings (memoirs, journals, newspaper reviews), videos, recordings, scores and analyses, and live student performances. *Prerequisite:* At least two MUHI survey courses.

4342. MUSIC, MUSICIANS, AND AUDIENCES IN 19TH-CENTURY PARIS. Explores music and musicians living and performing in Paris, the city considered to be Europe's glittering capital of the arts during the 19th century. Discussions of the political and social roles of music following the Revolution (such as the establishment of the Paris Conservatory and the National Opera) will provide the foundation for a focus on the Parisian musical scene during the years 1830-1870. Class trips to events at 19th-century concert halls (Palais Garnier, Théâtre Chatelet), modern halls performing 19th-century repertoire, churches (Madeleine, St. Sulpice), and café-cabarets. Fall term of odd-numbered years. (SMU-in-Paris.)

4345. SURVEY OF OPERA LITERATURE. 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 in which Romantic opera synthesized 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:* Completion of Music History sequence or written permission of department head.

4346. SURVEY OF PIANO LITERATURE. Historical and stylistic study of the music for the piano. *Prerequisite:* Completion of Music History sequence or written permission of department head.

4347. SYMPHONIC LITERATURE. An examination of representative orchestral works from the late Baroque 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:* Completion of Music History sequence or written permission of department head.

4348. GUITAR HISTORY AND LITERATURE. This 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. Offered spring term of odd-numbered years. *Prerequisite:* Completion of Music History sequence or written permission of department head.

4350. MUSIC IN WORLD CULTURES. Musical activities and principles selected from various geographical areas of the world. Emphasis is on non-Western materials, but will also study significant cross-cultural encounters. Offered irregularly.

4373. HISTORY OF MUSICAL INSTRUMENTS. Study of musical instruments from the early Christian times to the 20th century. Attention is given to performance practices, treatises concerning construction and pedagogy, and the influences of the various instrumental families upon compositional procedures and forms. Offered irregularly.

4375. HISTORY OF AMERICAN MUSIC. American music from colonial times to the present. Course includes an examination of compositional forms, procedures, and techniques of selected composers. *Prerequisite:* At least two MUHI survey courses.

4384. SURVEY OF CHORAL LITERATURE. A survey of choral music from the medieval era to the present. 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. Offered spring term of even-numbered years. *Prerequisite:* Completion of Music History sequence or permission of department head.

5206. PERFORMANCE PRACTICES IN EARLY MUSIC. Studies in the interpretation of Baroque music from a stylistic point of view. Offered spring term of even-numbered years.

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. Required of organ majors and concentrations (undergraduate). Recommended elective for M.M. and M.S.M. degree. Fall term.

PIANO PEDAGOGY (MUPD)

4125, 4126. PIANO PEDAGOGY PRACTICUM. Supervised teaching experience; specific goals and projects are agreed upon for the term. Required for all piano pedagogy majors.

4396. PIANO PEDAGOGY I. In-depth study of methods and curriculum for teaching piano at the elementary level. Focus on philosophical and physiological bases of piano study. Survey and evaluation of current educational materials. Offered fall term of even-numbered years.

4397. 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, employment opportunities. Offered fall term of odd-numbered years.

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. Majors are limited to one credit.

5210. CLASS PIANO PROCEDURES. The psychological principles operative in group and class environments are explored through student participation and observation, with emphasis on teacher effectiveness. Survey of college-level keyboard texts. Offered 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. Offered 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.

PRIVATE STUDIES (MUPR)

The following numbers for private study apply to all instruments and voice.

3100. 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.

3200. 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.

The following subject prefixes will be used to designate study in the specific instrument or in voice. Section numbers which indicate the specific teacher with whom the student should enroll are listed in the Schedule of Classes for each term.

BSSN	Bassoon	HARP	Harp	TROM	Trombone
CELL	Cello	HARS	Harpichord	TRPT	Trumpet
CLAR	Clarinet	OBOE	Oboe	TUBA	Tuba
DBBS	Double Bass	ORG	Organ	VLA	Viola
FLUT	Flute	PERC	Percussion	VIOL	Violin
FRHN	French Horn	PIAN	Piano	VOIC	Voice
GUIT	Guitar	SAX	Saxophone		

Vocal coaching (for voice majors only) course numbers are: VOIC 3015, 3116, 4017, 4118. The instructor coaches the singer on diction and interpretation of art song and aria.

RECITALS (MURE)

3001. JUNIOR RECITAL FOR VOICE MAJORS. Solo performance of approximately 30 minutes of music. Graded Pass/Fail by committee.

3101. JUNIOR RECITAL. Solo performance of approximately 30 minutes of music. Graded Pass/Fail by committee.

4101. SENIOR RECITAL FOR VOICE MAJORS. Solo performance of approximately one hour of music. Graded Pass/Fail by committee.

4201. SENIOR RECITAL. Solo performance of approximately one hour of music. Graded Pass/Fail by committee.

COMPOSITION AND THEORY (MUTH)

1129, 1130. AURAL SKILLS I AND II. Beginning studies in solfeggio, melodic and harmonic dictation. Must be taken in sequence. Fall and spring terms. *Corequisites*: MUTH 1229, 1230. 1225, 1226. COMPOSITION. Individual study with the composition faculty and regularly scheduled seminars with faculty and visiting guests. Fall and spring terms. *Prerequisite*: First-year majors or permission of instructor.

1229, 1230. THEORY I AND II. Rudiments (notation, clefs, key signatures, intervals, scales, modes), diatonic and chromatic harmony, figured bass, part-writing, analysis. Must be taken in sequence. Fall and spring terms. *Corequisites*: MUTH 1129, 1130.

2129, 2130. AURAL SKILLS III AND IV. Continuation of Aural Skills I and II. Solfeggio, melodic and harmonic dictation employing chromaticism, 20th-century materials. Must be taken in sequence. Fall and spring terms. *Prerequisites*: MUTH 1130, 1230. *Corequisites*: MUTH 2229, 2230.

2225, 2226. COMPOSITION. Individual study with the composition faculty and regularly scheduled seminars with faculty and visiting guests. Fall and spring terms. *Prerequisite:* Second-year majors or permission of instructor.

2229, 2230. THEORY III AND IV. Continuation of Theory I and II covering the Romantic and 20th-century repertoires. Emphasis on traditional harmonization exercises, beginning studies in musical form, and introduction to current analytical methods. Must be taken in sequence. Fall and spring terms. *Prerequisites:* MUTH 1130, 1230. *Corequisites:* MUTH 2129, 2130.

3110. KEYBOARD SKILLS. Score reading in all clefs, sight reading, figured bass realization. Fall term. *Prerequisites:* MUTH 2130, 2230.

3325, 3326. COMPOSITION. Individual study with the composition faculty and regularly scheduled seminars with faculty and visiting guests. Fall and spring terms. *Prerequisite:* Junior major standing or permission of instructor.

3350. FORM AND ANALYSIS. Study of musical form through examples from pretonal and tonal literatures. *Prerequisites:* MUTH 2130, 2230.

4184, 4284, 4384. DIRECTED STUDIES IN MUSIC THEORY. *Prerequisite:* Permission of instructor.

4190, 4290, 4390. DIRECTED STUDIES IN MUSIC COMPOSITION. *Prerequisite:* Permission of instructor.

4300. 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. *Prerequisites:* MUTH 2129, 2130, and 2229, 2230.

4310. INTRODUCTION TO ELECTRO-ACOUSTIC MUSIC. An introduction to the techniques, concepts, and historical perspective of composing, performing, and listening to electro-acoustic music. Topics covered include acoustics, psychoacoustics, sound reproduction systems, tape techniques, analog and digital synthesis, and the history and literature of electronic music. Students have three hours of studio time each week to complete required projects. Fall term. *Prerequisite:* Permission of instructor.

4311. ADVANCED ELECTRO-ACOUSTIC MUSIC. Continuation of the introductory course with an emphasis on mastery of the studio equipment and its application to compositional problems. Students will complete individual composition projects in the studio. Spring term. *Prerequisite:* MUTH 4310 or permission of instructor.

4329, 4330. COMPOSITION. Individual study with the composition faculty and regularly scheduled seminars with faculty and visiting guests. Fall and spring terms. *Prerequisite:* Fourth-year composition majors or permission of instructor.

5360. ORCHESTRATION AND ARRANGING. The practical fundamentals of orchestration and arranging are explored through a series of projects for a variety of ensembles. *Prerequisites:* MUTH 2130, 2230 and MUCO 3209 (MUCO 3209 may be a corequisite) or equivalent.

5365. CHORAL ARRANGING. A study of the art and craft of arranging for various choral ensembles with emphasis on needs, possibilities, limitations, practicality, creativity, accompaniments, and publication consideration through a sequence of designated projects.

5370. SURVEY OF COUNTERPOINT. Through exercises in analysis and composition, this course provides a study of contrapuntal techniques from the Middle Ages to the 20th century, with emphasis on traditional modal and tonal styles.

MUSIC THERAPY (MUTY)

1120. CLINICAL ORIENTATION. The study of music therapy assessment, treatment procedures, and evaluation, through observation as well as literature and repertoire review. Each student will participate on a working music therapy team. *Prerequisite:* Permission of instructor.

1220. INTRODUCTION TO MUSIC THERAPY. An overview of the function of the music therapist, the history of the music therapy profession, and music in treatment procedures. The course is required of all music therapy majors and is open to others who may want information about the professional field of music therapy. Fall term.

- 3130, 3230, 3330. DIRECTED STUDIES IN MUSIC THERAPY: MEDICINE AND HEALTH.
3141. DEVELOPMENTAL MUSIC THERAPY PRACTICUM I. Supervised observation of and therapeutic experience with persons who exhibit developmentally delayed disorders. Fall term. *Corequisite:* MUTY 3211.
3142. PSYCHIATRIC MUSIC THERAPY PRACTICUM II. Supervised observation of and therapeutic experience with persons who exhibit psychopathological disorders. Fall term. *Corequisite:* MUTY 3212.
3143. MEDICAL MUSIC THERAPY PRACTICUM III. Supervised observation and development of clinical skills with patients in medical settings. Spring term. *Corequisite:* MUTY 3213.
3144. GERONTOLOGICAL MUSIC THERAPY PRACTICUM IV: Supervised observation and development of clinical skills with elderly clients. Spring term. *Corequisite:* MUTY 3214.
3165. PRECLINICAL EXPERIENCE IN THERAPY. Five hundred clock hours of continuous experience (a) with an exceptional population, preferably as a nurse's aide or psychiatric attendant (non-music), and (b) in an approved facility. Required for undergraduate music therapy majors after the junior year, and for non-RMT graduate majors (equivalency program) after the first year of residence. Summer sessions only.
3211. DEVELOPMENTAL MUSIC THERAPY. A study of music therapy with developmentally disabled children and adults such as mentally retarded, visually disabled, and speech-impaired individuals. Fall term. *Corequisite:* MUTY 3141.
3212. PSYCHIATRIC MUSIC THERAPY. A study of music therapy with persons with psychopathological disorders such as schizophrenia, depression, and dementia. Fall term. *Corequisite:* MUTY 3142.
3213. MEDICAL MUSIC THERAPY. A study of music therapy with the health impaired, such as burn patients, AIDS patients, and obstetric patients. Spring term. *Corequisite:* MUTY 3143.
3214. GERONTOLOGICAL MUSIC THERAPY. A study of music therapy with elderly, gerontological clients. Spring term. *Corequisite:* MUTY 3144.
4141. MUSIC THERAPY PRACTICUM V. Supervised clinical experience in the treatment and health maintenance of clients with clinical disorders.
4142. MUSIC THERAPY PRACTICUM VI. Continued supervised clinical experience in the treatment and health maintenance of clients with clinical disorders.
- 4144, 4145. INTERNSHIP IN MUSIC THERAPY I AND II. Six months, or 1,050 clock hours, of continuous full-time music therapy experience in a NAMT-approved clinical facility. Reports from the intern and music therapy supervisor required before, during, and after the internship. Because the internship extends beyond the regular 4+ month term, enrollment for MUTY 4144 will occur for the term during which the internship begins; and for MUTY 4145, the term immediately following. *Prerequisite:* Before the internship, all course, clinical, and preclinical work must be completed in the undergraduate music therapy degree or graduate equivalency program.
4340. MUSIC PSYCHOLOGY: RESEARCH, METHODS, AND MATERIALS. A study of research methods in music psychology, with emphasis on research designs, analysis, and interpretation of research literature in music. Three hours of lecture and one laboratory period each week. Spring term.
4341. SURVEY OF MUSIC PSYCHOLOGY. Basic study of music systems, 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 ability and preference. Fall term.
5340. CURRENT TOPICS IN MUSIC THERAPY. A survey of contemporary trends in music therapy, psychology, and medicine. The universality of music is shown, with applications in modern therapy, medicine, and health. Fall term. *Prerequisite:* Permission of instructor.
5341. SEMINAR IN CLINICAL MUSIC THERAPY. A survey of contemporary trends in music therapy, psychology, and medicine. Through use of group process and self-exploration, students will develop a comprehensive, personalized, and demonstrable theory of clinical music therapy. Spring term. *Prerequisite:* Permission of instructor.

CLASS INSTRUCTION FOR PERFORMANCE (PERB)

HARPSICHORD (PERB)

3115. **HARPSICHORD: EARLY MUSIC WORKSHOP.** Intensive study of harpsichord and continuo playing for advanced players (the complete harpsichord works of Rameau, chamber music with professional players of period instruments). Beginning harpsichord classes for those keyboard players who wish to explore the harpsichord, its techniques and repertoire. Summer term.

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 even-numbered years.

5213. **STUDIES IN CONTINUO PLAYING.** Designed for the harpsichord major, to fill the need for a well-developed 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.

INSTRUMENTAL (PERB)

1203. **CLASSIC GUITAR.** Basics of reading music; technique; simple chord progressions as applied to popular music; performance of simple classic guitar pieces.

2203. **CLASSIC GUITAR.** Continued development of technical skills and performance repertoire. *Prerequisite:* PERB 1203 or equivalent proficiencies.

3016, 3116. **CONTEMPORARY MUSIC WORKSHOP.** Exploration of contemporary music techniques, including improvisation for instrumentalists and vocalists in a workshop setting. Course work includes master classes on contemporary performance techniques and performance of contemporary chamber works in chamber music recitals, in general music recitals, and in workshop presentations.

3202. **MASTER CLASS IN CLASSIC GUITAR.** Master classes, lectures, discussions, and recitals. Summer term.

5011, 5111. **DIRECTED STUDIES IN MUSIC PERFORMANCE.** Enrollment for directed studies or approved internships in performance or pedagogy.

PIANO (PERB)

1131, 1132, 2131, 2132. **CLASS PIANO.** A four-term sequence required for non-keyboard music majors. Emphasis on sightreading, technique, harmonization, transposition, improvisation, and appropriate literature. Fall and spring terms. *Corequisites:* MUTH 1229, 1230, 2229, 2230; MUTH 1129, 1130, 2129, 2130.

1205. **CLASS PIANO.** Designed for students with no previous piano study. Emphasis placed on the development of basic music reading and functional keyboard skills.

1233, 1234. **ADVANCED CLASS PIANO.** A two-term sequence (for keyboard majors or advanced non-keyboard majors). Emphasis on sight reading, harmonization, transposition, improvisation, and technique. Fall and spring terms. *Corequisites:* MUTH 1129, 1229, 1130, 1230.

2205. **CLASS PIANO.** Continued development of fundamental keyboard skills. Emphasis on sight reading, harmonization, transposition, improvisation, technique, and repertoire study. *Prerequisite:* PERB 1205 or equivalent, audition for placement required.

5222. **JAZZ IMPROVISATION.** The basic elements of jazz and rock music are presented through keyboard improvisation. Offered spring term of odd-numbered years. *Prerequisite:* Intermediate piano proficiency or permission of instructor.

VOICE (PERB)

1107. **DICTION: ITALIAN.** A course in the basic comprehension and pronunciation of songs from the Italian repertoire. Fall term.

1108. **DICTION: ENGLISH.** A course in the basic comprehension and pronunciation of songs from the English repertoire. Fall term.

1206. CLASS VOICE. A course in basic singing techniques and interpretive skills, suitable for both beginning singers and for students with singing experience but little formal training.

2206. CLASS VOICE. A course in singing techniques and interpretive skills, suitable for students with some singing experience but little formal training. *Prerequisite:* PERB 1206.

2107. DICTION: GERMAN. Designed for students who have had no previous training in the German language. Development of the correct methods of pronunciation of vowels and diphthongs through the use of language drills. Spring term.

2109. DICTION: FRENCH. Principles of basic pronunciation and enunciation in French. Phonetic drills with practical application to art songs and arias. Spring term.

2017, 2117, 5017, 5117. MEADOWS OPERA THEATRE. Preparation, rehearsal, and performance of complete operas and excerpts. Exploration of different operatic styles, basic acting for the operatic stage, role study, and analysis. Operatic coaching experience for pianists. Major production and scenes are offered each year, selected from the broad range of operatic theatre from the 17th to the 20th centuries. For maximum performance experience it is highly recommended to elect Opera Theatre as a year course.

3310. MUSIC THEATRE WORKSHOP. The development of musical theatre as an American art form is examined through historical perspective and performance of excerpts. Some musical background necessary. *Prerequisite:* Permission of instructor.

5101, 5201. DIRECTED STUDIES IN VOICE.

5208. MUSICAL THEATRE ACTING AND PERFORMANCE. The basics of acting in musical theatre: script analysis, blocking, character development, and scene study. Includes introduction to musical theatre movement and audition techniques. Students will culminate this course with a series of performed musical scenes.

PERFORMANCE ENSEMBLES (PERE)

LARGE ENSEMBLES (PERE)

1012, 1112. MUSTANG MARCHING BAND. Experience in preparation and performance of music for field performances. May be taken for large-ensemble credit by majors.

1013, 1113. MEADOWS CHORALE AND CHORAL UNION. Meadows Chorale is a select mixed ensemble open to all students by audition.

1014, 1114. CONCERT CHOIR AND CHORAL UNION. Intermediate choral organization open to all students by audition.

1017, 1117. SYMPHONY BAND. An ensemble open to all students, including music majors, non-music majors, and community members. This ensemble provides a concert band experience exploring band literature from transcriptions to original, larger concert band repertoire.

1018, 1118. MEADOWS SYMPHONY ORCHESTRA. The Symphony is a large orchestra that performs major repertoire. Non-majors who want an orchestral performance experience are invited to audition.

1019, 1119. 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 apply for an audition. The Wind Ensemble performs a wide variety of literature that encompasses both the symphonic band and wind orchestra idioms.

1076, 1176. CHORAL UNION. A large mixed ensemble that regularly performs major works with instrumental accompaniment. Does not satisfy the vocal or large-ensemble requirement for voice majors or concentrations. *Prerequisite:* Permission of instructor.

CHAMBER ENSEMBLES (PERE)

1015, 1115. MEADOWS JAZZ ORCHESTRA. Rehearsal and performance of standard and original works for jazz ensembles. By audition.

3016, 3116. MEADOWS NEW MUSIC ENSEMBLE. Select instrumental and vocal performers forming the core for a series of concerts devoted exclusively to the performance of new music, through individually coached solo and ensemble performances.

3030, 3130. CHAMBER ENSEMBLE: GUITAR.

3070, 3170. CHAMBER ENSEMBLE: INSTRUMENTAL. Chamber music from the Baroque period to the 20th century. Each ensemble is individually coached. By audition.

3071, 3171. CHAMBER ENSEMBLE: KEYBOARD. Chamber music of the past 200 years with piano as a member of a trio, quartet, or quintet with strings or winds. By audition.

3073, 3173. CHAMBER ENSEMBLE: PERCUSSION. Rehearsal and performance of standard percussion ensemble literature. By audition.

3074, 3174. CHAMBER ENSEMBLE: VOICE. Vocal chamber music from the Renaissance to the 20th century. By audition.

3150, 5150. CHAPEL CHOIR. Choir sings for 11 a.m. University Service of Worship (Protestant) on Sundays at Perkins Chapel; 14 services per term. Rehearsal at 9:30 a.m. Sunday.

3075, 3175. 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. Available for credit or noncredit participation.

5020. I PALPITI. A select ensemble, required of artist-certificate string students. Open by audition to a limited number of other students according to instrumentation needs. Participation does not substitute for other ensemble assignments.

DIVISION OF PUBLIC AFFAIRS AND CORPORATE COMMUNICATIONS

Associate Professor POGGI, Chair

*Associate Professor: WHILLOCK; Assistant Professors: ANDERSON, MAYER-GUELL, WARDEN;
Senior Lecturer: LATOUR; Lecturer: FLOURNOY.*

Public Affairs and Corporate Communications (CCPA) is founded on the principle that business, government and other institutions must develop, plan, and implement strategic communications programs that establish and maintain mutually beneficial relations with other institutions, groups and individuals.

Students seeking an undergraduate degree in Public Affairs and Corporate Communications receive a broad background in the liberal arts, followed by a major curriculum that prepares them to work in agencies, corporations, nonprofit organizations, cultural and educational institutions, associations and government. The CCPA curriculum is designed to introduce students to the historical development of the public relations field, educate students about the principles and theories behind corporate and public affairs activities, develop requisite communications skills, raise awareness of the ethical responsibilities of professional communicators, and help them develop the strategic communication and management capabilities required for success in a global environment. After developing a strong core of fundamental skills and knowledge in strategic communications, students learn how to research, plan, and execute corporate and public affairs programs. The CCPA program emphasizes capabilities in critical thinking, problem solving, research and writing.

In addition to major coursework in the division, Public Affairs and Corporate Communications students must complete a minor chosen in consultation with their faculty adviser. Determination of the minor should be considered carefully and should enhance and broaden the student's learning experience at SMU beyond the major. In keeping with the recommendations of the Public Relations Society of America's Task Force on Undergraduate Education and on the standards of the Accrediting Council for Education in Journalism and Mass Communications, students should select minors that emphasize the liberal arts. No more than 36 percent of a student's total hours of study (SMU and transfer credit hours) may be in any combination of communications courses including CCPA-designated coursework. CCPA students must work closely with their academic adviser to ensure compliance with these standards. Students seeking to double major or minor in another communications-related field may need to complete more than the minimum 122 total hours required for graduation.

Majors may elect as part of their senior studies to pursue either a general CCPA curriculum or a specialized course of study or "track" within the division. The division currently offers three course tracks that emphasize specialized studies in Corporate Communications, Nonprofit Management or Public Affairs.

Students are encouraged to obtain professional on-the-job training and make important career connections through supervised internships with a variety of organizations in the Dallas area. They are encouraged to participate in the Public Relations Student Society of America, the pre-professional association sponsored by the Public Relations Society of America.

ADMISSION

In addition to those requirements of the University and of Meadows School of the Arts, undergraduate students planning to major or minor in Public Affairs and Corporate Communications must complete nine hours of core coursework (MSA 1301, CCPA 2327, and CCPA 2308). A grade of C or better must be made in each of these three core courses before a major or minor may be declared. A minimum G.P.A. of 2.75 is required in core coursework before a student will be accepted and classified

a CCPA major or minor. A core course may be repeated no more than once in order to meet requirements to declare CCPA as a major or minor.

SPECIAL REQUIREMENTS

Transfer hours for core course requirements may be considered on petition and approval of the faculty. Courses satisfying major requirements should be taken through the SMU program.

CCPA coursework may not be double-counted toward the requirements for another major or minor.

SCHOLARSHIPS

Communication Honors Scholarships are awarded each year to outstanding students who intend to major in Public Affairs and Corporate Communications.

CCPA HONORS PROGRAM

Students may apply for admission to the CCPA Honors track after completion of 60 hours with a 3.50 overall G.P.A. or better. To graduate with honors, students must take an honors-designated CCPA course (which rotates each fall), a three-hour honors course in a communication arts discipline outside CCPA and CCPA 4375 Honors Thesis. Students accepted to the CCPA Honors track must maintain a 3.50 or higher overall G.P.A. in all SMU coursework to graduate with the Honors distinction.

BACHELOR OF ARTS IN PUBLIC AFFAIRS AND CORPORATE COMMUNICATIONS

(Note: No coursework may be double-counted for either a major or minor in CCPA.)

Core Requirements: 9

Must be taken in order. CCPA 2327 and CCPA 2308 may be taken concurrently.

MSA 1301 Mass Media and Society

CCPA 2327 Principles of Strategic Communications (*Prerequisite:* MSA 1301)

CCPA 2308 Strategic Writing I (*Prerequisite:* MSA 1301)

CCPA Course Requirements: 21

Core requirements must be completed before enrollment in any of the following.

CCJN 4315 Ethics of Communications

or

CCJN 4316 Law of Communications

Skills/Production – Required:

CCPA 3352 Strategic Writing II

Skills/Production – Choose one:

CCAD 3390 Advertising Design

CCJN 3311 Reporting

CCJN 3320 Editing

CCPA 4385 Technology and Strategic Communication

or

Other Communications Skills/Production courses approved by CCPA faculty

Research:

CCPA 3375 Strategic Communication Research
(*Prerequisite:* Third-year standing)

Theory – Required:

CCPA 3360 Strategic Communication Management

Theory – Electives (choose one):

CCPA 3345 Persuasion

CCPA 3341 Intercultural Communication

CCPA 3321 International Communication

CCPA 3380 Nonprofit Management

CCPA 3365 Organizational Communication

<i>Application:</i>	
CCPA 4325	PA Internship* (Prerequisite: CCPA 3352, CCPA 3375, fourth-year standing and permission of adviser)
<i>or</i>	
CCPA 4395	Strategic Communications Campaigns (Prerequisite: CCPA 3375 and fourth-year standing or approval of instructor)
CCPA Upper-Level Electives (choose four):	12
<i>For general degree, choose any four from the following courses.</i>	
<i>For specialized emphasis in Corporate Communications, Public Affairs, or Nonprofit Management, see approved course list for emphasis/tracks.</i>	
<i>Core Requirements must be completed before these are taken.</i>	
CCPA 3310	Crisis Management
CCPA 3321	International Communication
CCPA 3341	Intercultural Communication
CCPA 3345	Persuasion
CCPA 3350	Integrated Marketing Communication
CCPA 3365	Organizational Communication
CCPA 3380	Nonprofit Management
CCPA 3382	Feature Writing
CCPA 3385	Strategic Communication for the Nonprofit (Prerequisite: CCPA 3380)
CCPA 4345	Media and Politics
CCPA 4350	Public Opinion, The Press and Public Policy
CCPA 4375	Honors Thesis in Communication Theory
CCPA 4380	Environmental Affairs
CCPA 4385	Technology and Strategic Communication
CCPA 4386	Financial Relations
CCPA 4390	Employee Communication
CCPA 530X	Topics in Communication (contemporary issues)
CCPA xxxx	Other approved CCPA course
<i>or</i>	
CCJN 4315	Ethics of Communications
CCJN 4316	Law of Communications
<i>Meadows Elective/Co-Requirement:</i>	6
At least 3 of these hours must be in a non-Communications division.	
<i>Minor and Other Electives (minor to be determined with counsel of adviser)</i>	25
<i>Other Requirements:</i>	
GEC	41
Foreign Language	8
Total Hours	122

CCPA EMPHASIS TRACKS (9 hours required from among the following)
(Topics courses may be approved by the faculty as appropriate to the emphasis)

Public Affairs

- 3 hours Internship* in field as approved by faculty
- 3 hours Public Opinion the Press and Public Policy
- 3 hours Media and Politics

Six hours of the emphasis can be completed at the American University term program in Washington, D.C., with faculty approval

* To be taken concurrently with approved Internship.

Nonprofit Management

- 3 hours Internship* in field as approved by faculty
- 3 hours Nonprofit Management
- 3 hours Strategic Communications for the Nonprofit

* To be taken concurrently with approved Internship.

Six hours of the emphasis can be completed during the regular term or at the SMU-in-Taos Summer program, as offered.

Corporate Communications

3 hours Internship* in field as approved by faculty

Plus 6 hours from the following:

- 3 hours Crisis Management
- 3 hours Integrated Marketing Communication
- 3 hours Employee Communication
- 3 hours Financial Communication
- 3 hours International Communication

Six hours of the emphasis can be completed at the SMU-in-London program, as offered

* Note: To be eligible for an internship, students must have a 2.75 GPA overall, a 3.0 in CCPA courses, and 90+ hours of coursework, including CCPA 3352 and CCPA 3375.

MINOR IN PUBLIC AFFAIRS AND CORPORATE COMMUNICATIONS

The minor in Public Affairs and Corporate Communications (CCPA) is designed to provide students with a basic understanding of the principles and theories of corporate and public affairs programming. Students must meet the entrance requirements for a major in Public Affairs and Corporate Communications before they are admitted to the minor program.

Minor Requirements: 21 hours

MSA 1301	Mass Media and Society
CCPA 2327	Principles of Strategic Communications
CCPA 2308	Strategic Writing I (Prerequisite: MSA 1301 and CCPA 2327)
CCPA 3352	Strategic Writing II
CCPA 3360	Strategic Communications Management
CCPA 3375	Strategic Communications Research (Prerequisite: Third-year standing)
CCPA xxxx	Upper-level CCPA elective

THE COURSES (CCPA)

2308. STRATEGIC WRITING I. The fundamentals of structuring and presenting information in written form, especially for mass audiences and using all media. Emphasis on language usage and syntax. Required for majors. *Prerequisite:* MSA 1301. *Prerequisite or Corequisite:* CCPA 2327.

2327. PRINCIPLES OF STRATEGIC COMMUNICATION. This course introduces the basic theories, concepts, and approaches to strategic communications. It includes an historical overview as well as discussions of the professional and ethical demands on practitioners. *Prerequisite:* MSA 1301.

3310. CRISIS MANAGEMENT. This course examines strategies and techniques used in anticipating and managing the impact of crises on institutions. Students learn how corporations and other organizations research and analyze issues and formulate policy to address constituent concerns. *Prerequisite:* CCPA 2308.

3321. INTERNATIONAL COMMUNICATION. This course is designed to introduce students to the development of corporate communications in a global society. Students will compare and contrast corporate communications activities in the United States with those in other countries and

will explore the opportunities and challenges involved in implementing public affairs programs on an international scale. *Prerequisite:* CCPA 2308.

3341. **INTERCULTURAL COMMUNICATION.** This course provides an introduction to communication between people from different (co-)cultural groups. The course focuses on the discussion and application of intercultural communication theories and research. *Prerequisite:* CCPA 2308.

3345. **PERSUASION.** This course examines principles, theories, and models of persuasion as a process of communication. Students explore various approaches to the study of persuasion, consider the ethics of persuasion, and learn how persuasive techniques are used in strategic communications campaigns and programs. *Prerequisite:* CCPA 2308.

3350. **INTEGRATED COMMUNICATION.** This course examines integrated communications theories and practices involving public relations, advertising, and marketing. Students examine various institutional approaches for developing strategic integrated communications campaigns. *Prerequisite:* CCPA 2308.

3352. **STRATEGIC WRITING II.** Students prepare the range of written public affairs materials, including news releases, newsletters, brochures, speeches, magazine articles, and media kits. *Prerequisites:* CCPA 2308.

3360. **STRATEGIC COMMUNICATION MANAGEMENT.** Students examine the business aspects of managing a public relations department and a public relations agency. The course provides an overview of the basic accounting skills required to read a financial statement, develop a budget, and allocate resources. Students analyze the manager's role in organizational and agency settings and explore techniques for dealing with clients, managing personnel, and supervising administrative and creative support staff. *Prerequisites:* CCPA 2308 and junior standing.

3365. **ORGANIZATIONAL COMMUNICATION.** This course provides an introduction to the field of organizational communication by acquainting students with communication and organizational theories and concepts. This course also covers current workplace issues related to communication such as gender, ethics, cultural diversity and communication technologies.

3375. **STRATEGIC COMMUNICATION RESEARCH.** Students learn social science research methods and apply them to strategic campaigns. Students carry through a research project – from analysis of secondary sources to the creating of and reporting on original research. *Prerequisites:* CCPA 2308 and third-year standing.

3380. **NONPROFIT MANAGEMENT.** Students are introduced to the nonprofit sector and the needs it addresses, including the history of the sector, how nonprofits differ from for-profit and government organizations, governing issues of boards and how they operate, and staffing issues. The class explores the start-up process of defining and writing a mission, staffing and operational roles as well as accountability, ethics and the role of the volunteer. Nonprofit structures in arts, human services and other areas will be compared and contrasted.

3385. **STRATEGIC COMMUNICATION FOR THE NONPROFIT.** Class combines theory and practical application as CCPA majors are matched with non-profit agencies to produce communications materials while completing classroom exploration of the writing needs of nonprofits. Students identify the “publics” specific to the non-profit and produce materials directed at these audiences, including the media, individual donors, corporations, foundations, volunteers and the populations served by the agency mission. *Prerequisites:* CCPA 3380, and senior standing or faculty approval. Requires concurrent enrollment in CCPA 4325 in an approved internship.

4300. **PUBLIC AFFAIRS SEMINAR.** The seminar provides special studies in public affairs. *Prerequisite:* CCPA 2308.

4302, 4303, 4304. **WASHINGTON TERM STUDIES.** Offers students an opportunity to study and practice public affairs and corporate communications in the nation's capital. *Prerequisite:* Concurrent enrollment in CCPA 4326 in an approved internship.

4305. **WASHINGTON TERM DIRECTED STUDIES.** Independent study under the direction and supervision of a faculty member while in Washington. A directed study is a close collaboration between the professor and an advanced student who conducts a rigorous project that goes beyond the experience available in course offerings.

4325. **INTERNSHIP.** This course provides students with experience working with public relations professionals either part-time during fall and spring terms or full-time during summer. Offered on a Pass/Fail basis only. *Prerequisites:* CCPA 3352, CCPA 3375, 90 or more hours of coursework, 2.75 overall G.P.A., 3.00 G.P.A. in CCPA coursework, and permission of faculty adviser.

4XXX. **WASHINGTON TERM INTERNSHIP.**

4350. **PUBLIC OPINION, THE PRESS, AND PUBLIC POLICY.** This course examines the linkage between public opinion and public policy. Influences on the policy process are considered, with an emphasis on the agenda-setting role of the news media in translating public opinion to policymakers. *Prerequisite:* CCPA 2308.

4375. **HONORS THESIS IN COMMUNICATION THEORY.** This course presents students with a thorough analysis of the scientific, critical, and cultural questions that provide the foundation of theory-building in communication. From identifying basic epistemological questions to exploring the impact of the „knowledge industry” on society, students are provided the analytical tools to understand, compare, and evaluate theories and their use. *Prerequisite:* Honors standing.

4380. **ENVIRONMENTAL AFFAIRS.** The course examines the principles and theories of strategic communications applied in addressing environmental issues affecting corporations, the media, government, and advocacy organizations. Legal, financial, and ethical issues involved in environmental communications are addressed. *Prerequisite:* CCPA 2308.

4385. **TECHNOLOGY AND STRATEGIC COMMUNICATION.** This course examines the application of technology as it relates to the management of communications in public affairs and corporate communications. Included are desktop publishing, Internet and database research skills, database creation, and strategic management and other creative applications. The course will address ethical and legal concerns associated with technology and its uses in strategic communications. *Prerequisite:* CCPA 2308.

4386. **FINANCIAL RELATIONS.** This course familiarizes students with terms, principles, theories, and practices in financial communications. Students examine techniques used in investor relations and consider the legal and ethical responsibilities. *Prerequisite:* CCPA 2308.

4390. **EMPLOYEE COMMUNICATION.** This course examines principles, theories, and strategies used in managing employee communications. Emphasis is placed on the role of communications in shaping corporate culture, implementing organizational change, institutionalizing ethics, and reaching internal productivity goals. *Prerequisite:* CCPA 2308.

4395. **STRATEGIC COMMUNICATION CAMPAIGNS.** Examines strategies used in public relations campaign processes, from identifying the problem through campaign planning and execution, research, and evaluation stages. *Prerequisites:* CCPA 3375 and fourth-year standing.

5110, 5210, 5310. **DIRECTED STUDY.** 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 experience available in course offerings. The student must secure written permission from the instructor and return a completed directed studies form to the Arts Administration and Corporate Communications office before the start of the term during which the study is to be undertaken. *Prerequisites:* Junior standing and permission of instructor.

5301, 5302, 5303, 5304. **TOPICS IN COMMUNICATION.** Study of timely issues.

DIVISION OF THEATRE

Professor HOFEDITZ, Chair

Professors: BLAIR, BRANDT, HOFEDITZ, O'NEAL; *Associate Professors:* CONNOLLY, HELFERT; *Assistant Professors:* BENSUSSEN, LENGFELDER, PARKMAN, SMITH, STEPHENS, THOMAS, TOMLANOVICH, WOODS; *Adjunct Instructors:* BLASE, CRONAUER, DAY, LEARY, SMITH; *Professor Emeritus:* ECKART.

Undergraduate education in the Division of Theatre reflects a commitment to the rigorous study of theatre within a liberal arts context. To this end, undergraduate theatre majors pursue course work not only in theatre, but also in the social and natural sciences, literature, the arts and humanities, and other areas of human culture and experience. A faculty adviser works closely with each student to develop a program of study best suited to the individual's needs and career goals. In addition, the Division of Theatre presents an annual season of public productions chosen for their timeliness, public appeal, and suitability for training. Practical experience in all areas of theatre operation is considered a vital part of the educational program.

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 facilities include the Greer Garson Theatre (a 380-seat classical thrust stage), the Bob Hope Theatre (a 400-seat proscenium theatre), the Margo Jones Theatre (a 125-seat "black box" theatre), the Ruth Collins Sharp Drama Building, and the Hamon Fine Arts Library.

ADMISSION

Prospective theatre majors at SMU are admitted by audition and interview. All prospective students prepare an audition, consisting of two contrasting monologues and a song. Candidates may also be asked to demonstrate improvisational skills. Students seeking admission into the B.F.A. in Theatre Studies program may also be asked to demonstrate ability in their particular area of interest by supplying writing samples, portfolio materials, etc.

TRANSFER STUDENTS. Admission procedures for applicants seeking to transfer from other schools are the same as those for first-year applicants. Transfer students may begin work only in the fall term.

EVALUATION OF PROGRESS AND ARTISTIC GROWTH

Students must continually demonstrate a high order of talent and commitment in both class work and production work to progress in the curriculum. At the end of each term the faculty of the Division of Theatre evaluates each student's progress, examining all aspects of a student's academic and production participation.

Every student meets with the faculty to receive this evaluation. An unsatisfactory evaluation is accompanied by the reasons for this evaluation and the terms for continuation in the program. An unsatisfactory evaluation may also result in a student's immediate dismissal from the program.

DEGREES AND PROGRAMS OF STUDY

The Division of Theatre offers the Bachelor of Fine Arts degree in Theatre with a specialization in Theatre Studies, and the Bachelor of Fine Arts degree in Theatre with a specialization in Acting.

When the total number of hours required to satisfy the General Education requirements and the major requirements along with the major's supporting course requirements exceeds 122 term hours, students in such majors will be exempt from three (3) hours of Perspectives and an additional three (3) hours taken from either Perspectives or Cultural Formations.

BACHELOR OF FINE ARTS IN THEATRE WITH A SPECIALIZATION IN THEATRE STUDIES

The B.F.A. degree in Theatre with a specialization in Theatre Studies reflects our commitment to theatre training within the context of liberal education. Based on the Division's philosophy that an understanding of and experience with the actor's process is essential to education and training in all areas of theatre, all undergraduate theatre majors focus on foundational actor training during the first two years of their program of study. Focused study in one area of theatre, chosen from Directing, Playwriting, Stage Management, Critical Studies, and Design is required to complete the major. With the approval of the student's theatre adviser and the Chair of the Division of Theatre, this emphasis may be individualized to suit the specific goals of the student. All Theatre Studies students must complete at least one upper-level course in Directing, Playwriting, Critical Studies, and Design.

	<i>Credit Hours</i>
General Education Curriculum	35
Division of Theatre	
Dramatic Arts Today (THEA 1303, 1304)	6
Stage Makeup (THEA 2263)	2
Running/Construction Crews (THEA 2140, 2141, 2142)	3
Practicum (THEA 2240, 2241, 2242)	6
Acting I, II (THEA 2303, 2304)	6
Voice for the Stage I, II (THEA 2305, 2306)	6
Movement I, II (THEA 2307, 2308)	6
Introduction to Stage Management (THEA 2361)	3
Acting III, IV (THEA 3303, 3304)	6
Theatre and Drama History I, II (THEA 3381, 3382)	6
One 12-credit-hour emphasis chosen from:	
Directing, Playwriting, Stage Management,	
Design, or Critical Studies	12
Theatre Electives	14
Electives	9
Meadows Elective/Co-requirement	3
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BACHELOR OF FINE ARTS IN THEATRE WITH A SPECIALIZATION IN ACTING

The B.F.A. degree in Theatre with a Specialization in Acting is a unique program of specialized acting study within a liberal arts context. Although it is concerned with intense study of acting at the highest level, and shares faculty with SMU's graduate professional actor training program, the undergraduate acting major is not, nor does it seek to be, a professional training program. If theatre artists are to make the most meaningful and powerful theatre possible, they must acquire personal and intellectual experience of the world in which they live concurrently with theatre training. Upon completion of two years of foundational actor training, students in the acting major receive advanced training in the areas of acting, stage movement, and stage voice.

	<i>Credit Hours</i>
General Education Curriculum	35
Division of Theatre	
Dramatic Arts Today (THEA 1303, 1304)	6
Stage Makeup (THEA 2263)	2

Running/Construction Crews (THEA 2140, 2141, 2142)	3
Practicum (THEA 2240, 2241, 2242)	6
Acting I, II (THEA 2303, 2304)	6
Voice for the Stage I, II (THEA 2305, 2306)	6
Movement I, II (THEA 2307, 2308)	6
Improvisation (THEA 2324)	3
Introduction to Stage Management (THEA 2361)	3
Acting III, IV (THEA 3303, 3304)	6
Voice for the Stage III, IV (THEA 3205, 3206)	4
Movement III, IV (THEA 3207, 3208)	4
Theatre and Drama History I, II (THEA 3381, 3382)	6
Acting V, VI (THEA 4303, 4304)	6
Voice for the Stage V, VI (THEA 4105, 4106)	2
Movement V, VI (THEA 4207, 4208)	4
Business and Professional Aspects of the Theatre (THEA 4309)	3
Electives	9
Meadows Elective/Co-requirement	3
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MINOR IN THEATRE STUDIES

The Minor in Theatre Studies offers an exploration of the component parts of the theatre experience: theatre history and dramatic literature; the actor's process; theatre design and the creation of the physical environment of the play; and the role of the audience in the theatrical event. The minor in Theatre Studies provides both practical and theoretical involvement and is available to all students.

Eighteen term hours are required and are distributed as follows:

	<i>Credit Hours</i>
1. THEA 1380 – Dramatic Arts: Mirror of the Age	3
2. THEA 2140, 2240, or 2141/2241, or 2142/2242 – Running/Construction Crew and Practicum (scenery, lighting, or costumes), <i>or</i> THEA 2319 – Fashion: History, and Culture, <i>or</i> THEA 2321 – Spectacle of Performance, <i>or</i> THEA 3313 – Introduction to Design for the Theatre	3
3. THEA 3311 – The Art of Acting	3
4. THEA 3381 – Theatre and Drama History I, <i>or</i> THEA 3382 – Theatre and Drama History II	3
5. Two additional courses from categories 2 and 4 above, or from the following courses: THEA 4373 – Creative Dramatics THEA 4381 – Studies in Theatre, Drama, and Performance THEA 4382 – Studies in Theatre, Drama, and Performance THEA 4383 – Studies in Theatre, Drama, and Performance THEA 4384 – Studies in Theatre, Drama, and Performance THEA 5301 – Directed Studies	6

At least three courses must be taken at the 3000 level or higher. The minor does not offer performance opportunities outside the classroom.

THEATRE COURSES

OPEN CLASSES (THEA)

The following classes are open to all students.

1380. **MIRROR OF THE AGE.** Introduction to theatre emphasizing the role of the audience in the experience of performance. Semiotic and communications models are used to explore the dynamic interaction and changing relationship between performance, audience and society. Theatre-going experiences are discussed and analyzed.

2319. **FASHION: HISTORY AND CULTURE.** How and why does what we wear tell us who we are? A study of clothing: its role in and reflection of various historical cultures, including the relationship between fashion, art, architecture, and the decorative arts of selected time periods. For majors and non-majors. No prerequisites.

2321. **SPECTACLE OF PERFORMANCE.** Ever wonder how they do that? Spectacle is part of our life and culture. Students will learn to deconstruct spectacle and analyze its influence upon themselves and society at large. Go backstage to experience first-hand how effects are achieved. Students will be required to attend performances in a wide range of "live" venues and discuss what they observe, enabling them to view performance on a critical level. For majors and nonmajors. No prerequisites.

3311. **THE ART OF ACTING.** Basic work in acting, voice, and movement for the non-major. Relaxation, concentration, imagination, and the actor's exploration and use of the social world.

3313. **INTRODUCTION TO DESIGN FOR THE THEATRE.** An analytical study of stage design, including an introduction to the basic history, principles, and languages of stage design. The course will include text analysis, elements and principles of design, and critical discussion of current theatre productions. For majors and non-majors. No prerequisites.

3314. **LIGHTING DESIGN: THEATRE, FILM, AND TELEVISION.** An introduction to the practice of lighting design. Students will be required to study techniques, complete projects, and make presentations in the discipline.

3316. **SCENE DESIGN: THEATRE, FILM, AND TELEVISION.** An introduction to the practice of scenic design. Students will be required to study techniques, complete projects, and makes presentations in the discipline.

3318. **COSTUME DESIGN: THEATRE, FILM, AND TELEVISION.** An introduction to the practice of costume design. Students will be required to study techniques, complete projects, and make presentations in the discipline.

3325. **CAD DRAFTING.** A course to acquaint students with more advanced tools for computer imaging and manipulation of stage designs.

3381, 3382. **THEATRE AND DRAMA HISTORY I AND II.** An examination of key moments in the history of Western theatre and drama. Particular attention is given to selected dramatic texts and their social and cultural contexts, and to the dynamic interaction and changing relationship between performance, audience and society as this is influenced by the advent of actors, playwrights, designers, and directors, and by changes in theatre architecture and the social definition of space.

4373. **CREATIVE DRAMATICS.** Creative problem-solving using the medium of improvisational theatre. Develops spontaneity and a sense of humor. *Prerequisite:* Permission of instructor.

4381, 4382, 4383, 4384. **STUDIES IN THEATRE, DRAMA, AND PERFORMANCE.** An examination of selected topics in theatre, drama, and performance. Texts, topics, and critical approaches vary.

COURSES FOR THEATRE MAJORS (THEA)

1101, 1102, 2101, 2102, 2201, 2301, 3101, 3102, 3201, 3202, 3203, 3204, 3304, 4101, 4102, 4201, 4202, 4303, 4304, 5301. **DIRECTED STUDY.**

1303, 1304. **DRAMATIC ARTS TODAY.** An introduction to theatre and performance for entering theatre majors. Considers basic artistic concepts, disciplines, and vocabulary common to this program, providing an elementary foundation in theatre with an emphasis on acting.

2011, 2012. PRODUCTION. Rehearsal and performance in a Division of Theatre production. *Prerequisite:* Permission of instructor.

2140. LIGHTING RUNNING/CONSTRUCTION CREW. Practical application of skills and knowledge studied in THEA 2240 to the mounting and running of a theatrical production; involves either serving on the running crew of a Division production or completing 65 hours of work mounting a production. Theatre majors should complete this course by the end of the junior year. Departmental approval required for non-majors. Must be taken concurrently with *or* subsequent to completion of THEA 2240.

2141. SCENERY RUNNING/CONSTRUCTION CREW. Practical application of skills and knowledge studied in THEA 2241 to the mounting and running of a theatrical production; involves either serving on the running crew of a Division production or completing 65 hours of work mounting a production. Theatre majors should complete this course by the end of the junior year. Departmental approval required for non-majors. Must be taken concurrently with *or* subsequent to completion of THEA 2241.

2142. COSTUME RUNNING/CONSTRUCTION CREW. Practical application of skills and knowledge studied in THEA 2242 to the mounting and running of a theatrical production; involves either serving on the running crew of a Division production or completing 65 hours of work mounting a production. Theatre majors should complete this course by the end of the junior year. Departmental approval required for non-majors. Must be taken concurrently with *or* subsequent to completion of THEA 2242.

2240. LIGHTING PRACTICUM. An introduction to the backstage crafts of theatrical lighting intended to give the student a broad understanding of the basic principles and technical procedures used in the design of lighting. Fifty-hour lab required. Departmental approval required for non-majors.

2241. SCENERY PRACTICUM. An introduction to the backstage crafts of theatrical scenery intended to give the student a broad understanding of the basic principles and technical procedures used in the design of scenery. Fifty-hour lab required. Departmental approval required for non-majors.

2242. COSTUME PRACTICUM. An introduction to the backstage crafts of theatrical costume intended to give the student a broad understanding of the basic principles and technical procedures used in the design of costumes. Fifty-hour lab required. Departmental approval required for non-majors.

2263. STAGE MAKEUP. Instruction in basic makeup, wig and hair styling, and beard building.

2303. ACTING I. Exploration of the actor's imagination and the nature of acting, embracing training concepts of ease, honesty, sense memory, and concentration.

2304. ACTING II. Beginning script work, in which the actor learns to analyze a scene for its events and to particularize these events in a series of expressive action tasks. Sophomore course. *Prerequisite:* THEA 2303.

2305, 2306. VOICE FOR THE STAGE I AND II. Connecting text/sound impulses to acting challenges, an introduction to breath and volume support, and vocal exercises.

2307. MOVEMENT I. Teaches students to individuate internal energies of the body; to use these energies to move the body to create precise statuary mime for the stage; and to begin to synthesize physical listening skills for ensemble acting. Skills taught include juggling, Hatha yoga, corporal mime, illusionistic pantomime, Tai Chi Ch'uan, and the improvising of mime pieces.

2308. MOVEMENT FOR THE STAGE II. Increases students' physical listening skills and practices these in unarmed stage combat. Skills taught include T'ui Sh'uo, Chi Sao, foil fencing (left and right), French sabre, Kung-fu animals, and conventions of unarmed stage combat. *Prerequisite:* THEA 2307.

2324. IMPROVISATION. Exercise of actor spontaneity and intuition through theatre games and improvisation.

2361. INTRODUCTION TO STAGE MANAGEMENT. An exploration of the methods and techniques of theatrical stage management, including preproduction planning, scheduling, and conducting

rehearsals and performances. Assignments are both theoretical and practical. Permission of instructor required for non-majors and first-year students.

3011, 3012. PRODUCTION. Rehearsal and performance in a Division of Theatre production. *Prerequisite:* Permission of instructor.

3205, 3206. VOICE FOR THE STAGE III AND IV. Experiences and exercises designed to free and develop the voice of the actor, explorations of speech sounds, text work. Alleviating physical barriers to sound production, beginning to discover a full vocal range of 2-3 octaves. *Prerequisites:* THEA 2305, 2306.

3207. MOVEMENT III. Teaches extension of energy and physical listening skills. Skills taught include quarterstaff, rapier and dagger, court sword, and broad sword. *Prerequisite:* THEA 2308.

3208. MOVEMENT IV. Allows the student to process personal experience into the movement and sound of a character. Skills taught include clowning, LeCoq figures, and neutral mask. *Prerequisite:* THEA 3207.

3219. MUSICAL THEATRE ACTING AND PERFORMANCE. The basics of acting in musical theatre: script analysis, blocking, character development, and scene study. Includes introduction to musical theatre movement and audition techniques. Students will culminate this course with a series of performed musical scenes. *Prerequisite:* Departmental approval.

3303. ACTING III. A synthesis of first- and second-year work to the end of an individual system by which actors approach the presentation of characters through their ability to present themselves effectively. *Prerequisite:* THEA 2302.

3304. ACTING IV. Continuation and extension of THEA 3303, consisting of special projects in characterization studies. *Prerequisite:* THEA 3303.

3331. PLAYWRITING I. Creative exploration in the development of performance scripts with emphasis on structural vocabularies of story, plot, character development, and dramatic action.

3332. PLAYWRITING II. Intermediate techniques of playwriting with emphasis on developing individual style and voice; writing one-act plays. *Prerequisite:* THEA 3331.

3341. COLLABORATION: AN INTRODUCTION TO DIRECTING AND DESIGN. Researching the history of designer/director relationships and creating and conceptualizing various approaches to texts, with a goal of achieving a working vocabulary in the collaborative language among theatre artists. The course culminates in a director/designer presentation and/or performance.

3342. STAGE DIRECTION. Production styles and methodologies evidenced in the art of major modern directorial innovators. Directing projects required. *Prerequisites:* THEA 3341 and permission of instructor.

3361, 3362. STAGE MANAGEMENT I. Fuller explanation of the methods and techniques of theatrical stage management. *Prerequisite:* THEA 2361.

4011, 4012. PRODUCTION. Rehearsal and performance in a Division of Theatre production. *Prerequisite:* Permission of instructor.

4105. VOICE FOR THE STAGE V. A continuation of the voice curriculum to further enrich the actor's technique and address any outstanding issues in the work. The vocal workout keeps the actor in tune with his/her instrument while preparing to enter the profession. *Prerequisite:* Permission of instructor.

4106. VOICE FOR THE STAGE VI. A continuation of the voice curriculum including the study of the International Phonetic Alphabet and dialect/accent work and the addition of specific skills for a variety of media. Cold reading skills, studio time and use of microphones, and commercial work for radio and television spots are addressed. *Prerequisite:* Permission of instructor.

4204. ACTING FOR THE CAMERA. An intensive approach to acting for film and television. Students will work with actual scripts and copy.

4207. MOVEMENT V. An exploration of historical movement and dance including selected dances, movements, and manners of the 16th through the 20th centuries, focusing on the embodiment of the style of those periods. Emphasis is placed on the dress, movement, and manners of the Renaissance and Classic Baroque periods. *Prerequisite:* Permission of instructor.

4208. MOVEMENT VI. Physical self-study explored through mask work including Neutral Mask, the masks of the commedia dell'arte, Character Mask, and European Clown. The exploration begins with finding a physical neutral, moves through the playing of the stock masked *commedia* characters and their counterparts in plays by Shakespeare and Moliere, and culminates with finding one's own personal clown. *Prerequisite:* Permission of instructor.

4303, 4304. ACTING V AND VI. An actor's approach to classic texts through scene study, monologues, and lecture/demonstration. Emphasis is on Shakespeare and his contemporaries.

4309. BUSINESS AND PROFESSIONAL ASPECTS OF THE THEATRE. A preparation for graduating actors that includes compiling résumés, photographs, use of cold readings, monologues, and scene work with a variety of scripts for repertory or summer theatre casting.

4331. PLAYWRITING III. Advanced work in the development of performance scripts for the stage with emphasis on full-length works. *Prerequisite:* THEA 3332.

4332. PLAYWRITING IV. Advanced techniques of writing for the stage, including rehearsal and performance or produced theatrical event. Focuses on professional aspects of playwriting. *Prerequisite:* THEA 4331.

4341. SPECIAL STUDIES IN DIRECTING I. Advanced project studies in stage direction with emphasis on the interplay between director and other artistic collaborators (playwrights and/or designers). *Prerequisites:* THEA 3342 and permission of instructor.

4342. SPECIAL STUDIES IN DIRECTING II. Advanced techniques in the interpretation of established dramatic literature and/or creation of original work for the stage. Emphasis on collaboration between director and playwright. This course is for the student seriously considering directing as a career. Time will be spent on exploring professional career choices for the young director. *Prerequisites:* THEA 4341 and permission of instructor.

4351. HISTORICAL CULTURES WITHIN THEATRICAL DESIGN. Using the elements of design, the course will focus on the exploration of political, social, economic, and artistic influences of various artistic cultures in history, and how the designer uses this information to create a theatrical production, film, or opera. Junior/senior-level course.

4361, 4362. STAGE MANAGEMENT II. Fuller explanation of the methods and techniques of theatrical stage management. *Prerequisite:* THEA 3361, 3362.

5398, 5399. PRODUCTION RESEARCH AND DEVELOPMENT. Script analysis, background research, and performance design for the actor, designer, director and dramaturg.