SMU

Meadows School of the Arts

Graduate Programs

Southern Methodist University

2011–2013

NOTICE OF NONDISCRIMINATION

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

BULLETIN OF SOUTHERN METHODIST UNIVERSITY

VOL. XC 2011–2013

Southern Methodist University publishes a complete bulletin every two years. The undergraduate catalog and the Cox, Dedman Law, Hart eCenter and Simmons graduate catalogs are updated annually. The Dedman College, Lyle, Meadows and Perkins graduate catalogs are updated biennially. The following catalogs constitute the General Bulletin of the University:

Undergraduate Catalog
Dedman School of Law Graduate Catalog
Perkins School of Theology Graduate Catalog
Dedman College of Humanities and Sciences Graduate Catalog
Cox School of Business Graduate Catalog
Meadows School of the Arts Graduate Catalog
Simmons School of Education and Human Development Graduate Catalog
Lyle School of Engineering Graduate Catalog
Hart eCenter Graduate Catalog

In addition, certain academic programs provide their own schedules:

Continuing Education	SMU-in-Plano
J Term	SMU-in-Taos (Fort Burgwin)
SMU Abroad	Summer Studies

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

Catalog addenda are published online at smu.edu/catalogs. An addendum includes graduation, degree and transfer requirements that do not appear in a specific print or online catalog but apply in that academic year.

Additional information can be obtained by writing to the Undergraduate Office of Admission or to the appropriate school (listed above) at the following address:

Southern Methodist University
Dallas TX 75275

Information also is available at www.smu.edu.

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Southern Methodist University
Dallas TX 75275-0221
2011

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OFFICIAL UNIVERSITY CALENDAR

ACADEMIC YEAR 2011–2012

www.smu.edu/registrar/academic_calendar.asp

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

Graduate programs in the Cox School of Business, Perkins School of Theology and Dedman School of Law, and the Department of Dispute Resolution and Counseling within the Simmons School of Education and Human Development have different calendars.

Offices of the University will be closed September 5, 2011; November 24–25, 2011; December 26, 2011–January 2, 2012; January 16, 2012; April 6, 2012; and May 28, 2012.

Fall Term 2011

April 4–22, Monday–Friday: Enrollment for fall 2011 continuing students for all undergraduates and for graduates in Dedman College and Meadows.

May, July, August – TBA: Academic Advising, Enrollment and Orientation (AARO) conferences for new first-year and transfer undergraduate students. Conference dates to be announced. For more information, students should contact New Student Programs, Student Life Office, 214-768-4560; www.smu.edu/newstudent.

August 20, Saturday: Residence halls officially open.

August 21, Sunday: Opening Convocation, McFarlin Auditorium.

August 22, Monday: First day of classes.

August 26, Friday: Last day to enroll, add courses or drop courses without grade record or tuition billing. Last day to file for graduation in December.

September 5, Monday: University holiday – Labor Day.

September 7, Wednesday: Last day to declare pass/fail, no credit or first-year repeated course grading options. Last day to request an excused absence for the observance of a religious holiday.

September 16–17, Friday–Saturday: Family Weekend.

September 26, Monday: Early intervention grades due at 11:59 p.m.

October 5, Wednesday: Last day for continuing undergraduate students to change their majors before November enrollment.

October 10–11, Monday–Tuesday: Fall break.

October 21, Friday: Midterm grades due at 11:59 p.m.

October 31, Monday: 60% point of the term that federal financial aid has been earned if a student officially withdraws from SMU; prior to this date a partial calculated return to federal programs will be required.

October 31–November 18, Monday–Friday: Enrollment for spring 2012 continuing students for all undergraduates and for graduates in Dedman College and Meadows.

November 4, Friday: Last day to drop a course.

November 4–5, Friday–Saturday: Homecoming.

November 10, Thursday: Last day for December graduation candidates to change grades of Incomplete.

November 18, Friday: Students should file for May graduation. The last day to file is January 23, 2012.

November 22, Tuesday: Last day to withdraw from the University.

November 23, Wednesday: "No class" day.

November 24–25, Thursday–Friday: University holiday – Thanksgiving.

November 30–December 4, Wednesday–Sunday: No final examinations or unscheduled tests and papers.

December 2, Friday: Last day for oral/written examinations for December graduate degree candidates.

December 5, Monday: Last day of instruction.

December 6, Tuesday: Reading Day.

December 7–14, Wednesday–Wednesday: Examinations (No examinations scheduled for Saturday and Sunday).

December 15, Thursday: Residence halls officially close.

December 17, Saturday: Official close of term and date for conferral of degrees. Graduation ceremony for December graduates.

December 25, Sunday: University holiday – Christmas/Winter break.

January Interterm 2012

January 2, Monday: University holiday – New Year's Day.

NOTE: *Some areas of instruction offer selected courses during the January interterm, December 19–January 13.*

J Term in Plano

January 3, Tuesday: First day of classes.

January 4, Wednesday: Last day to declare pass/fail.

January 11, Wednesday: Last day to drop/withdraw from the University.

January 12, Thursday: Last class, including exam.

Spring Term 2012

October 31–January 23, Monday–Monday: Enrollment for spring 2011 continuing students for all undergraduates and graduates in Dedman College and Meadows.

January 10, Tuesday: Residence halls officially open.

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

January 2, Monday: University holiday – New Year's Day.

January 16, Monday: University holiday – Birthday of Martin Luther King, Jr.

January 17, Tuesday: First day of classes.

January 23, Monday: Last day to enroll, add courses or drop courses without grade record or tuition billing. Last day to file for May graduation.

February 1, Wednesday: Last day to declare pass/fail, no credit or first- year repeated course grading options. Also, last day to request an excused absence for the observance of a religious holiday.

February 20, Monday: Early intervention grades due at 11:59 p.m.

March 10–18, Saturday–Sunday: Spring break.

March 21, Wednesday: Midterm grades due at 11:59 p.m.

March 29, Thursday: 60% point of the term that federal financial aid has been earned if a student officially withdraws from SMU; prior to this date a partial calculated return to federal programs will be required.

April 2, Monday: Last day for continuing undergraduate students to change their majors before April enrollment.

April 2–20, Monday–Friday: Enrollment for summer 2012 and fall 2012 continuing students for all undergraduates and for graduates in Dedman College and Meadows.

April 4, Wednesday: Last day to drop a course.

April 6, Friday: University holiday – Good Friday.

April 8, Sunday: Easter Sunday.

April 9, Monday: Last Day for May graduation candidates to change grades of Incomplete.

April 16, Monday: Honors Day, 5:30 p.m.

April 17, Tuesday: Students should file for August or December graduation. Last day to file for August graduation is June 5. Last day to file for December graduation is the last day to enroll for fall 2012.

April 23, Monday: Last day to withdraw from the University.

April 26–May 1, Thursday–Tuesday: No final examinations or unscheduled tests and papers.

April 27, Friday: Last day for oral/written examinations for graduate students who are May degree candidates.

May 1, Tuesday: Last day of instruction. Follows a Friday schedule.

May 2–8, Wednesday–Tuesday: Examinations (No examinations scheduled for Sunday).

May 9, Wednesday: Residence halls officially close for nongraduating students.

May 11, Friday: Baccalaureate.

May 12, Saturday: Commencement.

May 13, Sunday: Residence halls officially close for graduating seniors.

Taos May Term 2012

Some areas of instruction may offer a limited number of selected courses during the May term, May 9–27. Each May term course may have unique start and end dates within the May 9–27 term to accommodate the particular needs of the course.

NOTE: *The following dates are applicable only for SMU-in-Taos.*

May 9, Wednesday: Travel day and arrival of students, 2–6 p.m.

May 10, Thursday: First day of classes.

May 26, Saturday: Examinations.

May 27, Sunday: Departure of May term students.

Summer Term 2012

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

Full Summer Session

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

May 28, Monday: University holiday – Memorial Day.

May 31, Thursday: First day of classes.

June 5, Tuesday: Last day to enroll, add courses or drop courses without grade record or tuition billing. Last day to file for August graduation.

June 11, Monday: Last day to declare pass/fail, no credit or first-year repeated course grading options.

July 4, Wednesday: University holiday – Independence Day.

July 5, Thursday: Follows a Wednesday class schedule.

July 17, Tuesday: Last day for August graduation candidates to change grades of Incomplete.

July 24, Tuesday: Last day to drop a course.

July 30, Monday: Last day to withdraw from the University.

August 3, Friday: Last day of instructions and examinations. Official close of the term and date for conferral of degrees.

First Session

Classes meet 2 hours a day, Monday–Friday.

May 28, Monday: University holiday – Memorial Day.

May 31, Thursday: First day of classes.

June 1, Friday: Last day to enroll, add courses or drop courses without grade record or tuition billing.

June 5, Tuesday: Last day to declare pass/fail, no credit or first-year repeated course grading options. Last day to file for August graduation.

June 22, Friday: Last day to drop a course.

June 25, Monday: Last day to withdraw from the University.

June 29, Friday: Last day of instruction and examinations.

Taos Summer I Session

NOTE: *The following dates are applicable only for SMU-in-Taos.*

May 31, Thursday: Arrival of students and first day of classes.

June 1, Friday: First day of classes.

June 2, Saturday: Last day to enroll, add courses and drop courses without grade record or tuition billing. Permission of Taos program required for all enrollments.

June 28, Thursday: Examinations.

June 29, Friday: Departure of students.

Second Session

Classes meet 2 hours a day, Monday–Friday.

June 5, Tuesday: Last day to file for August graduation.

July 2, Monday: First day of classes.

July 3, Tuesday: Last day to enroll, add courses or drop without grade record or tuition billing.

July 4, Wednesday: University holiday – Independence Day.

July 6, Friday: Last day to declare pass/fail, no credit or first-year repeated course grading options.

July 12, Thursday: Last day for August graduation candidates to change grades of Incomplete.

July 24, Tuesday: Last day to drop a course.

July 26, Thursday: Last day to withdraw from the University.

August 1, Wednesday: Last day of instruction and examinations.

August 3, Friday: Official close of the term and conferral date.

Taos August Term 2012

NOTE: *The following dates are applicable only for SMU-in-Taos.*

July 31, Tuesday: Arrival of students.

August 1, Wednesday: First day of classes.

August 2, Thursday: Last day to enroll, add courses and drop courses without grade record or tuition billing. Permission of Taos program required for all enrollments.

August 16, Thursday: Examinations.

August 17, Friday: Departure of students.

Major Religious Holidays

(August 2011–August 2012)

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

Christian

Christmas: December 25, 2011
Easter Sunday: April 8, 2012
Good Friday: April 6, 2012
Easter Sunday (Orthodox): April 15, 2012

Hindu

Janmashtami: August 26, 2011
Diwali: November 1, 2011
Dasera: October 3–12, 2011

*Jewish**

Rosh Hashanah: September 28–30, 2011
Hanukkah: December 20–28, 2011
Yom Kippur: October 7–8, 2011
Pesach (Passover): April 6–8, 2012
Sukkot: October 12–19, 2011
Shavuot: May 26–28, 2012

Muslim

Ramadan: July 31–August 1, 2011
Islamic New Year: November 25–26, 2011
Eid al Fitr: August 29–30, 2011
Ashura: December 4–5, 2011
Eid al Adha: November 5–6, 2011
Mawlid an Nabi: February 3–4, 2012

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

DESCRIPTION OF THE UNIVERSITY

THE VISION OF SOUTHERN METHODIST UNIVERSITY

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

THE MISSION OF SOUTHERN METHODIST UNIVERSITY

Southern Methodist University will create, expand and impart knowledge through teaching, research and service, while shaping individuals to contribute to their communities and excel in their professions in an emerging global society. Among its faculty, students and staff, the University will cultivate principled thought, develop intellectual skills and promote an environment emphasizing individual dignity and worth. SMU affirms its historical commitment to academic freedom and open inquiry, to moral and ethical values, and to its United Methodist heritage.

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

- Goal one: To enhance the academic quality and stature of the University.
- Goal two: To improve teaching and learning.
- Goal three: To strengthen scholarly research and creative achievement.
- Goal four: To support and sustain student development and quality of life.
- Goal five: To broaden global perspectives.

SOUTHERN METHODIST UNIVERSITY

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

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

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

The University has 109 buildings, a total enrollment that has averaged more than 10,000 the past 10 years, a full-time faculty of 668 and assets of $2.26 billion – including an endowment of $1.06 billion (Market Value, June 30, 2010).

Offering only a handful of degree programs at its 1915 opening, the University presently awards baccalaureate degrees in more than 80 programs through five undergraduate schools and a wide variety of graduate degrees through those and professional schools.

Of the 10,938 students enrolled for the 2010 fall term, 6,192 were undergraduates and 4,746 were graduate students. The full-time equivalent enrollment was 6,034 for undergraduates and 3,248 for graduate students.

Nearly all the students in SMU's first class came from Dallas County, but now 48 percent of the University's undergraduate student body comes from outside Texas. In a typical school year, students come to SMU from every state; from 92 foreign countries; and from all races, religions and economic levels.

Undergraduate enrollment is 53 percent female. Graduate and professional enrollment is 45 percent female.

A majority of SMU undergraduates receive some form of financial aid. In 2010–2011, 77.4 percent of first-year students received some form of financial aid, and 30.5 percent of first-year students received need-based financial aid.

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

ACADEMIC ACCREDITATION

Southern Methodist University is accredited by the Commission on Colleges of the Southern Association of Colleges and Schools to award Bachelor's, Master's, professional and doctoral degrees. Contact the Commission on Colleges at 1866 Southern Lane, Decatur, Georgia 30033-4097 or call 404-679-4500 for questions about the accreditation of Southern Methodist University. Note: The commission is to be contacted only if there is evidence that appears to support an institution's significant noncompliance with a requirement or standard.

Individual academic programs are accredited by the appropriate national professional associations.

The Cox School of Business is accredited by AACSB International, the Association to Advance Collegiate Schools of Business (777 South Harbour Island Boulevard, Suite 750, Tampa, Florida 33602-5730; telephone number 813-769-6500; fax 813-769-6559). The Cox School was last accredited by AACSB International in 2007.

The Dedman School of Law is accredited by the American Bar Association. In Dedman College, the Department of Chemistry is accredited annually by the Committee on Professional Training of the American Chemical Society, and the Psychology Department's Ph.D. program in clinical psychology is accredited by the American Psychological Association.

Perkins School of Theology of Southern Methodist University is accredited by the Commission on Accrediting of the Association of Theological Schools (ATS) in the United States and Canada (10 Summit Park Drive, Pittsburgh, Pennsylvania 15275-1103; telephone number 412-788-6506) to award M.Div., C.M.M., M.S.M., M.T.S. and D.Min. degrees.

In the Meadows School of the Arts, the Art and Art History programs are accredited through the National Association of Schools of Art and Design, the Dance Division is accredited by the National Association of Schools of Dance, the Music Division is accredited by the National Association of Schools of Music, the Music Therapy program is approved by the American Music Therapy Association, and the Theatre program is accredited by the National Association of Schools of Theatre.

In the Linda and Mitch Hart eCenter, The Guildhall at SMU's Master of Interactive Technology is accredited by the National Association of Schools of Art and Design for the two specializations in art creation and level design.

Accredited programs in the Simmons School of Education and Human Development include the Teacher Education undergraduate and graduate certificate

programs, which are accredited by the State Board of Educator Certification (SBEC) and the Texas Education Agency (TEA). The undergraduate program is approved annually by TEA. The Learning Therapist Certificate program, which is accredited by the International Multisensory Structured Language Education Council, was last accredited in 2006.

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

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

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

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

ACADEMIC, PERFORMANCE AND EXHIBITION SPACES

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

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

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

education and therapy suite, an electronic music studio, and numerous new office spaces also were built. The Greer Garson Theatre, completed in 1992, is a unique combination of historical stage design and a state-of-the-art technical theatrical environment. This addition to the Owen Arts Center also houses the Dean's Suite and the G. William Jones Film and Video Collection, complete with two screening rooms and a 3,800-square-foot refrigerated storage vault. With the completion of these projects, Meadows School of the Arts occupies approximately a half-million square feet of space.

MEADOWS INSTRUCTIONAL UNITS

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

PROGRAMS OF STUDY

Meadows School of the Arts offers the following graduate degrees:

Doctor of Arts (Ph.D.)
- Art History

Master of Arts (M.A.)
- Advertising
- Art History
- Film and Media Arts

Master of Fine Arts (M.F.A.)
- Art
- Theatre
- Film and Media Arts

Master of Music (M.M.)
- Choral Conducting
- Instrumental Conducting
- Music Composition
- Music Education
- Music History and Literature
- Music Performance
- Music Theory
- Piano Performance and Pedagogy

Master of Sacred Music (M.S.M.)
- *Offered jointly by the Division of Music and Perkins School of Theology*

Master of Arts/Master of Business Administration (M.A./M.B.A.)
- *Arts Management and Arts Entrepreneurship program offered jointly by Meadows School of the Arts and Cox School of Business*

Performer's Diploma in Music

Artist Diploma in Music

ADMISSION

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

Application for graduate admission is available online at applyweb.com/smum. For information concerning auditions or interviews, assistantships or fellowships, scholarships, and degree programs, students should contact Joe Hoselton, Office of Graduate Admissions and Records, hoselton@smu.edu, 214-768-3765, Meadows School of the Arts, PO Box 750356, Southern Methodist University, Dallas TX 75275-0356.

The online application and all supporting documents – including official transcripts from all institutions previously attended, recommendations, and GRE and GMAT graduate school admission test scores and/or TOEFL English language proficiency test scores when required – should be filed with the Office of Graduate Admissions for the Meadows School of the Arts as early as possible. Some divisions select their graduate admissions as early as January 1.

QUALIFICATIONS

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

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

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

TRANSFER OF CREDIT

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

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

FINANCIAL INFORMATION

The catalog supplement *Bursar's Financial Information: Southern Methodist University* is issued each academic year. It provides the general authority and reference for SMU financial regulations and obligations, as well as detailed information concerning tuition, fees and living expenses. The supplement can be accessed online at smu.edu/bursar/financialinformation.asp. More information is available through the Division of Enrollment Services (phone: 214-768-3417).

Students registering in Continuing Student Enrollment must ensure that payment is received in the Division of Enrollment Services by the due date (published on the bursar's website). No confirmation of receipt of payment will be sent. Invoice notifications are emailed to the student's SMU email address after registration for the student to view on the Web. If notification has not been received two weeks prior to the due date, the student should contact Enrollment Services. The registration of a student whose account remains unpaid after the due date may be canceled at the discretion of the University. Students registering in New Student Enrollment and Late Enrollment must pay at the time of registration. Students are individually responsible for their financial obligations to the University. All refunds will be made to the student, with the exception of federal parent PLUS loans and the SMU monthly TuitionPay Payment Plan. If the refund is issued by check, the student may request, in writing, that the refund be sent to another party. Any outstanding debts to the University will be deducted from the credit balance prior to issuing a refund check. Students with Title IV financial aid need to sign an Authorization to Credit Account form. Students with a federal parent PLUS Loan need to have the parent sign an Authorization to Credit Account Parent form. A student whose University account is overdue or who in any other manner has an unpaid financial obligation to the University will be denied the recording and certification services of the Office of the Registrar, including the issuance of a transcript or diploma, and may be denied readmission until all obligations are fulfilled. The Division of Enrollment Services may stop the registration, or may cancel the completed registration, of a student who has a delinquent account or debt, and may assess all attorney's fees and other reasonable collection costs (up to 50 percent) and charges necessary for the collection of any amount not paid when due. Matriculation in the University constitutes an agreement by the student to comply with all University rules, regulations and policies.

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

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

REFUNDS FOR WITHDRAWAL FROM THE UNIVERSITY

Note: Students should also refer to the Academic Records, General and Enrollment Standards section of this catalog.

A student who wishes to withdraw (resign) from the University before the end of a term or session must initiate a Student Petition for Withdrawal form, obtain approval from his/her academic dean and submit the form to the Division of Enrollment Services, University Registrar. The effective date of the withdrawal is the date on which the Student Petition for Withdrawal is processed in the Registrar's

Office. Discontinuance of class attendance or notification to the instructors of intention to withdraw does not constitute an official withdrawal.

Reduction of tuition and fees is based on the schedule listed in the *Bursar's Financial Information: Southern Methodist University* supplement and is determined by the effective date of the withdrawal. The supplement can be accessed online at smu.edu/bursar/financialinformation.asp. More information is available through the Division of Enrollment Services (phone: 214-768-3417).

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

Medical withdrawals provide a daily pro rata refund of tuition and fees, and have conditions that must be met prior to re-enrollment at SMU. Medical withdrawals must be authorized by the medical director, psychiatric director, counseling and testing director, or vice president for student affairs.

Withdrawing students living in SMU housing must check out of residence halls through the Department of Residence Life and Student Housing per established procedures.

GRADUATE AND PROFESSIONAL STUDENT AID

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

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

MEADOWS GRADUATE PROGRAMS STUDENT FINANCIAL AID

Tuition scholarships and graduate assistantships are available in limited quantity. *No student with ability should hesitate to apply to Southern Methodist University and Meadows School because of financial need.* Information concerning these awards may be obtained by contacting Pam Henderson, Office of Scholarships, pghender@smu.edu, 214-768-3314, Meadows School of the Arts, PO Box 750356, Southern Methodist University, Dallas TX 75275-0356. All candidates for graduate awards are required to file the Free Application for Federal Student Aid. The FAFSA application may be completed online at fafsa.ed.gov. (International students on the F1 visa are

exempt from this requirement.) For primary consideration, graduate applicants should file by March 1.

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

To obtain additional information on need-based aid, students should contact

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

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

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

Graduate Adviser

Each student will have a graduate adviser assigned by the appropriate division chair of Meadows School of the Arts. Additional information is found in this catalog under the following headings: 1) Course Scheduling and Enrollment Cycles in the Enrollment Policies section and 2) Academic Advising in the Academic Advising and Satisfactory Progress Policies section.

Transfer of Credit

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

Thesis, Thesis-Equivalent or Recital

All candidates for the Master's degree will be expected to complete at least one of the following, unless modified by the appropriate division of the student's major study: 1) a written thesis, 2) a period of directed internship, 3) a creative project, 4) a recital or 5) a comprehensive exam.

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

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

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

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

Course Load

Enrollment for nine credit hours of coursework per term is recognized as a full-time load for persons engaged in graduate study. Graduate students not enrolled for the required number of hours may be certified as full-time or part-time students if they are officially enrolled for at least one course and are recognized by their academic dean as meeting one of the following conditions: 1) he or she is enrolled in a music program requiring fewer than a total of 36 credit hours, 2) he or she is working on the completion of a required thesis, internship or performance recital requirement on a full-time or part-time basis, 3) he or she is a third-year theatre student working on the completion of a required series of production projects on a full-time or part-time basis or 4) he or she has a required instructor appointment as part of a teaching assistantship.

Additional information is found under Term Hour Loads in the General Policies section of this catalog.

Credits

Candidates for a Master's degree must have completed a minimum of 30–75 credit hours of graduate work, depending upon the degree or department involved. All courses attempted for credit must average a grade of *B* or better, with no grade lower than a grade of *C* (2.000) applying toward the degree. In studio art, all courses attempted for credit must average a grade of *B* or better, with no grade lower than a grade of *B-* (2.700) applying toward the degree. In art history, a graduate student who receives a grade of *B-* or less for a course or seminar taken for credit toward the Master of Arts degree will be placed on probation. A graduate student who receives a grade of *B-* or less for more than one course or seminar taken for credit toward the Master of Arts degree in art history will be suspended from the University. In all courses attempted by graduate students, with the exception of a thesis or project, a grade of *I* may be changed to a grade of *F* (Fail) if not removed within one year after the grade is entered on the student's record.

Additional information is found under Academic Progress in the Academic Advising and Satisfactory Progress Policies section of this catalog.

Residence*

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

Foreign Language

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

** Enrollment in courses offered at SMU's main campus*

Academic Records, General and Enrollment Standards

Enrollment in the University is a declaration of acceptance of all University rules and regulations. A complete listing is available online at smu.edu/policy. Additional information regarding rules and regulations of the University can be found in this catalog.

GENERAL POLICIES

Confidentiality of Education Records

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

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

Student File Number

The University assigns each student an eight-digit SMU identification number. The student should furnish the SMU ID number on all forms when requested because it is the primary means the University has to identify the student's academic records and transactions related to the records.

Name Change

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

Mailing Addresses, Telephone, Email Address and Emergency Contact

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

Students are expected to keep current all their addresses and telephone numbers, including emergency contact details, through Access.SMU, the University's Web-based self-service system. Changes to parent information should be reported on the Web form found at www.smu.edu/registrar. Students may be prevented from enrolling if their information is insufficient or outdated.

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

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

Cell Phones

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

Transcript Service*

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

Transcripts are $12.25 per copy. Additional copies in the same request mailed to the same address are $3.50. Additional copies mailed to different addresses are $12.25 a copy. PDF transcripts are $16.00 per email address and are available only for students who attended after summer 1996. Requests may be delayed due to outstanding financial or other obligations, or for posting of a grade change, an earned degree or term grades. Instructions for requesting a transcript to be mailed

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* *Chapter 675, S.B. 302. Acts of the 61st Texas Legislature, 1969 Regular Session, provides: Section I. No person may buy, sell, create, duplicate, alter, give or obtain; or attempt to buy, sell, create, duplicate, alter, give or obtain a diploma, certificate, academic record, certificate of enrollment or other instrument which purports to signify merit or achievement conferred by an institution of education in this state with the intent to use fraudulently such document or to allow the fraudulent use of such document.*

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

or picked up on campus are available through the "Transcript Requests" link at www.smu.edu/registrar. A student may request his or her official transcript through Access.SMU Student Center. Requests are processed through the National Student Clearinghouse. Telephone and email requests are not accepted. Students or their specified third party can pick up their transcripts at the University Registrar's Office, 101 Blanton Building. No incomplete or partial transcripts, including only certain courses or grades, are issued. Transcripts cannot be released unless the student has satisfied all financial and other obligations to the University. Transcripts may be delayed pending a change of grade, degree awarded or term grades.

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

Transcripts may be released to a third party as specified by the student on the Student's Consent for SMU to Release Information to Student's Specified Third Party form accessible at www.smu.edu/registrar/ferpa/forms.asp.

Final Examinations

Final course examinations shall be given in all courses where they are appropriate, must be administered as specified in the official examination schedule and shall not be administered during the last week of classes. Exceptions to the examination schedule may be made only upon written recommendation of the chair of the department sponsoring the course and concurrence of the dean of that school, who will allow exceptions only in accordance with guidelines from the Office of the Provost.

Academic Grievance and Appeals Procedures for Students With Disabilities

The University policy for academic grievance and appeals procedures for students with disabilities is available in the Office of Disability Accommodations and Success Strategies and the University Registrar's Office.

Term Hour Loads

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

Enrollment for nine hours of coursework per term is recognized as a full load for persons engaged in graduate studies. Persons who enroll for fewer than these minimum hours are designated part-time students.

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

least one course, is recognized by the academic dean as a full-time or part-time student, and such recognition is approved by the provost.

Additional information is found under Course Load in the Academic Regulations section of this catalog.

Stop Enrollment/Administrative Withdrawal

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

ENROLLMENT POLICIES

Course Scheduling and Enrollment Cycles

When students enter their school of record and into a specific degree program, they are assigned an academic adviser. Students should consult with the adviser for course scheduling, schedule changes, petitions, degree requirements and other such academic concerns. Advisers normally will have established office hours. The offices of the academic deans monitor progress and maintain official degree plans for all students in their schools. Students should schedule conferences with staff in the dean's office upon admission to the school and prior to their final term to ensure that they are meeting all graduation requirements.

Each fall, spring and summer term has an enrollment period during which the formal process of enrollment in the University is completed. Prior to each enrollment period, the University Registrar's Office will publish enrollment instructions.

Each student is personally responsible for complying with enrollment procedures and for ensuring the accuracy of his or her enrollment. Students are expected to confirm the accuracy of their enrollment each term. Students who discover a discrepancy in their enrollment records after the close of enrollment for the term should immediately complete an Enrollment Discrepancy Petition. Petition instructions are available at www.smu.edu/registrar. Petitions are to be submitted to the record offices of the appropriate academic deans within six months of the term in which the discrepancy appeared. Petitions submitted later than six months after the discrepancy may not be considered.

Schedule Changes

The deadline for adding courses, dropping courses without grade record, and changing sections for each enrollment period is listed in the Official University Calendar. Students are encouraged to seek assistance from their advisers when considering whether to add or drop a course. A student may drop a course with a grade of *W* (Withdrew) through approximately midterm by using the student Access.SMU Self Service. The specific deadline is listed in the Official University Calendar (www.smu.edu/registrar).

After the deadline date in the Official University Calendar, the student may not drop a class. All schedule changes must be processed by the deadline date specified in the Official University Calendar. *Schedule changes are not complete for official University record purposes unless finalized in the University Registrar's Office.*

Student-Athletes. Students must consult with the Athletic Compliance Office prior to dropping a course. In the consultation, the student will review the effects the drop might have on his or her athletic participation and financial aid. After the consultation, the Compliance Office will update Access.SMU Self Service to allow the student to process the drop, if necessary. The consultation is advisory; students are responsible for their enrollment. For assistance regarding scholarships or other aspects of being a student-athlete, students should contact the Office of the Assistant Athletic Director for Student-Athlete Development.

International Students. Students should consult with the International Center prior to dropping a course. If dropping a course will cause the student to be enrolled in fewer than 12 hours, the student's immigration status could be affected. After the consultation, the student may drop a course through Access.SMU Self Service. The consultation is advisory; students are responsible for their enrollment.

Students on Merit or Need-Based Financial Aid. Students should consult with their financial aid adviser prior to dropping a course. If dropping a course will cause the student to be enrolled in fewer than 12 hours, the student's financial aid status may be affected. After the consultation, the student may drop a course through Access.SMU Self Service. The consultation is advisory; students are responsible for their enrollment. Questions regarding this procedure or financial aid should be directed to the Office of the Associate Financial Aid Director.

Withdrawal From the University

Note: *Students receiving financial aid should refer to the Financial Information section of this catalog.*

Students should be aware of the difference between a *drop* and a *withdrawal* and remember that they have different deadlines and separate financial policies. The deadlines are posted each term on the Official University Calendar at www.smu.edu/registrar. A *drop* occurs when a student removes one or more courses from his or her schedule and remains enrolled in at least one credit hour for the term. A *withdrawal* occurs when removing the course or courses will result in the student being enrolled in **zero** hours for the term. If a student removes all courses from his or her schedule **prior to the payment due date**, the transaction is considered a *cancellation* and does not result in financial penalty or impact the student's transcript.

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

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

Reduction of tuition and fees is based on the schedule listed in the *Bursar's Financial Information: Southern Methodist University* supplement and is determined by the effective date of the withdrawal. The supplement is online at smu.edu/bursar/

financialinformation.asp. More information is available through the Division of Enrollment Services (phone: 214-768-3417).

Medical withdrawals provide a daily pro rata refund of tuition and fees, and have conditions that must be met prior to re-enrollment at SMU. Medical withdrawals must be authorized by the medical director, psychiatric director, counseling and testing director, or vice president for student affairs.

Withdrawing students living in SMU housing must check out of residence halls through the Department of Residence Life and Student Housing per established procedures.

Audit Enrollment (Course Visitor)

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

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

No-Credit Enrollment

Enrollment for "no credit" is accomplished in the conventional manner of enrollment, with regular admission and enrollment procedures being required. The student pays the regular tuition and fees, participates in class activities, is listed on class rolls, and receives the grade of *NC* upon completion of the coursework. The student must indicate in writing no later than the 12th day of classes (the fourth day during summer sessions) that he or she wishes to take a course for no credit. Permission of the instructor or department is required for this type of enrollment. This enrollment is different from audit enrollments, for which no enrollment or grade is recorded.

Class Attendance

Regular class attendance is required. The instructor of each class announces at the beginning of the course policies regarding the effect of class attendance on the student's standing in the course. These policies may include dropping a student from the course for nonattendance after a certain number of absences. All reasons for absence should be submitted at once to the instructor.

The satisfactory explanation of absence does not relieve a student from responsibility for the work of the course during his or her absence. A student who misses an announced test, examination or laboratory period in a regular course of study and has the permission of the instructor may be given an opportunity to make up the work at the instructor's convenience. The instructor determines in all instances the extent to which absences and tardiness affect each student's grade.

Students may be dropped by a course instructor or academic dean for nonattendance or tardiness with a grade of *W* until the calendar deadline to drop. After

the deadline, students must remain enrolled in the course. Students who miss two successive class meetings during the official add-drop period at the beginning of each term are subject to being dropped from the class. To avoid this possibility, students should contact the instructor or the department concerned immediately following such a series of absences.

A student who has a passing grade in a course at the time of the final examination but misses the examination and satisfies the dean that the absence was unavoidable may secure from the dean permission to take the examination at a time convenient for the instructor.

Absence Due to Illness

SMU's Memorial Health Center does not provide documentation for granting excused absences from class. If students are absent for illness, they should talk to their professors about how they might catch up with the material missed. If students are seriously ill and require hospitalization or an extended absence, students should talk to their professors and the Office of Student Life to decide how to deal with the interruption in their studies. To facilitate communication with their professors about their absence, students may submit the Absence from Class Form available at www.smu.edu/healthcenter.

Interpretation of Course Numbers

Each SMU course has a four-digit course number. The first number indicates the general level of the course: 1 – first year; 2 – sophomore; 3 – junior; 4 – senior; 5 – senior or graduate; 6, 7, 8, 9 – graduate. The second digit specifies the number of credit hours ("0" for this digit denotes no credit, one-half hour of credit, or 10–15 hours of credit; for theology courses, a "1" denotes one or one and one-half hours of credit). The third and fourth digits are used to make the course number unique within the department.

GRADE POLICIES

Grade Scale

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

Grades	*Description*	*Grade Points per Term Hour*
A	Excellent Scholarship	4.000
A-	Excellent Scholarship	3.700
B+	Good Scholarship	3.300
B	Good Scholarship	3.000
B-	Good Scholarship	2.700
C+	Fair Scholarship	2.300
C	Fair Scholarship	2.000
C-	Fair Scholarship	1.700
D+	Poor Scholarship	1.300
D	Poor Scholarship	1.000
D-	Poor Scholarship	0.700
F	Fail	0.000

Grades	*Description*	*Grade Points per Term Hour*
P, CR	Pass, Credit	*
I	Incomplete	*
NC	No Credit Received	*
X	No Grade Received in Registrar's Office	*
WP/W	Withdrawal Passing	*

** Grades not included in GPA*

Grade of Incomplete

A student may receive a grade of Incomplete (*I*) if at least 50 percent of the course requirements have been completed with passing grades, but for some justifiable reason acceptable to the instructor, the student has been unable to complete the full requirements of the course. At the time a grade of *I* is given, the instructor must stipulate in writing to the student and to the University Registrar's Office the requirements and completion date that are to be met and the grade that will be given if the requirements are not met by the completion date. Additional information is found under Thesis, Thesis-Equivalent or Recital in the Meadows Graduate Programs Academic Regulations section of this catalog.

If the student's work is incomplete, poor quality and not acceptable, a grade of *F* will be given. The grade of *I* does not authorize a student to attend the course during a later term. Graduation candidates must clear all Incompletes prior to the deadline in the Official University Calendar, which may allow less time than 12 months. Failure to do so can result in removal from the degree candidacy list and/or conversion of the grade of *I* to the grade indicated by the instructor at the time the grade of *I* was given.

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

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

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

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

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

Grade Point Average

A student's GPA is computed by multiplying the term hours of each course attempted by the grade points earned in the particular course and then dividing the total number of grade points by the total number of hours attempted, excluding those hours for which grades are shown with an asterisk on the grade chart. The GPA is truncated at three decimal places.

Grade Changes

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

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

Grades for Repeated Courses

Students will be allowed to repeat courses according to the following rules: Both the initial and the second grades will be recorded on the student's permanent academic record. Both grades will be included in the calculation of the GPA and in the determination of academic probation, suspension, dismissal, honors and graduation. Only the repeated course and not the initial credit hours count toward the number of hours needed for graduation.

Pass/Fail Option

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

Grade Appeals

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

A student who is not satisfied by the instructor's denial of a request for a grade change, and who maintains that the original grade was capriciously or unfairly determined, may appeal to the chair of the department in which the course was offered (or, in the case of a nondepartmental course, to a faculty agent designated by

the dean of the school offering the course). After discussing the matter with the student, and bearing in mind that the final authority in matters of academic judgment in the determination of a grade rests with the course instructor, the chair (or faculty agent) will consult with the course instructor, who will subsequently report to the student the disposition of the appeal.

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

ACADEMIC ADVISING AND SATISFACTORY PROGRESS POLICIES

Academic Advising

Academic advising is an important process for each graduate student at SMU. Each student must meet with his or her assigned academic adviser prior to enrolling for an academic term. At this meeting, the adviser will assist the student in planning a program of study, understanding the Degree Progress Report, and scheduling courses that will count toward graduation requirements. After the initial required advising session, the student is encouraged to seek assistance from the adviser when considering whether to add or drop courses.

For an effective advising relationship, the student must be prepared when meeting with the adviser. The student must initiate the advising appointment. Prior to the meeting, the student should obtain through Access.SMU a Degree Progress Report that provides detailed information concerning completion of degree requirements. The student should also be familiar with different academic programs of interest. The adviser will give assistance to the student, but the student has the final responsibility for the accuracy of the enrollment, the applicability of courses toward the degree requirements and his or her academic performance.

Students are assigned an academic adviser by their academic deans. A student who enrolls without first meeting with his or her assigned academic adviser may be subject to sanctions including, but not limited to, the following: cancellation of the term enrollment and restriction from the self-service enrollment functions.

Leave of Absence

A leave of absence is a temporary leave from the University – a kind of "time out" which may be necessary during graduate studies. Students may elect to take leaves of absence for a variety of reasons, including 1) medical reasons due to accident or illness, 2) family crises or other personal situation that requires an extended absence from school, 3) financial issues that may take time to resolve, and 4) academic difficulties that may best be handled by taking time to refocus on college work.

Typically, a leave of absence is for one term or one academic year. A student may extend a leave of absence by contacting his/her academic department representative. The process to return to SMU after a leave-of-absence period can be an easy one, especially if the student has gone through the steps to file for a leave of absence and planned ahead for the return. Following SMU's leave-of-absence guidelines helps 1) assure that the degree requirements per the catalog of record when the student initially matriculated at SMU still apply upon return, 2) assist with financial aid

processing and 3) provide the support needed to successfully return to SMU and finish the graduate degree.

The SMU Leave of Absence Policy provides students with a formal process to "stop out" of SMU for either voluntary or involuntary reasons. Typically, *a leave of absence* is for a temporary departure from the institution; however, *intended permanent withdrawals* from SMU will also be processed under the Leave of Absence Policy.

The first step to effect a leave of absence is for the student to arrange an appointment to meet with his/her academic adviser. The adviser will then assist the student with the process.

A leave of absence temporarily suspends all academic regulations and requirements. Upon the student's return to active status, any suspended regulations and requirements will be in effect. Application for leave of absence should be made to the student's major division. The granting of such leave is at the discretion of the division chair. Continuation of Meadows-based financial aid that is in effect before a leave of absence is also at the discretion of the division chair.

Academic Progress

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

Graduate students must maintain a cumulative GPA of 3.000. If in any term the student falls below this GPA, the student will be placed on probation for one term. If at the end of the term of probation the cumulative GPA is not up to 3.000, the student may be removed from the program at the discretion of the program director and/or dean. *After an absence of one term, a student may petition for readmission.*

Academic Probation

Academic probation is a serious warning that the student is not making satisfactory academic progress. A student on academic probation is still eligible to enroll and is considered "in good standing" for enrolling in classes and for certification purposes. In addition, academic probation is not noted on the permanent academic record. However, a student on academic probation may be subject to certain conditions during the period of probation and will also be subject to academic suspension if he or she does not clear academic probation. **Note:** No more than nine credit hours may be taken during a term in which a student is on probation.

Academic Suspension

Academic suspension is an involuntary separation of the student from SMU. Academic suspension is for a set period of time to be determined by the dean.

The status of academic suspension is recorded on the permanent academic record. While on academic suspension, a student is not in good academic standing for certification purposes and is not eligible to enroll at SMU.

Academic Reinstatement. A student who has been on academic suspension once may apply for reinstatement to SMU. If reinstated, the student may enroll in classes and is considered in good academic standing for purposes of certification. A student who is reinstated remains on academic probation until the conditions of academic probation are satisfied.

Academic Dismissal

Academic dismissal is an involuntary separation of the student from SMU. A second suspension that is final results in an academic dismissal from the University. Academic dismissal is final, with no possibility of reinstatement or readmission. Academic dismissal is recorded on the permanent academic record.

Academic Petitions and Waivers

Petitions and/or requests for waivers concerning graduation requirements and the evaluation of transfer work should be submitted to the dean's office of the student's school of record.

Transfer Coursework

Information about transfer coursework is found under Transfer of Credit in the Academic Regulations section of this catalog.

GRADUATION POLICIES

Apply to Graduate

Students must file an Application for Candidacy to Graduate form with their academic dean's office at the beginning of the term in which they will complete all degree requirements. Applications should be filed by the deadline date in the Official University Calendar. Students will be charged an Apply to Graduate fee during the term the application is filed.

Students who file an application after the published deadline may be required to pay a nonrefundable late fee. Late applications may be denied after the start of the next term, and the Application for Candidacy to Graduate form applied to the next conferral date. Students taking coursework at another institution and transferring the course(s) back to SMU are responsible for ensuring that the University Registrar's Office receives their official transcript in order for their degree to be conferred for the anticipated graduation term.

SMU has three degree conferral periods: fall (December), spring (May) and summer (August). Students who complete their degree requirements during a January intersession, May term, or August term will have their degrees conferred at the conclusion of the following conferral term.

Graduation fees can be found on the bursar's website at smu.edu/bursar/adminfees.asp.

Commencement Participation

An All-University Commencement Convocation is held in May for students on schedule and enrolled to complete degree requirements during the spring term. Students on schedule and enrolled to complete all degree requirements during the following summer term may also participate in the University Commencement Convocation, although their degrees will not be conferred until August. Students may also participate in departmental or school ceremonies following the University commencement according to the policies of the departments or schools.

An All-University Graduation Ceremony is held each December for students completing degree requirements during the fall term. Students who completed degree requirements during the previous summer term may also participate. Students on schedule and enrolled to complete all degree requirements during the

following January intersession may also participate in the December graduation ceremony, although their degrees will not be conferred until May.

A student may participate once in either the May All-University Commencement Convocation or the December graduation ceremony for a given degree, but not both.

To participate in a ceremony, a student must file an Application for Candidacy to Graduate or Intent to Participate Form with his or her academic dean's office.

Statute of Limitations for Degree Plans

A student who has been readmitted to the University following an absence of more than three years will be expected to meet all current requirements for graduation.

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

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

MEADOWS GRADUATE PROGRAMS POLICIES AND PROCEDURES

Concurrent Enrollment

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

Approved Courses

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

Readmission

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

Thesis/Praxis/Dissertation

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

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

GRADUATE RESIDENCE ACCOMMODATIONS

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

Martin Hall, an efficiency apartment hall, houses single graduate students, and married undergraduate students. Martin Hall also houses some senior undergraduates.

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

Special Housing Needs

Students having special housing needs because of a disability should contact RLSH and the Office of Disability Accommodations and Success Strategies prior to submitting the housing application. Whenever possible, the housing staff will work with that student in adapting the facility to meet special needs.

General Housing Information

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

Applications for Residence

New graduate students should submit the completed application and contract to RLSH with a check or money order for $100 made payable to Southern Methodist University for the nonrefundable housing deposit.

Priority of assignment is based on the date on which applications are received by RLSH. Notification of assignment will be made by RLSH. Rooms are contracted for the full academic year (fall and spring terms).

Rent for the fall term will be billed and is payable in advance for students who register before August 1, and rent for the spring term will be billed and is payable in advance for students who register before December 1. Students who enroll after these dates must pay at the time of enrollment.

Rent for the full academic year will be due and payable should a student move from the residence hall at any time during the school year. Accommodations for shorter periods are available only by special arrangement with the executive director of RLSH before acceptance of the housing contract.

For more information, students should visit www.smu.edu/housing or contact the department: Department of Housing and Residence Life, Southern Methodist University, PO Box 750215, Dallas TX 75275-0215; phone 214-768-2407; fax 214-768-4005; housing@smu.edu.

RECREATIONAL SPORTS

Dedman Center for Lifetime Sports

Dedman Center for Lifetime Sports (www.smu.edu/recsports) is a facility designed for recreational sports and wellness. A 170,000-square-foot expansion and renovation was completed in 2006. The center provides racquetball courts; aerobic

studios; an indoor running track; basketball courts; indoor and outdoor sand volleyball courts; climbing wall; bouldering wall; 25-meter, five-lane recreational pool; 15,000 square feet of fitness and weight equipment; lobby; and café. Various fitness classes are offered. These facilities are open to SMU students, faculty, staff and members.

Intercollegiate Athletics

SMU is a member of the National Collegiate Athletic Association (Division I-A) and participates in Conference USA. Men and women student-athletes compete in basketball, cross country/track and field (women only), swimming and diving, golf, soccer, tennis, volleyball (women only), crew (women only), equestrian (women only), and football (men only).

Other Recreational Facilities

The Perkins Natatorium, the Barr Outdoor Pool, the Morrison-Bell Track, Moody Coliseum, outdoor tennis courts and open recreational fields combine to provide students with a full range of leisure possibilities.

HEALTH SERVICES

SMU Memorial Health Center

www.smu.edu/healthcenter

The University's health facilities, a fully accredited outpatient medical clinic, are located in the SMU Memorial Health Center. An outpatient primary care clinic, specialty clinics, pharmacy and lab/X-ray facilities occupy the first floor. Counseling and Psychiatric Services and the Center for Alcohol and Drug Abuse Prevention are located on the second floor.

Outpatient Medical Services. SMU provides a convenient, economical medical clinic for diagnosis and treatment of illness/injury, as well as for immunizations and continuation of treatment, such as allergy injections. The clinic is staffed by physicians, registered pharmacists, registered nurses, medical assistants, and lab and X-ray technologists. Physicians are available by appointment from 8:30 a.m. to 4 p.m., Monday through Friday. Students should visit the Health Center website at smu.edu/healthcenter for further information.

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

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

Costs. Undergraduate and graduate students paying full fees (which include a health service fee) receive unlimited primary care physician visits at no charge, as well as all counseling services, at the Health Center for that term. Costs for specialized physician care, laboratory tests, X-rays, pharmaceuticals and supplies may be charged to the student's account or paid at the time of the visit. Undergraduate and graduate students not paying full fees have the option to pay the health

service fee of $140 per term or $50 per visit, not to exceed $140 per term. Covered charges for Health Center treatment rendered to students enrolled in the Student Health Insurance Plan will be billed directly to the insurance company, after paying their co-pay. The Health Center files claims for SHIP only. Students who have other insurance are provided an itemized receipt upon request at the time of service. This receipt is adequate to file with the student's private insurance company for reimbursement to the student.

Mandatory Health Insurance Policy. To ensure that students have appropriate health care coverage, SMU requires all domestic students, both undergraduate and graduate, taking nine or more credit hours to have health insurance through either an individual/family plan or the University-offered plan. All international students taking one or more credit hours must enroll in the University-offered plan unless they have a special waiver personally granted by the Health Center staff.

SMU's mandatory policy requires those students with the enrollment status mentioned above to provide documentation of current insurance coverage or to enroll in the Student Health Insurance Plan by the drop/add date each term. Students can enroll in SHIP, after they have enrolled for classes, by selecting the "Health Insurance" button on the "Student Center" component of Access.SMU. A domestic student who already has private health insurance coverage must waive SHIP coverage to avoid automatic enrollment into the plan and thereby have the premium charge applied to his/her University account. Changes will not be permitted 30 days after the first day of the term. For more information and instructions on how to waive or elect SHIP coverage, students should visit www.smu.edu/healthinsurance.

Health insurance is separate from the student Health Center fees and is paid for independently.

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

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

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

Note: Effective January 1, 2010, new students living on or planning to live on college campuses in Texas must provide proof of meningitis vaccination at least 10 days prior to moving into campus housing. More information is available under Final Matriculation to the University in the Admission to the University section of this catalog. [This and the previous paragraph replaced in addendum 11/14/11.]

Class Absence Due to Illness. Students should schedule appointments with physicians at times when classes will not be missed. The Health Center does not

issue excuses from classes for illness. Students should refer to the Health Center website (smu.edu/healthcenter) for the Class Absence Policy.

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

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

Counseling and Testing Services

Counseling and Psychiatric Services. CAPS provides psychiatric evaluation, crisis intervention and group/individual/couples psychotherapy for students. All interviews are conducted on a voluntary and confidential basis. There is no charge to students who have paid the University health fee. Students can seek confidential help for concerns such as anxiety, depression, relationship issues, career/life planning, learning disabilities, sexual identity, eating/body image concerns and sexual assault/sexual harassment matters. Any laboratory tests or pharmaceuticals ordered will be charged to the student. For more information regarding scheduling appointments, students should call 214-768-2277 between 8:30 a.m. and 5 p.m., Monday through Friday, or go to www.smu.edu/counseling.

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

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

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

STUDENT CENTER

www.smu.edu/htrigg

Hughes-Trigg Student Center is the hub of student life at SMU, bringing together members of the University community with emphasis on the pursuit of educational programs, student activities and services. The center is fully wheelchair-accessible and features important services and resources to meet the daily needs of students, faculty, staff and visitors. These include a 500-seat theatre, a multipurpose ballroom, a 100-seat high-tech forum, 18 meeting rooms and the offices of various organizations and departments. In addition, the facility houses an art gallery, a 24-hour computer lab, a commuter lounge and several retail operations. Students

may study in comfortable public lounge areas, snack or dine in the Mane Course, conduct small or large meetings, send faxes, practice the piano or get the latest information on special events. Open from early morning until late evening, the center provides cultural, social and educational programs and resources to foster personal growth and enrich cultural, social, educational and recreational experiences. More than a building, Hughes-Trigg is "the center of the SMU community."

STUDENT MEDIA

The student newspaper, *The Daily Campus* (www.smudailycampus.com), and the student yearbook, *Rotunda* (www.smurotunda.com), are produced by SMU students under the auspices of Student Media Company Inc., a nonprofit educational corporation legally and financially independent of SMU. The print edition of *The Daily Campus* is published Monday, Wednesday and Friday during the fall and spring terms and monthly during the summer, and the *Rotunda* yearbook delivers at the end of the spring term. The company also publishes *The Directory of Students, Staff and Faculty*.

WOMEN'S CENTER

The Women's Center for Gender and Pride Initiatives of Southern Methodist University empowers students within the University to increase awareness and understanding of gender equity issues. The Women's Center, which provides a voice for women and the lesbian, gay, bisexual and transgendered community, aims to eliminate barriers, diminish prejudices, and create a supportive climate and space for all. Through advocacy, information, referral services and leadership experiences, the Women's Center provides a safe haven for students struggling with issues of injustice and oppression. Student organizations advised here include the Women's Interest Network; Campus YWCA; Women in Science and Engineering; and Spectrum, the lesbian, gay, bisexual, transgender and ally organization. Also housed in the Women's Center is the SMU Women's Symposium (www.smu.edu/womsym), which is part of The Education of Women for Social and Political Leadership series, established in 1966. The center provides an informal, homelike atmosphere where members of the SMU community can meet.

OFFICE OF THE CHAPLAIN AND RELIGIOUS LIFE

www.smu.edu/chaplain

The Office of the Chaplain and Religious Life engages all aspects of the campus community life. It is responsible for the administration of religious life on campus. Chaplain Stephen Rankin is the pastor and minister to the University community. The staff is also available for personal counseling with students, faculty and staff during office hours.

CHILD CARE

SMU provides a licensed child care center for children ages 1 month to 5 years on a space-available basis. For more information, students can contact the director of the center: SMU Preschool and Child Care Center, Southern Methodist University, PO Box 215, Dallas TX 75275-0215, 214-768-227; or visit www.smu.edu/childcare.

ACADEMIC INTEGRITY AND CODE OF CONDUCT

The Honor Code of Southern Methodist University

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

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

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

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

The Honor System

All SMU students, with the exception of graduate students enrolled in the schools of Law, Theology or Business, are subject to the jurisdiction of the Honor Code and as such are required to demonstrate an understanding of and to uphold the Honor Code (www.smu.edu/studentlife). In support of the Honor Code, the Honor Council has the responsibility to maintain and promote academic integrity. The Honor Council is composed of a minimum of 27 members selected through an application and interview process organized by the Honor Council Executive Board. Five faculty members, nominated by the Faculty Senate, also serve on the Honor Council.

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

another to violate any provision of the Honor Code. Fabrication is defined as intentional and unauthorized falsification or invention of any information or citation in an academic exercise.

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

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

Code of Conduct

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

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

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

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

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

Disciplinary Action. Clear disciplinary procedures are an important part of the mission of SMU as an educational institution. The intent of the system of due

process at SMU is to be educational and not merely punitive for students. The goal continues to be to produce quality citizens. It is pertinent to the purpose of discipline to remember that self-discipline is part of the entire educational process, whereby students become more fully aware of the importance of responsibility for themselves and others. Anytime a student displays irresponsible behavior, that student will be subject to discipline.

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

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

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

EDUCATIONAL FACILITIES

SMU LIBRARIES

Service to Southern Methodist University students, faculty and staff is the primary goal of all libraries at SMU. The libraries of the University contain more than three million volumes. The fully interactive Web-based Library Catalog system features access to bibliographic records of materials housed in all SMU libraries and hypertext links to other databases, digitized collections and relevant websites. All SMU libraries offer wireless Internet access.

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

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

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

The Business Information Center

The MBA Business Information Center is located in room 150 of the Maguire Building. The mission of the business library is to provide the SMU community with authoritative business information, regardless of format; support the integration of information and technology into the curriculum; and act as a center for research and development for state-of-the-art information technology applications in the business education field. In support of this mission, students, faculty and staff have access to course-specific in-class instruction sessions, open enrollment research workshops and reference assistance from dedicated business librarians to enhance their use of current business news and financial, industry and market data from premier providers. The BIC offers the SMU community both quiet and group study areas; individual and group computer areas consisting of more than 70 computer workstations; a multimedia studio; a group presentation practice room; a periodicals area; facility-wide wireless access; more than 150 electronic resources; and a variety of print resources, including the Hillcrest Foundation International Resource Library, the Edwin L. Cox Business Leadership Center Resource Collection, the Energy Institute Resource Collection and the MBA Career Management Center Library. Librarians are available all hours that the BIC is open, providing library services in person and virtually via email and telephone.

Bridwell Library

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

Underwood Law Library

Underwood Law Library, one of the 30 largest law libraries in the country and the largest private law library in the Southwest, houses more than 640,000 volumes and primarily serves the faculty and students of the Dedman School of Law. The collection includes state and federal legislative, judicial and administrative materials; law periodicals; law treatises; U.S., international and foreign documents; and U.S. government documents relating to the legal profession. Strengths of the collection are in taxation, securities, corporate law, labor law, air and space law, commercial and banking law, constitutional law, and law and medicine. The Kay and Ray Hutchison Legal Resource Learning Center in the Underwood Law Library is a computer learning lab located on the third floor.

Central University Libraries

The largest of the SMU library units is Central University Libraries with holdings of more than 2.1 million volumes. CUL comprises the Fondren Library Center, the Hamon Arts Library, the DeGolyer Library and the University Archives, the Institute for the Study of Earth and Man Reading Room, and the Emily C. Norwick Center for Digital Services. CUL also supports SMU programs at the SMU-in-Plano and SMU-in-Taos campuses.

Fondren Library Center, with nearly two million volumes of books, government publications and bound journals, serves students and faculty in the areas of humanities, social sciences, business, education, science, and engineering. Its Information Commons provides a single location within the library where students can use library books and online resources, as well as the latest computer software and technology, to prepare their assignments. Fondren Library is a selective depository for government information resources and has large electronic collections of retrospective periodicals and special collections in the humanities, sciences, and social sciences. It houses the University's map collection, which includes nearly 260,000 topographic and geologic maps and aerial photographs, as well as the DeGolyer Earth Sciences collection of more than 15,000 geological volumes.

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

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

The focus of **Jerry Bywaters Special Collections** is on the cultural history of the American Southwest. Visual arts holdings include archival materials and works

of art on paper documenting the careers of artists such as Jerry Bywaters, Otis and Velma Davis Dozier, E.G. Eisenlohr, Octavio Medellin, Olin Travis, and Janet Turner as well as correspondence of 19th-century French painter Rosa Bonheur. Performing arts holdings include two Japanese *gigaku* masks dating from the seventh to the 10th centuries, the papers of Oscar-winning actress Greer Garson, and materials documenting the careers of longtime SMU music faculty members Paul van Katwijk and Lloyd Pfautsch.

The **G. William Jones Film and Video Collection,** founded in 1970, holds more than 10,000 films and videos on a wide array of subjects and in all formats. The Jones Collection is best known for its Tyler, Texas, Black Film Collection and for the Sulphur Springs Collection of prenickelodeon films.

DeGolyer Library is a noncirculating special collections branch of CUL that contains more than 120,000 volumes. In addition to rare books, it holds more than 2 million manuscripts, 750,000 photographs and negatives, 2,500 newspaper and periodical titles, 2,000 maps, and an extensive collection of ephemera that includes the largest collection of Texas bank notes in the country. The DeGolyer Library is open to all students and faculty. Great strengths of the DeGolyer Library include early voyages and travels, especially those accounts bearing on the European discovery and exploration of the New World. The collection of Western Americana is numbered among the finest in the country. For example, the Lawrence T. Jones III Texas Photography Collection is an unrivalled source of over 5,000 early images of the land and people of the state, from the 1840s to the 1920s. The library also has exceptionally well-developed collections in the fields of business history, such as the JCPenney archives and the Belo archives (parent company of the *Dallas Morning News* and other media outlets). Transportation history, in particular the history of railroads, is another great strength of the library. DeGolyer's holdings in the history of science and technology, which include the Texas Instruments archives, also have much to offer the researcher. Literary collections cover a respectable range of English and American authors and literary genres, from a 16th-century edition of Chaucer's *Canterbury Tales* to dime novels and comic books. Literary manuscripts include the papers of playwright Horton Foote and the archives of the *Southwest Review,* SMU's literary quarterly. DeGolyer collections also afford numerous opportunities for interdisciplinary research in such fields as American studies, Southwestern studies, women's studies, popular culture, the history of photography, and the history of the book.

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

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

The **Norwick Center for Digital Services** in CUL encompasses student multimedia and collaborative technology areas, digitization/production services, and a screening room. The Student Multimedia Center provides students with access to

high-end computers, software, collaborative spaces and staff assistance to develop a variety of digital projects such as DVDs and Web video, digital portfolios, and other media-intensive projects. The Library Digital Projects Office focuses on digitizing library collections for preservation and increased access. The screening room allows for video screenings and computer projection for instruction and training.

LABORATORIES AND RESEARCH FACILITIES

The University provides many laboratories and much equipment for courses in accounting; anthropology; art; biology; chemistry; languages; earth sciences; communication arts; psychology; physics; health and physical education; dance; music; theatre; statistics; and civil, computer, electrical, environmental and mechanical engineering. (Other University facilities not listed below are described in sections for the individual schools.)

The **Lyle School of Engineering** is home to several state-of-the-art laboratories and research facilities. For more information, see the Lyle School of Engineering Departmental Facilities and Computer Facilities sections in this catalog.

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

Students have access to a wide array of specialized instrumentation and laboratory equipment fundamental to studies in the natural sciences, including spectrophotometers, high-performance liquid chromatographs, scintillation counter, fluorescence-activated cell sorter, scanning laser confocal microscope, electron resonance spectrometer, X-ray diffractometers, mass spectrometers and an atomic absorption spectrometer. Advanced undergraduate research is also supported by tissue culture and animal care facilities, as well as through several departmental computer laboratories.

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

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

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

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

The **Dallas Seismological Observatory,** established by the Dallas Geophysical Society, is maintained and operated by the University and now monitors remote seismic and infrasound stations in Southwest Texas near Lajitas, seismically one of the world's quietest regions. The Lajitas array is used to test technology

designed to detect small earthquakes from great distances. In addition to the Lajitas seismic array, SMU operates seismic and infrasound arrays at Mina, Nevada; Grenada, Mississippi; and overseas locations. Data collected by the observatory are available to the faculty and advanced students who wish to undertake basic research in seismology, tectonics or infrasound.

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

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

The **Geothermal Laboratory** is the focus of an extensive program of research in the thermal field of the earth. Characterization and location of geothermal energy resources and research in the thermal fields of sedimentary basins are special topics of concentration. Also, mapping of the temperatures and heat flow of the crust have been completed for North America and are part of the google.org/egs website. The research is worldwide in scope. Specialized equipment for the measurement of thermal conductivity of rocks and for the measurement of accurate, precise temperature logs in deep wells is available for research purposes. Services are provided to other institutions and research centers on a contractual basis.

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

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

The **Stable Isotope Laboratory** is a general research facility available to support both academic and student research at the University and in other research centers. The laboratory contains three automated gas-source, magnetic-sector isotope ratio mass spectrometers as well as vacuum extraction lines for con-

verting natural materials (solids, liquids) into gases suitable for measuring the isotope ratios of hydrogen, carbon, nitrogen and oxygen at natural abundance.

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

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

MUSEUM

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

Office of Information Technology

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

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

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

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

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

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

IT also provides on-campus telephone and voicemail services for on campus residents.

For additional information on services provided by IT, students should visit www.smu.edu/help or call the Help Desk: 214-768-HELP (214-768-4357).

LINDA AND MITCH HART ECENTER

Guildhall at SMU

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

INTERNATIONAL STUDENTS

The International Center

The International Center serves Southern Methodist University and international students/scholars and their families by engaging in the following activities: 1) advising all international students/scholars on visa compliance requirements, 2) advising schools and departments within the University on compliance requirements, 3) reporting to the federal government via the SEVIS system, 4) managing and facilitating education abroad programs, 5) supporting the Office of Development and Alumni Affairs by working with SMU alumni abroad, and 6) identifying and fostering mutually beneficial institutional partnerships.

The center strives to carry out these activities in a professional manner and is committed to operating in the best interests of SMU and in the best interests of the international constituencies it serves.

ENGLISH AS A SECOND LANGUAGE PROGRAM

John E. Wheeler, **Director**

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

The Courses (ESL)

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

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

1300, 1301, 1302. ESL Rhetoric. The ESL sequence of first-year writing aims to provide students with the tools they will need to successfully complete writing assignments required of them during their University coursework. The ultimate goal of ESL Rhetoric is to bring students' analytical reading and writing skills in line with the standards expected of their native

English-speaking peers. In addition to the principles of effective writing taught in regular rhetoric classes, ESL Rhetoric students are given extra practice in vocabulary development, grammar skills, standard American English pronunciation and conversational fluency. The 1302 courses are specially designed around themes that are pertinent to the realities and experiences of non-native speakers of English. ESL sections of rhetoric grant students the same amount of credit as do regular rhetoric classes, and "ESL" will not appear on the transcript. ESL Program approval is required.

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

3001. Advanced Grammar for Writers. This course helps students develop their grammar and writing skills within the context of academic readings. Problem areas of English grammar and style are explored through periodic assignments, research documentation methods, and a final research project. The course is free of charge, noncredit bearing, and will appear on the transcript as pass or fail. ESL Program approval is required, and students may apply online at smu.edu/esl.

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

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

SMU-IN-PLANO

In the fall of 1997, SMU opened a campus in Plano's Legacy Business Park and expanded its reach into North Texas. The journey of SMU-in-Plano began with a few well-defined goals: 1) to extend SMU's resources to meet the educational needs of residents in rapidly growing Collin County and beyond, 2) to make it more convenient for working professionals to enroll in graduate-level programs necessary to advance their careers, and 3) to collaborate with area businesses by offering programs to serve the training needs of their employees, as well as to provide corporate meeting space.

SMU-in-Plano serves more than 800 adult students each year (excluding enrollment in noncredit courses) through a variety of full-time, evening and weekend programs leading to Master's degrees and/or professional certificates in business administration, counseling, dispute resolution, liberal studies, education and learning therapies, engineering, and video game technology (The Guildhall at SMU). During the summer, nearly 2,000 children participate in a variety of programs designed to enhance their academic skills. The campus also provides important outreach services to the surrounding Collin County communities; these services include the Center for Dispute Resolution and Conflict Management, the

Diagnostic Center for Dyslexia and Related Disorders, and the Center for Family Counseling.

Conveniently located about one mile south of the intersection of HWY 121 and the Dallas North Toll Road, SMU-in-Plano sits in the shadows of the international corporate headquarters of Hewlett Packard, Frito Lay, JCPenney, Pizza Hut and several others. Originally the training facility for EDS (now HP), the campus is set on 16 landscaped acres and consists of four buildings with close to 200,000 square feet of classroom space. An additional nine acres adjacent to the facility gives SMU-in-Plano room to grow in the future.

More information is available online at smu.edu/plano or through the SMU-in-Plano office: 5236 Tennyson Parkway, Plano TX 75024; 972-473-3400.

SMU-IN-TAOS

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

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

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

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

Three summer terms are regularly offered in Taos: a May term, June term and August term. May and August are short, intense terms in which students may take up to four credit hours. The June term is a longer, more traditional summer term that allows students to take up to nine hours of coursework. Course offerings vary year-to-year and are designed to be relevant to the Southwest. Courses are heavily field trip oriented to take advantage of the campus's proximity to important northern New Mexico cultural sites. A full 15–18 credit fall term is also offered. Students can take courses on the Taos campus during the fall term, with an emphasis on curricular offerings for premajor (second-year) SMU students. A full 15–18 credit fall term will also be offered starting in fall 2012. Students can take courses on the Taos campus during the fall term, with an emphasis on curricular offerings from many different departments across the University.

Literature describing the campus and its programs is available from the SMU-in-Taos Office, Southern Methodist University, PO Box 750145, Dallas TX 75275; 214-768-3657. Course descriptions and additional information can be found at www.smu.edu/taos or can be obtained via email (smutaos@smu.edu).

OAK RIDGE ASSOCIATED UNIVERSITIES

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

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

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

For more information about ORAU and its programs, students should contact Dr. James E. Quick, ORAU councilor for SMU, 214-768-4345, or Monnie E. Champion, ORAU corporate secretary, at 423-576-3306; or visit the ORAU website at orau.org.

RIGHT TO KNOW

Southern Methodist University is pleased to provide information regarding academic programs, enrollment, financial aid, public safety, athletics and services for persons with disabilities. Students also may obtain paper copies of this information by contacting the appropriate office listed below. Disclosure of this information is pursuant to requirements of the Higher Education Act and the Campus Security Act. More information is available at www.smu.edu/srk.

1. **Academic Programs:** www.smu.edu/srk/academics
   Provost Office, Perkins Administration Building, Room 219
   214-768-3219
   a. Current degree programs and other educational and training programs.
   b. Instructional, laboratory and other physical facilities relating to the academic program.
   c. Faculty and other instructional personnel.
   d. Names of associations, agencies or governmental bodies that accredit, approve or license the institution and its programs and the procedures by which documents describing that activity may be reviewed.
2. **Enrollment:** www.smu.edu/srk/enrollment
   Registrar, Blanton Student Services Building, Room 101
   214-768-3417
   a. Graduation Rates: The completion or graduation rate of the institution's certificate- or degree-seeking, full-time undergraduate students and students who receive athletically related financial aid.
   b. Privacy of Student Education Records: The Family Educational Rights and Privacy Act governs SMU's maintenance and disclosure of a student's education records. FERPA provides students the right to inspect and review their education records and to seek amendment of those records that they believe to be inaccurate, misleading or otherwise in violation of their privacy rights. Further, FERPA prevents SMU from disclosing personally identifiable information about a student to outside third parties, except under specific circumstances outlined in SMU's Policy Manual.
   c. Withdrawal: Requirements and procedures for officially withdrawing from the institution.
3. **Financial Aid:** www.smu.edu/srk/finaid
   Director of Financial Aid, Blanton Student Services Building, Room 212
   214-768-3417
   a. Financial assistance available to students enrolled in the institution.
   b. Cost of attending the institution, including tuition and fees charged to full-time and part-time students; estimates of costs for necessary books and supplies; estimates of typical charges for room and board; estimates of transportation costs for students; and any additional cost of a program in which a student is enrolled or expresses a specific interest.
   c. Terms and conditions under which students receiving Federal Direct Loan or Federal Direct Perkins Loan assistance may obtain deferral of the repayment of the principal and interest of the loan for
      i. Service under the Peace Corps Act;
      ii. Service under the Domestic Volunteer Service Act of 1973; or
      iii. Comparable service as a volunteer for a tax-exempt organization of demonstrated effectiveness in the field of community service.

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

4. **Student Financials/Bursar:** www.smu.edu/srk; www.smu.edu/bursar
   University Bursar, Blanton Student Services Building, Room 212
   214-768-3417
   a. Tuition and fees.
   b. Living on campus.
   c. Optional and course fees.
   d. Financial policies.
   e. Administrative fees and deposits.
   f. Payment options.
   g. Any refund policy with which the institution is required to comply for the return of unearned tuition and fees or other refundable portions of costs paid to the institution.
5. **DASS:** www.smu.edu/alec/dass
   Disability Accommodations and Success Strategies
   Altshuler Learning Enhancement Center
   214-768-1470
   a. Description of the process for establishing eligibility for services and documentation guidelines.
   b. Listings of the various on- and off-campus resources.
   c. Discussions of transitioning to postsecondary education.
   d. Tips for faculty on teaching and making accommodations.
6. **Athletics:** www.smu.edu/srk/athletics
   Associate Athletic Director for Student-Athlete Services, 316 Loyd Center
   214-768-1650
   a. Athletic program participation rates and financial aid support.
   b. Graduation or completion rates of student athletes.
   c. Athletic program operating expenses and revenues.
   d. Coaching staffs.
7. **Campus Police:** www.smu.edu/srk; www.smu.edu/pd
   SMU Police Department, Patterson Hall
   214-768-1582

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

The information listed above is available in a conveniently accessible website at smu.edu/srk.

TEMERLIN ADVERTISING INSTITUTE FOR EDUCATION AND RESEARCH

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

Professors: Steve Edwards, Alice Kendrick, Carrie La Ferle. **Assistant Professors:** Yeo Jung Kim, Hye Jin Yoon. **Lecturers:** Brice Campbell, Dev Gupta, Cheryl Mendenhall. **Adjunct Lecturers:** Belinda Baldwin, Karen Dougherty, Christopher Owens, Michael Sullivan, Carl Thompson, Michael Tuggle. **Executive-in-Residence:** David Hadeler.

Master of Arts in Advertising

Advertising as a cultural force can have a powerful impact on societies as well as brands. The rise of the informed consumer has forced advertisers to talk with (not at) consumers. Developing strategies for integrating consumers in branding decisions and developing long-term relationships with consumers are the keys to success. Therefore, the M.A. in advertising program provides training in global, social, cultural and technological sensitivity to give students the understanding needed to engage consumers in brand conversations. These conversations occur using social media, location-based targeting, cause marketing, viral messaging, advergaming, product placement, branded entertainment, and strategic strong, conceptually rich creative messages.

The Temerlin Advertising Institute invites each student to build a foundation of strategic communication principles, to develop a deep appreciation of the power of advertising, and to join in an exploration of how advertising can be channeled for the betterment of a product or service for a client as well as for society. Students will explore responsibility issues within traditional advertising courses, a responsibility cognate, and then apply those principles in elective courses.

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

TAI's relationship with local businesses means all students accepted into the institute will have the opportunity for an industry practicum (ADV 6325 Practicum: Executive Internship) at a national or global agency, client or media corporation. In addition, all students accepted into the program will study advertising outside the U.S. to further develop the global perspective needed to be successful in today's business environment.

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

Admission Requirements

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

Applicants must demonstrate an acceptable undergraduate GPA and satisfactory scores on the GRE or GMAT graduate school admission/entry test, and they must complete and submit an application to the Temerlin Advertising Institute.

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

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

ADV 2374 Survey of Advertising
ADV 3376 Advertising Media
ADV 3393 Advertising Research (or a course on consumer research)

Students who have not completed these courses or their equivalent(s) will be required to complete the courses or pass TAI placement exams prior to, or while taking, their first term of graduate courses.

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

Program of Study

All students participate in courses that enhance understanding of practices necessary for future advertising leaders. The program offers students the ability to deepen their area of interest by pursuing either 1) the strategic branding focus with research metrics and a series of rotating electives, or 2) the creative portfolio focus with the portfolio, art direction and/or copy writing classes. Core courses are listed below.

Degree Requirements

	Credit Hours
Advertising Core (30 hours)	
ADV 6317 Theories of Persuasion	3
ADV 6320 Consumer Engagement Strategies	3
ADV 6325 Practicum (Executive Internship)	3
ADV 6365 Strategic Brand Management	3
ADV 6371 Advertising as Cultural Force	3
ADV 6372 Responsibility and Entrepreneurship	3
ADV 6373 Global Immersion	3
ADV 6374 International Advertising	3
ADV 6383 Creativity as Problem-Solving	3
ADV 6399 Advertising Campaigns	3
Electives	
Strategic Branding Focus (6 hours)	
ADV 6391 Research Metrics (required)	3

(continued)		*Credit Hours*
One from the following:*		3
ADV 6310 Directed Study		
ADV 6321 Managing Interactive Campaigns		
ADV 6363 Advertising Agency Management		
ADV 6393 Account Planning		
Creative Portfolio Focus (9 hours)		
ADV 6354 Copywriting Seminar		
or **ADV 6355** Art Direction Seminar		3
ADV 6385 Portfolio		3
ADV 6395 Advanced Portfolio		3
	Total	**36–39**

** Electives outside TAI are available but must be approved.*

The Courses (ADV)

6310. Directed Study. This is an independent study under the direction and supervision of a full-time 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 Approval Form to the Temerlin Advertising Institute Office before the start of the term. Instructor and departmental consent required.

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

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

6321. Managing Interactive Campaigns. Exploring current interactive tools and technologies, the interactive industry landscape, and the resources available; identifying the right interactive tools for the right purpose, based on marketing and business objectives; understanding the technologies and tools currently being used; relating interactive initiatives to measurable return on investment; understanding the tracking tools available and interpreting statistical data; planning budgets for interactive initiatives; and other topics. The course also explores how to manage the power of user-generated content in today's complex, integrated media environment. *Prerequisite:* ADV 6373.

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

6351. Interactive Advertising Design. This course focuses on the concepts, technologies, and skills necessary for designing, developing, and maintaining various forms of interactive Web environments. This is more than just an HTML class. It is an investigation into design for interactive and strategic messaging. Students learn how to use high-end software such as Dreamweaver and Flash applications to accomplish their design tasks.

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

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

6363. Advertising Agency Management. Successful advertising agency management requires a clear understanding of a broad spectrum of issues involved with the business side of running and managing an advertising agency. This course allows students to acquire an in-depth understanding of the varied responsibilities of agency management professionals in areas such as agency organization, business planning, organizational growth, client relationships, agency business models, agency positioning, business development, financial management, and human resources management. Students gain the tools necessary to step into an active managerial role at an advertising agency or to better manage their own agency. *Prerequisite:* ADV 6373.

6365. Strategic Brand Management. The course covers topics such as strategic targeting, construction of compelling brand platforms, brand portfolio management, brand equity building, online branding, global brand building, metrics and measurements, and integrated marketing communications. The course emphasizes 1) contemporary case analyses on a team and an individual level, 2) discussion of topical marketing issues, and 3) contemporary brand-building best practices. *Prerequisite:* ADV 6373.

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

6372. Responsibility and Social Entrepreneurship. Topics for this seminar include identifying the agents of change in the industry and what sets them apart, defining *responsibility* and where and how it manifests itself in the field of advertising, and determining how responsible advertising evolves into an agent of cultural change. Weekly lectures, guest speakers, and review of contemporary literature and case studies assist students in formulating educated responses. *Prerequisites:* ADV 6317, 6371, 6383.

6373. Global Immersion. This course offers unparalleled exposure to advertising as a cultural force during 4–5 weeks of travel to countries important in the new global advertising industry give. All students take part in this extended global travel course specially designed to expand their industry and cultural awareness and leverage the intensive coursework of the first year. This course takes place during the summer after the first year of the program.

6374. International Advertising. Advertising in today's global market economy demands a clear understanding of the environmental and cultural influences on the communication process. In this course, tomorrow's professionals come to understand how the rapidly changing global environment influences marketing and advertising decisions about research, management, strategy, media, execution, and a host of other important advertising-related issues. A detailed examination of the influence of culture on the consumer behavior process and responses to advertising consume a large portion of the course. Students learn to recognize and vocalize similarities and differences between countries and consumers by using tangible cultural indicators. Students acquire the necessary tools to effectively communicate and advertise products in a global marketplace. *Prerequisites:* ADV 6317, 6371, 6383.

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

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

6391. Research Metrics. This course focuses on the interpretation and application of research information to make decisions about marketing communication strategies. Emphasis is placed on the use of data as an aid to problem-solving and on the need to critically evaluate the quality of different types and sources of data. Addresses why measurement is important. Negotiates the meaning of words like *relevance* and *engagement*. Examines how to conduct and assess measurement across multiple media. Discusses the who, what, and why of research metrics and the likely impact of measurement on the evolution of interactive media. *Prerequisite:* ADV 6373.

6393. Account Planning. The research-based and consumer-centered approach to strategic development of advertising is the focus of this course. Students review qualitative and quantitative research practices used in advertising, as well as the planning techniques used by account planners. Course activities include the creation of strategic briefs, primary research among consumers, and reports that contribute to both creative and media elements of an advertising campaign. *Prerequisite:* ADV 6373.

6395. Advanced Portfolio. Students continue development of an advertising portfolio. Special focus is given to the development of nontraditional and alternative media strategies. Students are also required to develop self-promotional materials to complement the portfolio. Portfolios are reviewed by a jury of creative professionals at an end-of-term critique. *Prerequisite:* ADV 6385.

6399. Advertising Campaigns. Integrating major advertising principles, students work directly with an advertising agency to develop and present a real-world advertising campaign project for one of the agency's clients. Students use knowledge of research, strategy and planning, and media and creative execution, and they develop presentation techniques and team dynamics. *Prerequisite:* ADV 6320.

DIVISION OF ART

Professor Michael Corris, **Division Chair**

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

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

Master of Fine Arts in Art

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

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

Degree Requirements

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

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

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

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

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

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

Graduate Committees and Critiques

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

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

Graduate Reviews

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

Facilities and Special Programs

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

Studio Space

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

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

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

The Dallas-Fort Worth area has a large artistic community with rich and varied resources. These include many internationally and nationally significant museums and contemporary exhibition spaces: the Dallas Museum of Art, SMU's newly designed Meadows Museum, the Nasher Sculpture Center, the Dallas Contemporary, the Crow Collection of Asian Art, the Latino Cultural Center of Dallas, the McKinney Avenue Contemporary, the Arlington Museum, the Kimbell Museum, the Fort Worth Museum of Modern Art and the Amon Carter Museum. There are also vibrant, artist-run alternative and cooperative galleries, and a growing commercial gallery system.

Admission

Graduate students are admitted into the M.F.A. program only in the fall term. Candidates for the program must complete the online application at applyweb.com/apply/smu. Additionally, candidates must upload to smu.slideroom.com a portfolio

including 20 selections of their work. **Portfolio submissions are due by February 15.** Students are encouraged, but not required, to seek an interview with the division's graduate adviser prior to application. Admission to the graduate program is selective. Only those individuals will be admitted in whom the admissions committee recognizes clear prospects for attaining the objectives of the program during the two-year period of graduate study. Admission also is based on the objectives and limitations of the department.

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

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

Scholarships and Financial Aid

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

Graduation Requirements

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

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

During the period of the graduate exhibition, the entire faculty will interview each student. This examination is to establish that the student's creative work is of sufficient maturity and that his or her general knowledge of critical and historical issues is at the level expected of an M.F.A. candidate. At this time, the student will be expected to present an oral defense or explanation of his or her work, a slide presentation explaining the nature of the creative process involved in the creation of his or her work, as well as the following: a written statement related to the issues represented in the work, a CD or DVD containing 20 images of work produced during the graduate program, a current curriculum vitae, and a list of work in the graduate exhibition. This information should be presented in digital format. Students may not graduate unless this information is accepted and on file.

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

Possession of Work

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

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

The Courses

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

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

General Studio (ASAG)

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

5350. New York Colloquium. Intensive analysis, discussion, and writing concerning works of art in museum collections, gallery exhibitions, and alternative exhibition spaces in New York City and areas nearby. The colloquium meets the first two weeks in January.

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

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

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

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

Ceramics (ASCE)

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

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

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

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

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

Drawing (ASDR)

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

5300, 5301. Advanced Drawing. Advanced problems in drawing for the senior student.

Painting (ASPT)

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

5300, 5301. Painting. Advanced problems for the senior student.

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

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

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

Photography (ASPH)

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

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

5306. Photography in Taos. Intermediate and advanced study of photography in the physical and cultural environment of the Fort Burgwin Research Center. *Prerequisite:* ASPH 1300 or permission of instructor.

5310. Large-Format Photography. Exploration of the mechanics, creative possibilities, and aesthetics of silver-based photographs made with the 4x5 view camera. Adjustments unique to the view camera are fully examined allowing for maximum image control. Subjects covered include still life, landscape, portraiture, and architecture. View cameras available for student use. *Prerequisite:* Permission of instructor.

5320. The Documentary Impulse. Exploration of traditional and contemporary approaches to documentary photography through shooting assignments, lectures, and readings. Utilizing print on demand technology, each student produces a book of image and text on a self-defined project. Students work with digital cameras. *Prerequisite:* Permission of instructor.

5325. The Photographic Portrait. Exploration of traditional and contemporary approaches to the photographic portrait through shooting assignments, lectures, and readings. Students work in available light on location and with SMU's electronic strobe equipment in studio. Students work with digital cameras. *Prerequisite:* Permission of instructor.

5330. Fashion Photography. Students photograph on location and in studio. Topics include on- and off-camera lighting techniques, concept development, art direction, working with talent, styling the shot, fees, publication rights, model releases, editing, portfolio presentation, and the history of fashion photography. Students work with digital cameras. *Prerequisite:* Permission of instructor.

5340. Altered and Alternative Photographic Images. Exploration of specialized chemical techniques that alter the gelatin silver print. Topics include line drop, Sabattier effect, and hand coloring. Also, alternative nonsilver-based printmaking methods, including cyanotype, Van Dyke brown, gum bichromate, and platinum/palladium. Students work with darkroom facilities. *Prerequisite:* Permission of instructor.

5350. The Photograph as Book. Exploration of the creative presentation of photographs in traditional and contemporary book form. Traditional bookbinding techniques as well as unique creative alternatives. Field trips to local rare book collections. Students work with film and/or digital cameras. *Prerequisite:* Permission of instructor.

Printmaking (ASPR)

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

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

Sculpture (ASSC)

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

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

5310. Material and Form. An intensive investigation of material processes (specifically construction, metal casting and subtractive techniques) and the ramifications of material choice and method in the formal and stylistic development of sculptural work. Both the traditional development and contemporary practice of each process will be explored.

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

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

DEPARTMENT OF ART HISTORY

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

Professors: Randall C. Griffin, Roberto Tejada, P. Gregory Warden. **Associate Professors:** Adam Herring, Pamela A. Patton, Lisa Pon. **Assistant Professors:** Amy Buono, Eric Stryker. **Adjunct Professor:** Eric White. **Adjunct Associate Professor:** Mark Roglán. **Tufts Fellow:** Kristine Lairson.

Master of Arts

Admission and Financial Aid

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

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

Application for admission with financial aid must be filed in full by January 10 for the fall term. To receive a graduate application for admission and/or information concerning assistantships and fellowships, scholarships and degree programs, write to the Office of Graduate Admissions and Records, Meadows School of the Arts, SMU, PO Box 750356, Dallas TX 75275-0356.

Master of Arts in Art History

This is a 36-credit hour program. Thirty credit hours are required in coursework; each course is worth three credit hours. Twenty-one of the 30 credit hours must be of seminar standing – that is, ARHS 5303 plus six additional seminars. During the first term of graduate study, a student must enroll in at least two seminar courses. The final six credits must be taken in the form of a major research paper. This thesis must be approved by a committee of three faculty members at the conclusion of the student's M.A. work. Prior to enrollment in thesis hours, all students must pass a translation exam in a language related to the field of study and their graduate colloquium, which is generally scheduled at the beginning of their third term. If a student does not pass the colloquium, he or she has the opportunity to represent the work one final time. If unable to pass the second colloquium, he or she will be dropped from the program.

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

Doctor of Philosophy in Art History

In 2011, the Art History Department began enrolling students in an innovative Ph.D. program rooted in the fields of art history and visual culture studies. The program builds upon the strengths of a distinguished faculty who bring a renewed emphasis on historical and new media, visual technologies, architecture and the city, race and gender, and performance and ritual. Emphasizing spatial and well as visual culture, the program extends the department's commitment to the study of technologies of visual communication, while also advancing transnational scholarship in the arts of Latin America, Iberia and the Americas.

Admission

All students admitted to the program will receive full fellowship support and close mentorship within a small-program setting. Candidates are ensured professional success through a program featuring

- Small seminars and ample options for tutorial studies.
- $25,000 fellowships for all doctoral candidates for five full years.
- Medical benefits, tuition waivers and professional travel support for doctoral students.
- Dissertation-year support for all doctoral fellows.
- Close mentoring from matriculation to graduation and beyond.

To be admitted to the Ph.D. program, an applicant must have obtained a B.A. or M.A. from a four-year accredited college or university.

Degree Requirements

The Ph.D. in art history requires up to 36 hours of coursework, as well as directed readings and dissertation hours. A student must pass a departmentally administered exam to demonstrate proficiency in at least two languages relevant to his or her course of study. Further requirements include oral and written exams and a colloquium in the third year; the fourth and fifth years are devoted to dissertation research and writing.

Students who leave the Ph.D. program after completing 30 hours and who have demonstrated proficiency in one language will be allowed to take an exam in order to receive the M.A. degree. Any student who has demonstrated language proficiency and achieves a GPA of 3.000 in 24 hours of coursework during the first year of study but who does not receive the positive recommendation of the advisory committee to continue on to Ph.D. candidacy will be allowed to fulfill the requirements for the M.A. by completing a thesis within the following 12 months.

The Courses (ARHS)

Directed Topics and Studies

5011, 5012. Museum Internship.

5101, 5102, 5201, 5202, 5301, 5302, 6300. Directed Studies in Art History. To be arranged with permission of the adviser and the faculty members directing the studies project.

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

6000, 6101, 6102, 6201, 6202, 6301, 6302. Master's Thesis.

Ancient Art

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

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

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

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

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

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

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

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

6312. Roman Art and Identity. This course examines the various contexts of Roman art, literature, and material culture, including the built environment, from the early Republic to the 4th century. Special emphasis is placed on the social aspects of Roman art in both public and private spheres and the way that material culture shaped the ideologies of the Roman state and its citizens. Issues of periodization, social class, sex and gender, cultural identity, geographic diversity, and ethnicity are also examined in the context of current scholarly trends and debate.

6313. The Etruscans and Iron Age Italy. The art and architecture of early Italy, including Etruscan art, early Roman art and "Italic" art, will be studied with respect to the cultural context and environment.

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

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

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

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

Medieval Art

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

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

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

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

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

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

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

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

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

6397. Byzantine Art. Specific topics for investigation chosen by the instructor.

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

Renaissance and Baroque Art

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

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

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

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

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

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

5346. Renaissance Art Seminar. Specific topics for investigation chosen by the instructor.

5348. Baroque Seminar. Specific topics for investigation chosen by the instructor.

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

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

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

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

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

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

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

6349. Hieroglyphs to Hypertext: The Art and History of the Book. This course examines the early development and the enduring cultural impact of the book – that is, the physical format of written communication known as the codex, which has dominated the intellectual landscape for the past two millennia. Using specimens in Bridwell Library's Special Collections, this survey traverses the historical forms of written communication, including cuneiform, hieroglyphs, calligraphy, woodblock, and letterpress printing, as well as the new dematerialized forms stored in digital information retrieval technologies. After an introduction to ancient and medieval manuscripts, emphasis shifts to the development of the printing press, which accelerated the spread of learning, religious reforms, and social changes of the Renaissance era. Students are encouraged to apply art historical approaches to book history; materials and methods of production; styles and techniques of illustration; economic factors of publication and dispersal; and issues of authorship, censorship, patronage, and collecting.

Modern Art

5343. History of Photography. Specific topics for investigation chosen by the instructor.

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

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

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

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

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

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

5374. Contemporary Art Scene. Specific topics for investigation chosen by the instructor.

5376. Theories of Design. Specific topics for investigation chosen by the instructor.

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

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

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

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

6355. Readings in Photography. In a series of readings and discussions of major works of photographic theory and history, art criticism, and artist writings, this course provides students opportunities to develop their own voice and critical thinking abilities in subject areas of importance in current artistic practice. Students write a work of art criticism, engage in

discussions of objects in DFW-area museums, write a position paper and give a related oral presentation, and sit an image-based oral examination. This graduate section will be complemented by lectures surveying the history of photographic media from 1940 to the present, with particular emphasis given to the still photograph in its various uses as art, document, aide-mémoire, amateur pursuit, and social practice. This course examines 1) photographic images and image-makers in relation to the social historical contexts in which they are produced and 2) the evolution of photographic technologies. The idea of the "photographic image" as it appears in and is transformed through television, video, film, conceptual art, and new media is evaluated. *Prerequisite:* M.F.A. graduate student or permission of the instructor.

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

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

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

6368. Readings in Art History and Criticism: 1940–1970. In a series of readings and discussions of major works of art history, art criticism, and artist writings, this course provides students opportunities to develop their own voice and critical thinking abilities in subject areas of importance in current artistic practice. Students write a work of art criticism, engage in discussions of objects in DFW-area museums, write a position paper and give a related oral presentation, and sit an image-based oral examination. This graduate section is complemented by an international survey of modern art between the years 1940 and 1970. The postwar development of modernist, formalist, figurative, realist, and anti-modernist art are studied in social historical context, with particular attention to the cultural impact of World War II, the ideological conflicts and geopolitics of the Cold War, and the social and political upheaval of the 1960s. Each of these is shown to be dynamically involved in the art of the period. Specific attention is also given to relevant histories of gender, sexual, racial, regional, and national identity in America and the industrialized nations of the world (specifically Britain, France, Germany, Italy, the Soviet Union, and Japan.) *Prerequisite:* M.F.A. graduate student or permission of the instructor.

6369. Readings in Contemporary Art and Theory: 1965-Present. In a series of readings and discussions of major works of art history, theory, art criticism, and artist writings, this course provides students opportunities to develop their own voice and critical thinking abilities in subject areas of importance in current artistic practice. Students write a work of art criticism, engage in discussions of objects in DFW-area museums, write a position paper and give a related oral presentation, and sit an image-based oral examination. The course is complemented by lectures surveying contemporary art from 1965 to the present, specifically investigating the rise of the current proliferation of new modes and new media in art – specifically multimedia, installation, performance, site-specificity, video, interactive, and digital art – and locating the origins of contemporary art in the social upheaval and shifting art practices at the close of the 1960s. Contemporary art practices are historicized in relation to a range of influential developments in critical theory, social history, and local and global visual cultures. *Prerequisite:* M.F.A. graduate student or permission of the instructor.

6388. Why We Go To Auschwitz: Art, Trauma, and Memory. This class examines the way societal memory of the Holocaust is shaped by visual media and public spaces of remembrance like museums, memorials, and artistic monuments. It begins by examining the close ties between fascism and visual culture in the 1930s (Leni Riefenstahl's propaganda films for Hitler and the Degenerate Art Exhibition of 1937) and the emergence of a "Holocaust consciousness" in philosophy, literature, art, and film in the 1960s, stimulated by Eichmann's trial in Israel. The primary focus, however, is the preoccupation with the Holocaust in the last two decades by a "second generation," artists and intellectuals born after World War II whose knowledge of *Shoah* derives from its representation in books, photographs, and film.

British and American Art

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

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

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

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

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

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

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

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

World Art

5316. Seminar in Non-Western Art. Specific topics for investigation chosen by the instructor.

5338. Seminar in Oriental Art. Specific topics for investigation chosen by the instructor.

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

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

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

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

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

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

6363. Colonial Brazil. With new technologies of shipbuilding, navigation and cartography, the Portuguese Empire established or enhanced contact with cultures across the globe in the wake of the "discoveries" of 1492. This course will take Brazil as its case study for understanding Lusophone art production, set within the context of the larger Portuguese Atlantic world. We will explore the history of colonial Brazilian art and architecture from the arrival of Europeans in 1500 to the foundation of Brazil's first art academy in the 1820s. Topics to be covered include Brazil's complex tapestry of intercultural relations among Amerindians, Africans and Europeans. The art covered will be very wide ranging, including Tupi-Guarani feather work,

ceramics and weaving; religious art and architecture of the Jesuits, Franciscans, Benedictines and Carmelites; Afro-Brazilian artists; Baroque ensembles of ceiling painting, altarpieces, polychrome sculpture and ecclesiastical furniture; and the formation of art and natural history academies.

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

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

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

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

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

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

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

6391. Visual Culture in Colonial Mexico. The arrival of Europeans in the Americas in 1492 inaugurated one of the most remarkable and violent encounters in human history. This course examines the visual and material culture created in the aftermath of this cultural collision in Mexico, the former Viceroyalty of New Spain, from the 16th to 18th centuries. The emphasis is on the interplay and creative synthesis of discrete European and indigenous visual cultures within the colonial sphere, and the role of the arts in empire building. Students consider, for example, feather work, manuscripts, painting, sculpture, architecture, and urban planning as visual practices.

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

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

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

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

DIVISION OF ARTS MANAGEMENT AND ARTS ENTREPRENEURSHIP
M.A./M.B.A. Dual Degree

Professor Zannie Giraud Voss, **Division Chair**

Assistant Professors: Susan Benton Bruning, Elisabetta Lazzaro

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

The program is five successive terms, including summer. The curricula include instruction from distinguished arts and business professors, continuing seminars with nationally recognized arts managers, and education abroad and internship components. During the first year, students take arts management seminars and the core-required business curriculum, the basis on which to build for the variety of elective courses scheduled during mornings, afternoons and evenings beginning in the spring of the first year. During the summer between the first and second year, students intern full time with a professional arts organization. In the first term of the second year, students study at Bocconi University in Milan, Italy. Seminars and practica (part-time internships) in the arts tailored to the individual student's background, experience and career goals round out the education in both of the spring terms. The Arts Management Graduate Office also assists graduates in their career objectives through guidance and assistance with their placement.

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

Applications for the graduate program are accepted only for fall admission. Students must be accepted by both the Arts Management program and the Cox School of Business; however, candidates submit only the Cox M.B.A. on-line application and select M.A./M.B.A. as the degree choice. More information is available from the Meadows School (www.smu.edu/Meadows/AreasOfStudy/ArtsManagement/GraduateStudies/ArtsManagementMAMBA; arad@smu.edu) and from the Cox School of Business (www.cox.smu.edu/web/guest/joint-degrees; mbainfo@cox.smu.edu).

Curriculum

Students should contact the Cox School of Business for descriptions of the required business courses.

75 Total Credit Hours

(48 Business + 27 Arts Administration)

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

Year 1 — Spring Term			
ARAD 6051 Practica (10 hours per week)	0		
Module A Courses			
ARAD 6205 Nonprofit Financial Management	2		2
ITOM 6203 Operations Management	2	2	
MNO 6201 Organizational Behavior	2	2	
MKTG 6233 Nonprofit Marketing Strategy	2	2	
Module B Courses			
ARAD 6222 Audience Devlp/Mkting in the Arts	2		2
MNGT 6210 Global Leadership Program	2	2	
STRA 6201 Strategic Management	2	2	
MNGT 6020 First Year Foundations	0		
Module A and B Courses in Cox Business			
Business electives – 2 courses	4	4	
Total	**18**	**14**	**4**

Year 1 — Summer Term in Meadows Arts			
ARAD 6304 Arts Administration Internship	3		3
Total	**3**		**3**

Year 2 — Fall Term (International Study at Bocconi University in Milan, Italy)			
Courses in Arts Management			
Arts management electives – 4 courses	12		12
Business electives – 2 courses (permission required for credit towards M.B.A. concentration)	4	4	
Total	**16**	**4**	**12**

Year 2 – Spring Term	*Credit Hours*	*Cox Hours*	*Arts Hours*
ARAD 6054 Practica (10 hours per week)	0		
Module A Courses			
ARAD 6215 Independent Study: In-Depth Industry Exploration	2		2
or **ARAD 6221** Legal Issues in the Arts (Term Course)			
Module B Courses			
ARAD 6202 Strategic Planning in the Arts	2		2
Module A and B Courses in Cox Business			
Business electives – 7 courses	14	14	
Total	**18**	**14**	**4**

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

24 credit hours of required Cox courses
24 credit hours of elective Cox courses

48 credit hours total from Cox toward M.A./M.B.A. degree

Credit Hours Summary by School

Meadows Arts	*Cox Business*	*Year*
11	30	1
16	18	2
27	**48**	**Total**

The Courses (ARAD)

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

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

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

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

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

6221. Legal Issues in the Arts. Students examine, debate, and critically assess 1) the legal and ethical aspects of creating and interacting with works of the visual and performing arts and 2) the relationships between and among creators, performers, dealers, collectors, arts institutions, and the public.

6222. Audience Development and Marketing in the Arts. Development of external and internal marketing plans, including the following topics: audience development, market

segmentation, promotional strategies, sponsorships, e-market research, customer service and media relations.

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

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

6315. Directed Studies in Arts Administration.

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

6331. International Arts Exchange Bocconi.

6332. International Arts Exchange Bocconi.

6333. International Arts Exchange Bocconi.

6334. International Arts Exchange Bocconi.

Required: 0 Credit Hours Each

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

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

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

DIVISION OF FILM AND MEDIA ARTS

Associate Professor Sean Griffin, **Division Chair**

Professor: Rick Worland. **Associate Professors:** Kevin Heffernan, Derek Kompare, Carolyn Macartney, David Sedman. **Assistant Professors:** Lisa Kaselak, Mark Kerins.

Facilities

The Division of Film and Media Arts is located in the Umphrey Lee Center, which houses faculty offices, audio and video production areas, and media support areas. These include basic video/audio modules, video logging rooms, off-line editing rooms, nonlinear editing labs, film editing suites, storage and equipment checkout, digital audio rooms, editing labs, a seminar room, a graphics lab, viewing rooms, and television studio and production classrooms. Two additional screening classrooms equipped for film, video and DVD projection are located in the Greer Garson Theatre.

Admission and Financial Aid

To be admitted to the graduate studies program in the Division of Film and Media Arts, an applicant must have obtained a Bachelor's degree from a four-year accredited college or university, must have achieved a *B* average (3.000 on a 4.000 scale) in her or his major during the last two years of undergraduate coursework, must submit recent GRE graduate school admission test scores with verbal score achievement of 450 and must have the approval of the graduate faculty in the Division of Film and Media Arts. An applicant whose GPA or GRE score is below the required level may be admitted conditionally at the discretion of the graduate faculty in the Division of Film and Media Arts.

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

Master of Arts in Film and Media Arts

Curriculum

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

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

Course Requirements

	Credit Hours
Theory/Criticism Core (12 hours)	
FILM 6313 Introduction to Research Methods	3
FILM 6353 Seminar in Media Theory I	3
FILM 6354 Seminar in Media Theory II	3
One course from the following:	3
FILM 6301 16mm Production	
FILM 6302 Multi-Camera Field Production	
FILM 6303 Multi-Camera Studio Production	
Other Core	
FILM 6099 Critique/Presentation	0
Electives	18
Six FILM or other courses at the 5000 or above (Non-FILM courses must be approved by the division to count as electives.	
Thesis	6
Directed studies or thesis	
Total	**36**

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

If a student applies with a degree from a field other than television-film, broadcasting or telecommunications, the division has the discretion to require him or her to complete undergraduate courses in film/television history (which may include FILM 1301 Film and Media Aesthetics, FILM 1302 Media and Culture, FILM 2351 International Film History, or FILM 2352 American Film History) or the undergraduate production course FILM 1304 Basic Video and Audio Production.

These courses will not count in the degree plan, but are especially helpful in preparing students for advanced study in fields with which they may not be sufficiently familiar. Such courses must be passed with a grade of *C* or better.

Graduation Requirements

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

Graduate History, Criticism and Theory Courses

FILM 5110, 5210, 5310 Directed Studies
FILM 6000, 6100, 6200, 6300, 6320, 6321 Thesis or Project
FILM 6099 Critique/Presentation
FILM 6305 Motion Picture of Paris
FILM 6310 Advanced Screen Artists
FILM 6311 Advanced Directed Studies
FILM 6312 Great Directors
FILM 6313 Introduction to Research Methods
FILM 6315 History of Documentary Film/TV
FILM 6317 Historiography
FILM 6325 Internship
FILM 6328 Media Management
FILM 6330 Media Sales
FILM 6333 Advanced Film/Television Genres
FILM 6335 Film Exhibition and Distribution
FILM 6351 Mapping Modernism
FILM 6353 Seminar in Media Theory I
FILM 6354 Seminar in Media Theory II
FILM 6359 National Cinemas
FILM 6361 Media Programming
FILM 6375 Postwar European Cinema
FILM 6395, 6396, 6397, 6398 Topics in Cinema-Television Studies
FILM 6399 Global Media Systems

Master of Fine Arts in Film and Media Arts

Curriculum

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

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

Course Requirements

	Credit Hours
Production Core (15 hours)	
FILM 6313 Introduction to Research Methods	3
FILM 6350 Advanced Screenwriting	3
FILM 5312 Media Career Preparation	3
FILM 6316 Producer's Seminar	
or **FILM 6335** Distribution and Exhibition	3
One course from the following:	3
FILM 6301 16mm Production	
FILM 6302 Multi-Camera Field Production	
FILM 6303 Multi-Camera Studio Production	
Other Core (9 hours)	
Two FILM critical studies courses at the 5000 or above	6
One art history course 3000 or above	3
FILM 6099 Critique/Presentation	0
Electives (21 hours)	
Three FILM production courses, 5000 level or above	9
Four FILM or other courses, 5000 level or above	12
(Non-FILM courses must be approved by the division to count as electives.)	
Thesis (Directed studies or thesis)	15
Total	**60**

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

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

Graduation Requirements

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

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

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

Graduate Production Courses

FILM 5110, 5210, 5310 Directed Studies
FILM 5311 Advanced Production Workshop
FILM 5312 Media Career Preparation
FILM 6000, 6100, 6200, 6300, 6320, 6321 Thesis or Project
FILM 6099 Critique/Presentation
FILM 6101 TV Ad Concept
FILM 6025, 6125, 6225, 6325 Internship
FILM 6201 TV Ad Production
FILM 6301 16mm Production
FILM 6302 Multi-Camera Field Production
FILM 6303 Multi-Camera Studio Production
FILM 6304 New Media Platforms
FILM 6306 Documentary and Reality Production
FILM 6307 Audio Recording
FILM 6308 Editing
FILM 6309 Advanced Post-Production
FILM 6311 Advanced Directed Studies
FILM 6313 Introduction to Research Methods
FILM 6316 Producer's Seminar
FILM 6335 Film Exhibition and Distribution
FILM 6340 Graduate Seminar: Production
FILM 6350 Advanced Screenwriting
FILM 6356 Narrative Production
FILM 6357 Cinematography
FILM 6358 Directing the Screen Actor
FILM 6370 Advanced High Definition Production
FILM 6389 Experimental Camera
FILM 6390 Topics in Single-Camera Production
FILM 6391 Topics in Single-Camera Specialization
FILM 6392 Topics in Multi-Camera Production
FILM 6394 Audio Post Production

The Courses (FILM)

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

5311. Advanced Production Workshop. Opportunity for individual projects by advanced students.

5312. Media Career Preparation. Capstone production course. Students develop resumes and compile demo reels of their work. Critical forum facilitates fine-tuning of students' existing film/video projects. All students prepare press kits for film festival submission. Industry guest speakers and field trips to local facilities expose students to the extensive career opportunities available within the media industry. *Prerequisites:* Instructor consent and prior completion of all other production requirements.

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

6025. Internship.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

6320. Thesis or Project.

6321. Thesis or Project.

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

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

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

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

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

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

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

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

6354. Seminar in Media Theory II. Provides an overview of major theories and philosophies of cinema and mass media since the advent of poststructuralist analysis (including

psychoanalytic theory, cultural studies, theories of gender, race and sexuality, and new media theory), and demonstrates the application of various analytical approaches to specific texts. *Prerequisite:* FILM 6353.

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

6357. Cinematography. Cinematography is motion picture visual language articulated technically and aesthetically through the lens, composition, lighting, visual design, camera movement, and point of view. This course explores each of these elements in theory and in practice to better develop the student's visual storytelling skills. Examination and analysis of art, print media, films, videos, and television shows are complemented by demonstration of and intensive hands-on practice with camera and lighting. This is an advanced production course. As such, students are expected to already have a firm grasp on the following: camera equipment operation, basic lighting and editing techniques, and media import and export.

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

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

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

6370. Advanced High-Definition Production. Comprehensive study of technical and creative issues specific to high-definition production, from conception to completed video.

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

6389. Experimental Camera. By pushing the technical boundaries of cameras as capture devices, students experiment with the creative aesthetic possibilities therein (still and/or motion) and then draw from a variety of genres to create short, experimental films. While exploring diverse concepts such as storytelling, portraiture, documentary, poetry ,and abstraction, students combine elements including still photography, animation, graphics, narration, sound effects, and original music to create motion picture media. A working knowledge of the camera is expected, as well as a basic understanding of video editing. Students supply their own digital still camera.

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

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

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

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

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

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

DIVISION OF MUSIC

Professor Samuel S. Holland, **Director**

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

Artist-in-Residence: Chee-Yun Kim. **Joel Estes Tate Professor of Music:** Joaquín Achúcarro. **Professors:** José Antonio Bowen, Nancy Cochran, Jack Delaney, Virginia Dupuy, Michael Hawn, Samuel Holland, David Karp, Robert Krout, Barbara Hill Moore, Alfred Mouledous, Larry Palmer, Paul Phillips, Simon Sargon, Thomas Tunks. **Associate Professors:** Christopher Anderson, Andrés Díaz, Pamela Elrod, Clifton Forbis, Robert Frank, Kevin Hanlon, Carol Leone, David Mancini, Martin Sweidel. **Assistant Professors:** Sarah Allen, Peter Kupfer, Hedy Law, Jesus Ramos-Kittrell, Julie Scott, Xi Wang. **Lecturers:** Roy Cherryhomes, Dale Dietert, Mark Feezell, Gary Foster, Hank Hammett, Matthew Kline, Catharine Lysinger, Jamal Mohamed. **Adjunct Professors:** Emanuel Borok, Robert Guthrie, Gregory Hustis. **Adjunct Associate Professors:** Christopher Adkins, Thomas Booth, Kalman Cherry, Don Fabian, Paul Garner, Matthew Good, Erin Hannigan, Douglas Howard, John Kitzman, Jean Larson Garver, Thomas Lederer, Wilfred Roberts, Ellen Rose, Barbara Sudweeks. **Adjunct Assistant Professors:** Deborah Baron, Barbara Bastable, Alessio Bax, Kim Corbet, Susan Dederich-Pejovich, Haley Hoops, Diane Kitzman, Brian Merrill, Deborah Perkins, Kara Kirkendoll Welch. **Adjunct Lecturers:** John Bryant, Lucille Chung, Martha Gerhart, Kevin Gunter, Weston Hurt, Lynne Jackson, Camille King, Drew Lang, Jon Lee, Morgan May, Melissa Murray, Akira Sato, Edward Smith, Leonardo Zuno. **Piano Technician:** David Brown. **Accompanists:** Tara Emerson, Luidmila Georgieyskaya. **Vocal Coach:** Jason Smith. **Music Therapy Supervisor:** Lilian Hunt. **Mustang Band Staff:** Don Hopkins, Tommy Tucker.

Facilities

Concert performances are presented in Caruth Auditorium, a 490-seat concert hall; the 168-seat Robert J. O'Donnell Lecture–Recital Hall; and the Dr. Bob and Jean Smith Auditorium in the Meadows Museum. Opera productions are presented in the 392-seat Bob Hope Theatre. The Jake and Nancy Hamon Arts Library houses a collection of more than 110,000 books and scores, more than 31,000 audio and video recordings, and more than 100,000 items in special collections of research materials such as the Van Katwijk Music Collection.

Facilities available to music students include 45 newly renovated practice rooms in the Jeanne R. Johnson Practice Complex.

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

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

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

The Electronic Music Studio is a comfortable, multitrack, MIDI and digital audio facility featuring hardware and software on a Macintosh platform. The studio is well equipped to support algorithmic composition, interactive performance, synthesis, sampling, sequencing, signal processing, video post scoring and digital recording with stereo, quad and 5.1 surround monitoring.

Performer's Diploma and Artist Diploma

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

Artist Diploma. The Artist Diploma program is a two-year program for a small number of extraordinary performers who already hold a Bachelor's degree, Master's degree or equivalent conservatory or professional qualifications and who are on the threshold of a solo career in performance. By their performance and credentials, applicants must demonstrate that they are in the final stages of preparation to enter major competitions and/or to begin a professional solo career. Candidates for the Artist Diploma must possess not only great talent, but also the ability and determination to realize that talent in the contemporary musical world. Students who apply are required to present an initial DVD recording of a recital, to provide a curriculum vitae and to give an interview. If they are admitted to the final round, applicants must perform a recital at the Meadows School of the Arts for a faculty committee that governs admission standards. Any student whose first language is not English must either present a minimum TOEFL paper-based score of 550 or an Internet-based score of 80, or enroll in MUAS 6020 Language Skills. Students are required to enroll in MUAS 6020 and receive a passing grade in each term of residency until they pass the TOEFL English language proficiency test. Additional information is available by request. Assistantships for AD students will consist of service as an artistic ambassador of the Meadows School. As such, an Artist Diploma student may be asked to perform without additional compensation in concert for special events, for donor events and/or in competition.

Admission

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

Incoming graduate students are required to take the Graduate Music Diagnostic Examinations upon matriculation. The results of these examinations are used to identify any deficiencies in the area of music history/literature, music theory and

aural skills. The results of these examinations will be used to help determine the program of study. Students found to be deficient in the areas of music history/literature, music theory and/or aural skills will be required to take appropriate review courses.

The standard required for admission is a cumulative minimum grade point average of 3.000 (on a 4.000 scale) in all undergraduate work. Under rare circumstances, acceptance on probation may be granted to a student whose cumulative GPA is less than 3.000. In such instances, seven credit hours in approved coursework must be completed during the first term of residence and a GPA of 3.000 must be achieved. A student who does not meet these criteria will be dropped automatically from the University and may not enroll in the following term. The student may reapply after a lapse of one term.

No more than six credit hours of transfer credit may be applied to any degree program other than the Master of Sacred Music program. Such credits must have been earned in graduate-level courses and cannot have been taken in order to fulfill undergraduate degree requirements. The acceptance of transfer credits is subject to the approval of the student's adviser, the director of graduate studies and the chair of the department offering the comparable SMU course if it is a required course.

Applicants to the Master of Sacred Music program may apply up to nine credit hours of transfer hours of nonperformance music or theological study. Approval by the director of graduate studies of the Division of Music is required if such hours are in music and approval by the Perkins School of Theology Committee on Academic Procedures is necessary if such hours are in theology.

Applicants should consult the Meadows Graduate Admissions Office for material beyond the following guidelines:

A performance audition is required in each field except music education, music composition, music theory and music history. Applicants in these fields may elect to audition for placement in ensembles. Music history, music education, music theory and music composition applicants are required to submit evidence of competency and creativity in the form of term papers, analyses or compositions. Music history majors are expected to have a reading ability in at least one foreign language. Music education applicants are required to submit a sample term paper and video-recorded teaching examples, and to complete a personal interview with the music education faculty.

Piano performance and pedagogy majors are strongly encouraged to audition and interview in person. In addition to a graduate performance audition, applicants to this program are required to present a live or videotaped teaching demonstration.

Choral and instrumental conducting majors are required to submit a video recording of a recent conducting rehearsal. A video recording of a performance will be accepted if a rehearsal is not available. Video recordings should be DVD format.

Music Therapy Equivalency

The Music Therapy Equivalency Program is fully accredited by the American Music Therapy Association and National Association of Schools of Music. It is designed for students who have a Bachelor's in music and want to become board-certified music therapists. This equivalency does not earn a second degree, and students enroll through the Annette Caldwell Simmons School of Education and Human Development as nondegree students. Some courses may be taken for graduate credit,

and nonmusic therapy courses may be taken at other approved four-year colleges with adviser consent. Required minimum coursework includes 26 credits in music therapy (including 1,200 clinical music therapy practicum and internship hours); 15 credits in psychology; three credits in anatomy and physiology; and coursework or demonstrated competency in piano, voice and guitar. Students usually complete the program part-time in 3.5 years. If the applicant holds a degree in an area other than music or a diploma from a foreign institution, then work equivalent to the Bachelor of Music degree from SMU must be verified and/or courses must be taken prerequisite to or concurrent with courses leading to the Music Therapy Equivalency. Completion of the equivalency provides eligibility for taking the exam offered by the Certification Board for Music Therapists. Completion of the board certification exam earns the credential Board-Certified Music Therapist. An on-campus visit with the music therapy faculty is highly recommended, and review of all transcripts and an in-person or phone interview is required as part of the application process.

Sacred Music Majors

Acceptance by both the Perkins School of Theology and the Division of Music is necessary for admission to the Master of Sacred Music program. The Division of Music requires a cumulative grade point average of 3.000 on all undergraduate work and an audition or recent recording demonstrating proficiency in choral conducting or organ performance. Entrance into the M.S.M. program requires acceptance in one of two performing areas: choral conducting or organ performance. Audition requirements for each of these areas may be obtained through the director of the Sacred Music program. Admission to Perkins School of Theology requires a minimum GPA of 2.750 in 30 credit hours of liberal arts courses and a Bachelor of Music or Bachelor of Music Education degree (or equivalent) that includes credited work in choral conducting. Those seeking admission to the M.S.M. degree program must apply by writing the Director, Master of Sacred Music Degree Program, Southern Methodist University, 100 Kirby Hall, Dallas TX 75275-0133.

Act of Enrollment

When a student enrolls with the Meadows School of the Arts Division of Music for participation in a music course – whether as a music major, music minor or through elective study – by the act of enrollment and in consideration of the right to participate in such course, the student 1) acknowledges his or her willingness to accept and comply with the standards and policies set forth in the *Division of Music Handbook,* the *Graduate Supplement to the Division of Music Handbook* and all other University rules and regulations; 2) assigns to the University the exclusive right to use the proceeds from any curricular or extracurricular promotional, publicity or entertainment activities associated with the course, including but not limited to photographs, television, recordings, motion pictures, concerts and theatrical productions, and any right the student may have to receive any royalties and/or other sums that may be due to the student from such activities; 3) releases the University, its trustees, officers, agents, employees and assigns from any obligation to pay any proceeds, royalties and/or other sums that may be due to the student in connection with the course; and 4) agrees, on request of the University, to periodically execute all documents necessary to acknowledge the assignment and release set forth herein.

Degree Requirements

Any required remedial work in music history/literature and/or music theory must be completed before students may enroll in graduate courses in those areas. MUHI 6335 Introduction to Graduate Studies should be taken during the first year of graduate study. Music education majors must take MUED 6340 Research Methods and Materials in Music Education instead of MUHI 6335 Introduction to Graduate Studies. Piano pedagogy majors may take either MUED 6340 Research Methods and Materials in Music Education or MUHI 6335 Introduction to Graduate Studies.

No electives outside of music or below the 5000 level will be counted toward the degree without prior written approval of the Graduate Records Office. Such courses will be examined for their professional relevance to the student's course of study. Exceptions to this rule are foreign language courses and courses in the Music Therapy Certification Plan ("equivalency" program).

During the first term of residency, each student must file a proposed course of study with the Graduate Records Office. The proposal should be prepared in consultation with the student's adviser. It may be altered subsequently if circumstances warrant a change. To change a proposal, the student should make a written request, obtain the adviser's signature and submit the request to the director of graduate studies for approval.

All music majors, with the exception of guitar, piano, organ and composition majors, are required to enroll in one large ensemble (wind ensemble, orchestra or choral ensemble) each term of residence. Wind and percussion students are required to enroll for both Meadows Symphony Orchestra and Meadows Wind Ensemble at the discretion of the directors. Exemptions may be granted by written approval of the ensemble director and the applied faculty in an area. Transfer students will not be exempted from the large ensemble requirement based on transfer credits. Exceptions for music education majors may be considered. A maximum of five credits of chamber ensembles, large ensembles and/or repertory classes will be accepted for graduate elective credit, with approval of the adviser.

Students may obtain two Master's degrees by combining two major areas. This will result in a program of studies containing a minimum of 10 additional hours beyond the first degree. Master of Music students who have received the Artist Diploma or Performer's Diploma are required to complete a minimum of 20 credit hours for the Master of Music. Students who complete a Performer's Diploma or Master's degree and wish to enroll in SMU's Artist Diploma program may petition to apply one year's work (10 term credit hours) from the Master's or Performer's Diploma to the Artist Diploma. In such cases, the Artist Diploma may be completed in one year.

No more than five credit hours in directed studies will be permitted for any degree program.

Specific courses of study leading to the Master of Music and Master of Sacred Music degrees will be determined by the results of the Graduate Music Diagnostic Examinations and the student's educational and professional objectives. Requirements for Master's degrees are stated in terms of minimums.

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

ensemble directors. Instructors are not obligated to make special arrangements for the student to accommodate any absence. All reasons for absence should be submitted in advance to the instructor. Failure to do so may result in a student being dropped from a course with a grade of *WP* (before the calendar deadline to drop) or receiving a grade of *F* for the course.

Graduation Requirements

All graduate degree programs require the completion of a recital, composition, thesis, professional project and/or formal committee review. With the approval of the adviser, each student selects a committee of at least three faculty members to supervise and evaluate his or her work for this requirement. This committee must be appointed before work on the recital, composition, thesis or professional project has begun.

The thesis project or recital will be conducted under the supervision of the student's committee. A proposal must be submitted for the committee's approval by the conclusion of the first term in which the student enrolls for thesis credit. The first draft must be submitted 12 weeks before anticipated graduation. The final draft must be completed eight weeks before graduation. Specific guidelines for the preparation of a thesis or project may be obtained from the Graduate Records Office. Following initial enrollment for thesis credit, graduate students are required to enroll for thesis each term until the thesis has been completed and accepted. Incomplete recitals require enrollment in private study during the term in which they are completed.

Students in degree programs with a recital requirement are required to perform at least one piece representing each major style period in which solo music was composed for the student's performing medium. This is meant to encourage performance of contemporary works, including music written during the student's lifetime.

All candidates must pass a comprehensive review. The policies and procedures regarding these exams are outlined in the *Graduate Supplement to the Division of Music Handbook* and specifically published by each department. All graduate students are expected to have knowledge of the information presented in the *Graduate Supplement to the Division of Music Handbook* and the *Division of Music Handbook,* which are available on the Division of Music website. Students may not take their comprehensive exams before their last term of residency and all required review work has been completed successfully.

All courses attempted for credit must average a grade of *B* (3.000) or better, with no grade lower than a grade of *C* (2.000) applying toward the degree.

Candidates are required to complete all degree requirements within seven years of the initial date of matriculation.

Degree Programs

Graduate degree programs in music are designed to provide increased specialization in the major field beyond the baccalaureate level and, at the same time, to assure that students continue to develop the breadth of competencies required to function as well-rounded musicians. Although specific degree requirements will vary according to the major field pursued, all Master of Music degree programs include the following components in some demonstrable form: performance, research, pedagogy, music history and music theory. Detailed degree plans are presented on the following pages.

Master of Music in Choral Conducting

Adviser: Pamela Elrod

Required Courses	*Credit Hours*
MUHI 6335 Introduction to Graduate Studies	3
MUAS 6010 Recital Attendance (four terms)	0
MUTH 6300, 6326, 6330, 6360 (select one)	3
MUHI 6384 Survey of Choral Literature	3
PERE 6013 Choral Ensemble (four terms)	0
MUCO 6307 Choral Conducting I	3
MUCO 6209 Choral Conducting II	2
MUCO 6210 Seminar: Major Choral Works	2
MUCO 6211 Instrumental Techniques for Choral Conductors	2
MUCO 6289 Conducting Practicum	2
MUCO 6252 Vocal and Choral Techniques	2
Electives: chosen with adviser's approval	8
Total	**30**

Additional Degree Requirement

At least three credit hours of the required coursework in MUHI and/or MUTH must be from 6000-level courses that are not double-listed.

A piano proficiency exam must be passed by the end of the student's third term. These skills and competencies may be developed through individual preparation or review courses (PERB 5107, 5108 Keyboard Skills for Choral Conductors). The review courses are remedial and do not count toward the degree nor are they funded by scholarship.

Master of Music in Instrumental Conducting

Orchestral Emphasis

Adviser: Paul Phillips

Required Courses	*Credit Hours*
MUHI 6335 Introduction to Graduate Studies	3
MUAS 6010 Recital Attendance (four terms)	0
MUTH 6300, 6326, 6330, 6360 (select one)	3
MUHI (6000 level) chosen with adviser's approval	3
PERE 6018 (four terms of orchestra unless otherwise approved)	0
MUCO 6200 Applied Study in Conducting (four terms)	8
MUCO 6189 Conducting Practicum (two terms)	2
Foreign Language (one term required at the 1402 level or above, chosen with the adviser's approval)	4
Electives: chosen with adviser's approval	7
Total	**30**

Wind Emphasis

Adviser: Jack Delaney

Required Courses	*Credit Hours*
MUHI 6335 Introduction to Graduate Studies	3
MUAS 6010 Recital Attendance (four terms)	0
MUTH 6300, 6326, 6330, 6360 (select one)	3
MUHI (6000 level) chosen with adviser's approval	3
PERE 6019 (four terms of wind ensemble unless otherwise approved)	0
MUCO 6200 Applied Study in Conducting (four terms)	8
MUCO 6189 Conducting Practicum (two terms)	2
Foreign Language (one term required at the 1402 level or above, chosen with the adviser's approval)	4
Electives: chosen with adviser's approval	7
Total	**30**

Master of Music in Voice Performance

Adviser: Clifton Forbis

Required Courses	*Credit Hours*
MUHI 6335 Introduction to Graduate Studies	3
MUAS 6010 Recital Attendance (four terms)	0
MUTH 6300, 6326, 6330, 6360 (select one)	3
MUHI 6345 or as recommended by the adviser	3
VOIC 6200 Performance Studies	8
MURE 6001 Recital	0
PERE 6013 or **6014** Choral Ensemble (two terms as assigned by audition)	0
PERE 6150 Opera Ensemble (two terms)	2
MPED 5216 Vocal Pedagogy I	2
VOIC 6005, 6106, 6007, 6108 Vocal Coaching	2
Minimum of four elective hours from the following:	4
MPED 5217, MREP 5209 or **MREP** 5210	
Foreign Language (See Additional Degree Requirements below.)	
Free Elective: chosen with adviser's approval	3
Total	**30**

Additional Degree Requirements

All graduate voice majors are expected to have English, French, Italian and German diction courses on their undergraduate transcripts. PERB 2106 Italian Diction, PERB 2108 English Diction, PERB 2107 German Diction and PERB 2109 French Diction may be assigned when deficiencies exist. These hours will not count toward the 30-hour Master's degree program.

All graduate voice majors are expected to have a minimum of three terms of foreign language study on their undergraduate transcripts. Any deficiency can be met during graduate study, with a maximum of six credit hours counting toward the degree.

At least three credit hours of the required coursework in MUHI and/or MUTH must be from 6000-level courses that are not double-listed.

Master of Music in Instrumental Performance

Advisers: Tom Booth, Robert Guthrie, Andrés Diaz, Diane Kitzman

Required Courses	*Credit Hours*
MUHI 6335 Introduction to Graduate Studies	3
MUAS 6010 Recital Attendance (four terms)	0
MUTH 6300, 6326, 6330, 6360 (select one)	3
MUHI (6000 level) chosen with adviser's approval	3
Performance Studies (Percussion performers are required to take a total of 10 credit hours.)	8
MURE 6201 Recital	2
Ensembles: One large and one chamber ensemble each term in residence (Guitar majors are required to take two terms of chamber music/small ensemble – **PERE 6030, 6130**.)	0–4
PERB 6016 or **6116** Contemporary Music Workshop	0–1
MPED 6305 Introduction to Instrumental Pedagogy (Guitar majors take **MPED 6303**; string majors may substitute **MPED 6308**.)	3
Electives: chosen with adviser's approval Up to five credits may be in large ensemble, chamber ensemble or repertory class. Due to the increased performance studies requirement for percussion majors, they have the option of a maximum of six elective credit hours.	8–3
Total	**30**

Additional Degree Requirement

At least three credit hours of the required coursework in MUHI and/or MUTH must be from 6000-level courses that are not double-listed.

Master of Music in Organ Performance

Adviser: Larry Palmer

Required Courses	*Credit Hours*
MUHI 6335 Introduction to Graduate Studies	3
MUAS 6010 Recital Attendance (four terms)	0
MUTH 6300, 6326, 6330, 6360 (select one)	3
ORG 6200 (four terms)	8
HARS 6100 (two terms)	2
Ensemble: two terms	0
MURE 6201 Recital (written program notes required)	2
MUHI 6320 Organ History and Literature	3
MPED 5114 Organ/Harpsichord Pedagogy	1
Electives: chosen with adviser's approval	8
Total	**30**

Master of Music in Harpsichord Performance

Adviser: Larry Palmer

Required Courses	*Credit Hours*
MUHI 6335 Introduction to Graduate Studies	3
MUAS 6010 Recital Attendance (four terms)	0
MUTH 6300, 6326, 6330, 6360 (select one)	3
MUHI (5000–6000 level) chosen with adviser's approval	3
HARS 6200 (four terms)	8
MPED 5114 Organ/Harpsichord Pedagogy	1
MURE 6201 Recital (written program notes required)	2
MUHI 5206 Performance Practices in Early Music	2
PERB 5213 Studies in Continuo Playing	2
MUHI 5214 Harpsichord in the 20th Century	2
Ensemble: two terms	0
Electives: chosen with adviser's approval	4
Total	**30**

Additional Degree Requirement

At least three credit hours of the required coursework in MUHI and/or MUTH must be from 6000-level courses that are not double-listed.

Master of Music in Piano Performance

Adviser: Carol Leone

Required Courses	*Credit Hours*
MUHI 6335 Introduction to Graduate Studies	3
MUAS 6010 Recital Attendance (four terms)	0
PERB 6001 Departmental Performance Class (four terms)	0
MUTH 6300, 6326, 6330, 6360 (select one)	3
MUHI (5000–6000 level) chosen with adviser's approval	3
PIAN 6200 Performance Studies	8
MURE 6201 Recital	2
PERB 6112 or **6113** Piano Improvisation or Advanced Improvisation	1
MREP 6114, 6115 Advanced Piano Repertoire	2
MUPD 5312, 6396 or **6397** Survey of Precollege Piano Literature, Piano Pedagogy I or Piano Pedagogy II	3
MUAC 6101, 6102 Techniques of Accompanying	2
Ensemble: PERE 6071, 6171 (two terms)	0–2
Electives: chosen with adviser's approval	1–3
Total	**30**

Additional Degree Requirement

At least three credit hours of the required coursework in MUHI, MUTH or electives must be from 6000-level courses that are not double-listed.

Master of Music in Piano Performance and Pedagogy

Adviser: Samuel Holland

Required Courses	*Credit Hours*
MUHI 6335 Introduction to Graduate Studies *or* **MUED 6340** Research Methods and Materials in Music Ed	3
MUAS 6010 Recital Attendance (four terms)	0
PERB 6001 Departmental Performance Class (four terms)	0
MUTH 6300, 6326, 6330, 6360 (select one)	3
MUHI (5000–6000 level) chosen with adviser's approval	3
PIAN 6200 Performance Study	8
MURE 6201 or **6202** Recital or Lecture Recital (with adviser's approval)	2
PERB 6112 or **6113** Improvisation or Advanced Improvisation	1
MUPD 5210 Current Trends in Piano Pedagogy	2
MUPD 5312 Survey of Precollege Piano Literature	3
MUPD 6396 Piano Pedagogy I	3
MUPD 6397 Piano Pedagogy II	3
MUPD 6021, 6022, 6121, 6122 Internship in Piano Pedagogy	2
Ensemble: two terms[1]	0–2
Electives: chosen with adviser's approval	1–3
Total	**36**

1 Chosen from MUAC 6101, 6102; or PERE 6071, 6171; or other PERE course with adviser and instructor approval

Additional Degree Requirement

At least three credit hours of the required coursework in MUHI, MUTH and/or electives must be from 6000-level courses that are not double-listed.

Master of Music in Music History and Literature

Advisers: Hedy Lay, Jesus Ramos-Kittrell

Required Courses	*Credit Hours*
MUHI 6335 Introduction to Graduate Studies	3
MUAS 6010 Recital Attendance (four terms)	0
MUTH 6300, 6326, 6330, 6360 (select one)	3
MUHI (at least four seminar courses chosen with adviser's approval)	12
Thesis	6
Performance Studies	0–3
Electives	0–6
Students may pass a comprehensive reading exam. If deficient, up to six hours may count toward the degree	0–6
Total	**30**

Master of Music in Theory Pedagogy

Adviser: David Mancini

Required Courses	*Credit Hours*
MUHI 6335 Introduction to Graduate Studies	3
MUAS 6010 Recital Attendance (four terms)	0
MUHI (6000 level) chosen with adviser's approval	3
MUTH (6000 level) chosen with adviser's approval	6
EDU 6322 Educational and Behavioral Psychology[1]	3
MUTH 6355 Pedagogy of Theory	3
MUTH 6356 Practicum In Theory Pedagogy	3
Electives: chosen with adviser's approval (3 hours must be in EDU, MPED, MPSY, MUED, or MUPD)	9
Ensembles: two terms	0
Total	**30**

1 In exceptional cases, the department may allow the substitution of a suitable alternative course.

Additional Degree Requirements

Successful completion of the departmental Keyboard Proficiency Examination is required. At least three credit hours of the required coursework in MUHI and/or MUTH must be from 6000-level courses that are not double-listed.

Master of Music in Music Composition

Adviser: Rob Frank

Required Courses	*Credit Hours*
MUHI 6335 Introduction to Graduate Studies	3
MUAS 6010 Recital Attendance (four terms)	0
MUTH 6300, 6326, 6330, 6360 (select one)	3
MUHI (6000 level) chosen with adviser's approval	3
MUTH 6310 or **6311** Electronic Music	3
MUTH 6328, 6329 Composition[1,2]	6
Thesis[3]	6
MURE 6001 Recital[4]	0
MUTH (5000–6000 level) elective chosen with adviser's approval	3
Ensemble or contemporary music workshop: two terms	0
Elective: chosen with adviser's approval	3
Total	**30**

1 Attendance at regularly scheduled seminars is expected. Failure to attend will be reflected in the grade given in composition courses.

2 It is expected that the student will actively study composition every term in residence at SMU.

3 The thesis work may be for any medium and must be equivalent in complexity and accomplishment to an eight- to 10-minute concert work for orchestra. A brief proposal of the work must be submitted for approval to the thesis committee upon enrollment for thesis credit.

4 A degree recital (MURE 6001) consisting of works completed during graduate study is to be presented for approval by the student's committee.

Additional Degree Requirements

Successful completion of the departmental Keyboard Proficiency Examination is required.

Master of Music in Music Education

Adviser: Sarah Allen

Required Courses	*Credit Hours*
MUAS 6010 Recital Attendance[1] (four terms)	0
MUTH 6300, 6326, 6330, 6360 (select one)	3
MUHI (6000 level) chosen with adviser's approval	3
MUED 6340 Research Methods and Materials in Music Education	3
MUED 6352 History and Philosophy of Music Education	3
Performance Studies (may include conducting, private performance and/or pedagogy courses)[2]	3–6
Ensemble (two terms) (exceptions may be considered)[3]	0
Electives: chosen with adviser's approval. Must be pertinent to the candidate's career specialization and include at least six hours of coursework in MUED, MPSY, MUCO, MPED, or MUPD.	15–12
Total	**30**

1 Full-time music education graduate students must take MUAS 6010 during fall and spring terms (maximum of four terms). Part-time students are not required to enroll in MUAS 6010.

2 Part-time music education graduate students are not required to take performance studies. Extra fees will apply for private study.

3 Part-time music education graduate students are not required to perform in an ensemble.

The Master of Music in music education may be earned in the traditional four terms or on a part-time basis (especially for the employed educator). With the guidance of a faculty adviser, the candidate may use elective choices to build a concentration in one of five areas: choral conducting, instrumental conducting, elementary music, piano pedagogy or string pedagogy. All students will complete a professional project or formal committee review.

At least nine credit hours of the required coursework in MUHI, MUTH or electives must be from 6000-level courses that are not double-listed.

Master of Sacred Music

Program Director: C. Michael Hawn

All M.S.M. students are required to take entrance exams in music history, music theory, choral conducting, and piano proficiency and score reading before beginning their first term of study. Students who do not pass a particular exam are required to take the following course(s) listed below:

MUTH 6023, 6124, 6125 Graduate Theory Review
MUHI 5100 Music History Review
MUCO 3208, 5210 Choral Conducting
PERB 5107, 5108 Keyboard Skills for Choral Conductors (recommended but not required)

Required Courses	*Credit Hours*
Theological Studies (12 hours)[1]	
OT 6301 Interpretation of the Old Testament I	3
NT 6301 Interpretation of the New Testament I	3
WO 6313 Word and Worship[2]	3
ST 6300 Introduction to Theology *or* **HX 6305** The Christian Heritage I	3
Spiritual formation group (participation required two terms of first year)	0
Church Music Study (10 hours)	
CM 8330 Church Music Colloquium I	3
CM 8331 Church Music Colloquium II	3
CM 8332 Church Music Colloquium III	3
CM 8120 Supervised Practicum[3]	1
Professional Skills and Methods (6 hours)[4]	
MUHI 6335 Introduction to Graduate Studies	3
MUAS 6010 Recital Attendance (four terms)	0
MUTH 6300, 6326, 6330, 6360 (music theory) (select one)	3
Meadows Choral Ensemble (participation required two consecutive terms within the same academic year, as determined by placement audition)	0
Electives (chosen with adviser's approval)[5]	6
Performance Concentration and Proficiency (select one)	
Organ Concentration (14 hours)	
ORG 6200 Organ (private study)	8
PERB 6212 Improvisation and Service Playing	2
MUHI 6320 Organ History and Literature	3
CM 8108 Cantoring in Worship	1
Choral/Vocal Concentration (14 hours)[6]	
MUCO 6307 Choral Conducting I[7]	3
MUCO 6211 Instrumental Techniques for Choral Conductors	2

1 For United Methodist students pursuing deacon's orders, these 12 hours may count toward the 24-hour requirement. It may be possible to use elective hours (footnote 5 below) to satisfy more of the 24-hour requirement.

2 The prerequisite course, XS 6310 The Church in Its Social Context, is not required for the M.S.M. degree.

3 The supervised practicum includes musical/liturgical leadership in a local congregation and work with a church music mentor.

4 Placement exams in music history and theory will be administered during the week before classes begin in Meadows School of the Arts.

5 For the organ concentration, a portion of these hours may be used for choral conducting depending on the placement evaluation. Not more than three elective hours of applied study in Meadows may be counted toward the degree requirements.

6 Candidates in the M.S.M. choral concentration must take a keyboard proficiency exam before classes begin during their first year. Those who are unable to pass the proficiency exam must take PERB 5107, 5108 Keyboard Skills for Choral Conductors. Information on the exam will be sent to all incoming students in this concentration.

7 This will be determined by placement evaluation with the director of choral activities.

Required Courses (continued)	*Credit Hours*
MUCO 6252 Vocal and Choral Techniques	2
MUHI 6384 Survey of Choral Literature (*or* appropriate MUHI determined in consultation with the student's adviser)	3
CM 8108 Cantoring in Worship[8]	1
PERB 6112 Introduction to the Organ (with instructor's approval)[9]	1
Elective in choral conducting (**MUCO 6209** Choral Conducting II *or* **MUCO 6210** Seminar: Major Choral Works)	2
Total	**48**

8 Private vocal instruction for M.S.M. students will be offered only for those who have also been accepted into the Master of Music in voice major as a concurrent degree program or by audition with the voice faculty. Private vocal instruction for M.S.M. students is subject to the availability of voice faculty.

9 Choral conducting students with prior organ degree study may substitute one credit of private organ study, with the permission of the instructor.

Additional Degree Requirement

A piano proficiency exam must be passed by the end of the student's third term. These skills and competencies may be developed through individual preparation or review courses (PERB 5107, 5108 Keyboard Skills for Choral Conductors). The review courses are remedial and do not count toward the degree nor are they funded by scholarship.

Performer's Diploma in Guitar

Adviser: Robert Guthrie

Required Courses	*Credit Hours*
GUIT 6200 Guitar Lessons	8
PERE 6130 Guitar Ensemble	4
MREP 5130 Guitar Repertoire	4
MURE 6101, 6102, 6103, 6104 Recitals[1]	4
MUAS 6010 Recital Attendance (four terms)	0
MUAS 6020 Language Skills (four terms unless waived)	0
Total	**20**

1 Recitals include four public performances on campus, two of which must be solo recitals of approximately one hour of music. A third recital must include a significant component of chamber music, and a fourth performance could be a full concerto with the SMU Orchestra or a lecture recital. The recitals will be graded by the student's teacher, an artist faculty member and a faculty member with knowledge of the guitar and its repertoire who is designated by the teacher.

Artist Diploma in Guitar

Adviser: Robert Guthrie

Required Courses	*Credit Hours*
ADPR 7200, 7300 Performance Studies Guitar (four terms)	8–12
PERE 6030, 6130 Guitar Ensemble (four terms)	0–4
MREP 5030, 5130 Guitar Repertoire (four terms)	0–4

Required Courses (continued)	*Credit Hours*
ADRE 7001, 7101, 7201 Recitals (four terms)[1]	0–4
MUAS 6010 Recital Attendance (four terms)	0
MUAS 6020 Language Skills (four terms unless waived)	0
MSA 6049 Full-Time Status (four terms)	0
Electives (chosen with adviser's approval)	0–8
Total	**20**

1 Recitals include four public performances on campus, two of which must be solo recitals of approximately one hour of music. A third recital must include a significant component of chamber music, and a fourth performance could be a full concerto with orchestra or a lecture recital. The recitals will be graded by the student's teacher, a faculty member and an additional faculty member with knowledge of the guitar and its repertoire who is designated by the teacher.

Performer's Diploma in Harpsichord

Adviser: Larry Palmer

Required Courses	*Credit Hours*
HARS 6100, 6200 Harpsichord Lessons	9
MUHI 5214 20th Century Harpsichord	2
MREP 6122, 6222 Chamber Music[1]	3
MUHI 5206 Performance Practice[2]	2
MURE 6001, 6101, 6102 Recitals[3]	2
MUHI 6192 Directed Studies	2
MUAS 6010 Recital Attendance (four terms)	0
MUAS 6020 Language Skills (four terms unless waived)	0
Total	**20**

1 May be fulfilled by accompanying choral ensembles.

2 Offered in spring term of even-numbered years.

3 Recitals include three public performances on campus, two of which must be solo recitals of approximately one hour of music. The third performance may be selected from the following: an additional recital, a full concerto with the SMU Orchestra, a chamber music recital or a lecture recital. The three recitals will be graded by a committee that includes the professor of organ and harpsichord and two additional SMU faculty members or representatives from the professional community.

Artist Diploma in Harpsichord

Adviser: Larry Palmer

Required Courses	*Credit Hours*
ADPR 7200, 7300 Performance Studies Harpsichord (four terms)	8–12
ADPR 7200 Performance Studies Harpsichord	2–4
PERE 6122, 6222 Chamber Music	2–4
ADRE 7001, 7101, 7201 Recitals (four terms)[1]	0–2
MUAS 6010 Recital Attendance (four terms)	0
MUAS 6020 Language Skills (four terms unless waived)	0
MSA 6049 Full-Time Status (four terms)	0
Electives (chosen with adviser's approval)[2]	0–8
Total	**20**

1 Recitals include four public performances on campus, two of which must be solo recitals of about 1 hour of music. The additional performances may include an additional solo recital, a full concerto with orchestra, a chamber music recital or a lecture recital. Each recital will be graded by a committee that includes the professor of organ and harpsichord and two additional SMU faculty members or representatives from the professional community.

2 Recommended electives: MUHI 5214, MREP 6122, 6222, MUHI 5206

Performer's Diploma in Organ

Adviser: Larry Palmer

Required Courses	*Credit Hours*
ORG 6200 Organ Lessons	8
HARS 6100, 6200 Harpsichord Lessons	3
MREP 6122, 6288 Chamber Music[1] and Organ Repertoire	3
MUHI 6320 Organ History and Literature[2]	3
MURE 6001, 6101, 6201 Recitals[3]	3
PERB 6001 Departmental Performance Class (four terms)	0
MUAS 6010 Recital Attendance (four terms)	0
MUAS 6020 Language Skills (four terms unless waived)	0
Total	**20**

1 May be fulfilled by accompanying choral ensembles.

2 Offered in spring term of even-numbered years.

3 Recitals include three public performances on campus, two of which must be solo recitals of approximately one hour of music. The third performance may be selected from the following: an additional recital, a full concerto with the SMU Orchestra, a chamber music recital or a lecture recital. The three recitals will be graded by a committee that includes the professor of organ and harpsichord and two additional SMU faculty members or representatives from the professional community.

Artist Diploma in Organ

Adviser: Larry Palmer

Required Courses	*Credit Hours*
ADPR 7200, 7300 Performance Studies Organ (four terms)	8–12
ADPR 6100, 7200 Performance Studies Harpsichord	2–4
PERB 6001 Departmental Performance Class (four terms)	0
ADRE 7001, 7101, 7201 Recitals (four terms)[1]	0–2
MUAS 6010 Recital Attendance (four terms)	0
MUAS 6020 Language Skills (four terms unless waived)	0
MSA 6049 Full-Time Status (four terms)	0
Electives (chosen with adviser's approval)[2]	2–8
Total	**20**

1 Recitals include four public performances on campus, two of which must be solo recitals of about 1 hour of music. The additional performances may include an additional solo recital, a full concerto with orchestra, a chamber music recital or a lecture recital. Each recital will be graded by a committee that includes the professor of organ and harpsichord and two additional SMU faculty members or representatives from the professional community.

2 Recommended electives: MREP 6122, MREP 6288, MUHI 6320

Performer's Diploma in Piano

Adviser: Carol Leone

Required Courses	*Credit Hours*
PIAN 6200 Private Lessons	8
PERE 6071,6171 Chamber Music (four terms)	0–4
MUAC 6101, 6102 Accompanying	2
MREP 6114, 6115 Piano Repertoire	2
MURE 6001, 6101, 6102 Recitals (three terms)[1]	0–3
PERB 6001 Departmental Performance Class (four terms)	0
MUAS 6010 Recital Attendance (four terms)	0
MUAS 6020 Language Skills (four terms unless waived)	0
Electives (chosen with adviser's approval)	1–8
Total	**20**

1 Recitals include three public performances on campus, two of which must be solo recitals of approximately one hour of music. The third performance may be selected from the following: an additional recital, a full concerto with the SMU Orchestra, a chamber music recital or a lecture recital. The three recitals will be graded by the chair of keyboard studies, the student's teacher and another artist faculty member.

Artist Diploma in Piano

Adviser: Carol Leone

Required Courses	*Credit Hours*
ADPR 7200, 7300 Performance Studies Piano (four terms)	8–12
PERB 6001 Departmental Performance Class (four terms)	0
ADRE 7001, 7101, 7201 Recitals (four terms)[1]	0–8
MUAS 6010 Recital Attendance (four terms)	0
MUAS 6020 Language Skills (four terms unless waived)	0
MSA 6049 Full-Time Status (four terms)	0
Electives (chosen with adviser's approval)[2]	0–8
Total	**20**

1 Required recitals include four public performances on campus, two of which must be solo recitals of approximately one hour of music. The additional performances may include an additional solo recital, a full concerto with orchestra, a chamber music recital or a lecture recital. The recitals will be graded by the chair of keyboard studies, the student's private teacher and at least one additional faculty member.

2 Recommended electives (1-2 credits per term; must be at the 6000-7000 level): MUAC 6103, MREP 6114/6115, PERE 6117. In a given term, the student can elect to take applied lessons for two credits, thereby leaving three credits available to take a graduate course in music history, music theory or an allied discipline.

Performer's Diploma in Strings

Advisers: Andrés Díaz, Diane Kitzman

Required Courses	*Credit Hours*
VIOL, VLA, CELL, DBBS, GUIT, or **HARP 6200** Private Lessons	8
PERE 6172 Chamber Music	4
PERE 6118 Orchestra	4
MREP 5160 Orchestral Repertoire	2

Required Courses (continued)	*Credit Hours*
MURE 6001, 6101, 6102 Recitals[1]	2
MUAS 6010 Recital Attendance (four terms)	0
MUAS 6020 Language Skills (four terms unless waived)	0
Total	**20**

1 Recitals include three public performances on campus, two of which must be solo recitals of approximately one hour of music. The third performance may be selected from the following: an additional recital, a full concerto with the SMU Orchestra, a mock orchestral audition, a chamber music recital or a lecture recital. One of the recitals must include a chamber work. The three recitals will be graded by the head of strings, the student's teacher, another artist faculty member and the director of orchestral activities.

Artist Diploma in Strings

Advisers: Andrés Díaz, Diane Kitzman

Required Courses	*Credit Hours*
ADPR 7200, 7300 Performance Studies in Violin, Viola, Cello, Double Bass, or Harp (four terms)	8–12
ADRE 7001, 7101, 7201 Recitals (four terms)[1]	0–4
MUAS 6010 Recital Attendance (four terms)	0
MUAS 6020 Language Skills (four terms unless waived)	0
MSA 6049 Full-Time Status (four terms)	0
PERE 6018, 6118 Orchestra[2]	0–4
PERE 6072, 6172 Chamber Music (four terms)	0–4
Electives (**MREP 5060, 5160** or others chosen with adviser's approval)	0–8
Total	**20**

1 Recitals include four public performances on campus, two of which must be solo recitals of approximately one hour of music. The additional performances may include an additional solo recital, a full concerto with orchestra, a mock orchestral audition, a chamber music recital or a lecture recital. One of the recitals must include a chamber work. Each recital will be graded by the chair of strings, the student's teacher, another faculty member and the director of orchestral activities.

2 Ensemble assignments made by applied music teacher, adviser and ensemble conductors.

Performer's Diploma in Voice

Adviser: Clifton Forbis

Required Courses	*Credit Hours*
VOIC 6200 Private Lessons	8
PERE 6013 or **6014** Choral Ensemble (two terms)	0
PERE 6050, 6150 Opera Ensemble (four terms)	3
VOIC 6105, 6106, 6007, 6108 Vocal Coaching	3
PERB 5208 Advanced Acting for Voice Majors	2
PERB 5111 or **5211** Directed Studies[1]	2
MURE 6001, 6101, 6102 Recitals[2]	2
MUAS 6010 Recital Attendance (four terms)	0
MUAS 6020 Language Skills (four terms unless waived)	0
Total	**20**

1 Students may be advised to complete credits in the following areas: opera history, oratorio performance, song literature and chamber/contemporary music.

2 Recitals include three public performances on campus, two of which must be solo recitals of approximately one hour in length. One must include songs and arias; one must include chamber music. One performance may be selected from an additional recital, a substantial performance with orchestra (to be approved by the voice faculty), an operatic role equivalent to an AGMA "A" or "B" rating, a chamber music recital or a lecture recital. The three recitals will be graded by the head of voice, the student's voice teacher or other voice faculty member if the teacher is the head, and another music faculty member. A prerecital hearing before the voice faculty is required. Not less than 3/4 of the recital material must be performed from memory at the hearing. Complete printed material for the recital is required at the hearing.

Artist Diploma in Voice

Adviser: Clifton Forbis

Required Courses	*Credit Hours*
ADPR 7200, 7300 Performance Studies Voice (four terms)	8–12
PERE 6050, 6150 Opera Ensemble (four terms)	0–4
ADRE 7001, 7101, 7201 Recitals (four terms)[1]	0–4
MUAS 6010 Recital Attendance (four terms)	0
MUAS 6020 Language Skills (four terms unless waived)	0
MSA 6049 Full-Time Status (four terms)	0
Electives (chosen with adviser's approval)	0–8
Total	**20**

1 Recitals include four public performances on campus, two of which must be solo recitals of approximately one hour of music. The additional performances may include additional solo recital, lecture recital or solo performance. Each recital will be graded by the chair of voice, the student's teacher and another faculty member.

Performer's Diploma in Brass, Woodwinds or Percussion

Adviser: Thomas Booth

Required Courses	*Credit Hours*
VIOL, VLA, CELL, DBBS, GUIT, or **HARP 6200** Private Lessons	8
MREP 5160 Orchestral Repertoire	2
MURE 6001, 6101, 6102 Recitals[1]	2
MUAS 6010 Recital Attendance (four terms)	0
MUAS 6020 Language Skills (four terms unless waived)	0
PERE 6172 Chamber Music	4
PERE 6018, 6019, 6118, 6119 Orchestra/Wind Ensemble (four terms)[2]	4
Total	**20**

1 Recitals include three public performances on campus, two of which must be solo recitals of approximately one hour of music. The third performance may be selected from the following: an additional recital, a full concerto with the SMU Orchestra, a mock orchestral audition, a chamber music recital or a lecture recital. One of the recitals must include a chamber work. The three recitals will be graded by the head of strings, the student's teacher, another artist faculty member and the director of orchestral activities.

2 Ensemble assignments made by applied music teacher, adviser and ensemble conductors.

Artist Diploma in Brass, Woodwinds or Percussion

Adviser: Thomas Booth

Required Courses	*Credit Hours*
ADPR 7200, 7300 Performance Studies (four terms)	8–12
ADRE 7001, 7101, 7201 Recitals (four terms)[1]	0–2
PERE 6072, 6172 Chamber Music (four terms)	0–4
PERE 6018, 6019, 6118, 6119 Orchestra/Wind Ensemble[2]	0–4
MREP 5040, 5140 Orchestral Repertoire (two terms)	0–2
MUAS 6010 Recital Attendance (four terms)	0
MUAS 6020 Language Skills (four terms unless waived)	0
MSA 6049 Full-Time Status (four terms)	0
Electives (chosen with adviser's approval)	0–8
Total	**20**

1 Recitals include four public performances on campus, two of which must be solo recitals of approximately one hour of music. The additional performances may include an additional solo recital, a full concerto with orchestra, a mock orchestral audition, a chamber music recital or a lecture recital. The recitals will be graded by the chair of winds/brass/percussion, the student's teacher, another faculty member and the director of the orchestra or wind ensemble.

2 Ensemble assignments made by applied music teacher, adviser and ensemble conductors.

The Courses

Artist Diploma Private Studies (ADPR)

7200. Private Study. One 1-hour lesson per week (14 per term). These repeatable courses are offered each fall, spring, and summer. Students are required to accept internships in performance or private teaching, subject to availability and/or scheduling conflicts with other SMU courses. Internships may begin prior to the beginning of the term. *Prerequisite:* Auditioned acceptance into the Artist Diploma program.

7300. Private Study. One 90-minute lesson per week (14 per term). These repeatable courses are offered each fall, spring, and summer. Students are required to accept internships in performance or private teaching, subject to availability and/or scheduling conflicts with other SMU courses. Internships may begin prior to the beginning of the term. *Prerequisite:* Auditioned acceptance into the Artist Diploma program.

Artist Diploma Recitals (ADRE)

7001, 7101, 7201. Artist Diploma Recital. Solo performance of approximately 1 hour of music or specific recital requirements of student's performance area. Graded pass/fail by committee.

Music Pedagogy (MPED)

5114. Organ/Harpsichord Pedagogy. *(fall term of odd-numbered years)* A survey of teaching materials and pedagogical methods, both historical and modern, for organ and harpsichord students. Class projects include compilation of graded repertoire lists and preparation and presentation of a supervised private lesson.

5216. Vocal Pedagogy I. *(fall term)* A study of vocal techniques. Information useful to the singer, studio voice teacher and choral director. Vocal acoustics, breathing and laryngeal function are studied.

5217. Vocal Pedagogy II. *(spring term)* Teaching strategies and philosophies, diagnosis of vocal problems, stage deportment, vocal repertoire and ethics for teachers. Students gain practical, supervised experience in teaching. *Prerequisite:* PERB 5216.

6184, 6284, 6384. Directed Study – Pedagogy. *Prerequisite:* Permission of instructor.

6303. Guitar Pedagogy. (*spring term of even-numbered years)* Preparation for studio teaching.

6305. Introduction to Instrumental Pedagogy. *(fall term)* Preparation of instrumental private teachers for studio teaching.

6308. String Pedagogy I. *(fall term)* A survey of methods, materials and curriculum for teaching strings at the beginning level. Focus on the philosophical, psychological and developmental bases of string study. Review and evaluation of current educational materials. Additional topics include current trends, history of string education and pedagogical situations. *Prerequisites:* Proficiency on a string instrument as a major or techniques courses equivalent to MUAS 3146 Upper Strings and 3147 Lower Strings or permission of the instructor.

6309. String Pedagogy II. *(spring term)* Continuation of the skills and concepts developed in MPED 6308 String Pedagogy I, as well as an in-depth study of methods, materials and curriculum for teaching strings at the intermediate and advanced levels. *Prerequisite:* MPED 6308.

Music Psychology (MPSY)

5340. Acoustics of Music. *(fall term)* Study of acoustical foundations of music. Topics covered include basic acoustics; acoustics of musical instruments and voice, room and auditorium acoustics; acoustical principles of sound systems; and psychoacoustics. Three hours of lecture and one laboratory period (MPSY 5340–N10) per week.

6341. Music Psychology. *(fall term)* Study of the acoustical and psychological aspects of musical behavior, with emphasis on perception of and responses to musical stimuli. Interpretation of the interdependence of psycho-socio-physiological processes in musical behavior, such as musical preference and responses to music.

Music Repertoire (MREP)

5030, 5130. Guitar Repertoire. Student performances of solo repertoire and individual instruction in a master class setting.

5040, 5140. Orchestral Repertoire – Woodwinds.

5050, 5150. Orchestral Repertoire – Brass.

5060, 5160. Orchestral Repertoire – Strings.

5070, 5170. Orchestral Repertoire – Percussion.

5209. Classical and Romantic Song Literature. An overview of song literature from the Classical and Romantic periods. Students will prepare repertoire for performance in class and make presentations on topics of specialized interest. Lectures will focus on specific developmental trends such as the genesis of the song cycle, the evolution of the piano accompaniment in the 19th century and links between poets and composers.

5210. Twentieth-Century Song Literature. A survey of repertoire and performance practices of song literature from the 20th century. The course is designed to provide a general knowledge of the literature, to acquaint students with performance notational practices and to develop the musical skills necessary to perform this literature.

6114, 6115. Advanced Piano Repertoire. *(fall term)* A broad survey of piano literature including lectures and performances by students. Performance styles and practices of every historical period are emphasized.

6122, 6222. Chamber Music for Organ or Harpsichord. Intensive research into the chamber literature for organ or harpsichord and from one to four instruments. One or two hours weekly of scheduled rehearsal time with assisting instrumentalists.

6288. Directed Studies in Advanced Organ Repertoire.

Music Accompanying (MUAC)

6003, 6103. Practicum in Collaborative Performance. *(fall and spring terms)* Practical application of accompanying skills through studio assignments and performance. *Prerequisites:* MUAC 6101, 6102.

6101. Techniques of Instrumental Accompanying. *(fall term)* Develops the various skills associated with accompanying and familiarity with selected instrumental repertoire.

6102. Techniques of Vocal Accompanying. *(spring term)* Develops the various skills associated with accompanying and familiarity with selected vocal repertoire.

Music Arts and Skills (MUAS)

5145. Overview of Piano Technology. *(fall term)* Provides an overview of the history and development of the piano, grand and upright construction and regulation, tuning, temperament, and relationships with technicians and retailers. Hands-on instruction in tuning; techniques include unison and octave tuning.

5146. Upper String Techniques. *(fall term)* Basic principles involved in playing and teaching violin and viola.

5147. Lower String Techniques. *(spring term)* Basic principles involved in playing and teaching cello and bass.

5148. Single-Reed and Flute Techniques. *(fall term)* Basic principles involved in playing and teaching single-reeds and flute.

5149. Double-Reed Techniques. *(spring term)* Basic principles involved in playing and teaching double-reed instruments.

5150. Low-Brass Techniques. *(fall term)* Basic principles involved in playing and teaching low brass.

5151. High-Brass Techniques. *(spring term)* Basic principles involved in playing and teaching trumpet and horn.

5152. Percussion Techniques. *(fall term)* Basic principles involved in playing and teaching percussion.

5153. Vocal Techniques. *(spring term)* Basic principles involved in singing and teaching voice.

5154. Marching Band Techniques. *(fall term of even-numbered years)* Provides music education students the opportunity to learn about and practice skills and techniques involved in teaching marching band.

5155. Jazz Techniques. *(fall term of even-numbered years)* Designed for music majors, this course provides a basic introduction to jazz pedagogy with an emphasis on the development of improvisation skills.

5310. Directed Study. Independent study under the direction of an instructor.

5320. Recording Technology. A philosophical comparison of approaches to music recording in all forms of mass media. Studio equipment, including digital recording and editing, will be demonstrated.

6010. Recital Attendance. Required of all full-time music majors.

6020. Language Skills. Instruction in the English language for Performer's Diploma and Artist Diploma students who have not passed the TOEFL English language proficiency test.

Conducting (MUCO)

5210. Choral Conducting Practicum. *(spring term)* 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. *Prerequisite:* MUCO 3208 or equivalent.

5309. Advanced Instrumental Conducting. *(spring term)* 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.

6184, 6284, 6384. Directed Study in Conducting. Individual technical development and score preparation for the advanced conductor.

6189, 6289. Conducting Practicum. Preparation and public performance of instrumental or choral ensemble.

6200. Applied Study in Conducting. Private lessons for conducting majors. Study of historical context, performing practice, interpretive issues, performance techniques, kinetic control, conducting problems and rehearsal techniques.

6209. Choral Conducting II. *(spring term)* Further development of conducting techniques as they apply to a variety of repertoires, study and application of rehearsal techniques, and application of vocal and choral techniques.

6210. Seminar: Major Choral Works. (*spring term of odd-numbered years)* An in-depth study of selected choral works.

6211. Instrumental Techniques for Choral Conductors. *(spring term of even-numbered years)* A study of the performance techniques of string, woodwind, brass and percussion instruments in works for chorus and orchestra. Included will be a comprehensive concentration on bowing techniques and methodologies, transposition and historical perspectives.

6252. Vocal and Choral Techniques. *(fall term of even-numbered years)* A study of vocal and choral tone, its production and its effect in both solo and choral singing, especially with regard to quality, dynamics, blending, intonation and diction.

6307. Choral Conducting I. *(fall term)* Continued development and refinement for choral conducting techniques.

Music Education (MUED)

5115. Music Education Methods and Materials in the Church. *(spring term of odd-numbered years)* The principles and practices of music education useful to church music professionals and others who may be interested in church work.

5147, 5149, 5150, 5151, 5152, 5153, 5154, 5250, 5251, 5254, 5255, 5350, 5351, 5352, 5354. Workshop in Music Education.

5252. Wind Literature for the Secondary School. *(fall term of odd-numbered years)* Survey of new and standard literature suitable for secondary school students. Music for instrumental solo, ensemble, band and orchestra will be examined.

5253. Vocal and Choral Literature for the Secondary School. *(fall term of odd-numbered years)* Survey of new and standard vocal solo, ensemble and choral literature suitable for the secondary school.

5257. Computer Applications in Music Education. *(offered irregularly)* 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.

5353. Music in Early Childhood Education. *(offered irregularly)* A study of the role of music in teaching young children, including planning music experiences for preschool and early elementary levels.

6109. Elementary Music Practicum. *(fall term)* The 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. *Prerequisite:* MUED 6130 or 3330.

6110. Choral Conducting Practicum. *(spring term)* Stresses development of rehearsal techniques in a laboratory setting. Students 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.

6111. Instrumental Conducting Practicum. *(spring term)* Stresses development of rehearsal techniques in a laboratory setting. Students prepare and rehearse music in sectional and full-ensemble settings to develop skills in error detection, rehearsal pacing, sequencing, and ordering of music for optimal rehearsals.

6130. Elementary Music Methods and Materials. *(fall term)* An investigation of major approaches for teaching elementary general music. Includes public school classroom observations.

6131. Instrumental Music Education Methods and Materials. *(spring term)* Covers materials for instruction, motivation, administration, class control, and performance preparation.

6132. Choral Music Methods and Materials. *(spring term)* Focus on the art and practice of developing successful choral programs for grades five through 12. Topics include recruitment,

auditions, behavior management, vocal techniques, the changing voice, choice of music, rehearsal planning, and management of nonmusical details. Includes public school observations.

6150, 6250, 6350. Project in Music Education. Independent work on thesis or professional project.

6194, 6294, 6394. Directed Studies in Music Education.

6249. Music Education Practicum. Development of rehearsal techniques through preparation and public performance of an elementary or secondary school ensemble.

6260. Orff Schulwerk Master Class. *(first summer term of odd-numbered years)* This course is designed to explore advanced techniques and teaching of the Orff Schulwerk approach.

6310. Music Education Methods and Materials. *(offered irregularly)* Advanced study of music education methods and materials. Specialized topic will be defined for intense examination. Emphasis is on the development of master teachers in specialized areas of study.

6320. Motivation, Discipline and Management. *(offered irregularly)* Techniques of classroom discipline and time management using standard behavior modification techniques.

6340. Research Methods and Materials in Music Education. *(spring term)* A study of representative research approaches and methods in music education and instruction, with emphasis on research designs, methods, materials, and analysis and interpretation of research literature.

6352. History and Philosophy of Music Education. *(fall term)* Philosophical and historical foundations of music education with implications for organization and curriculum of school music.

6354. Special Topics in Music Education. *(offered irregularly)* Advanced study of current issues in music education. Specialized topic(s) will be defined for intensive examination. Emphasis is on the practical application of research.

6361, 6362, 6363. Orff Schulwerk, Levels I, II, and III. *(first summer term)* These certification courses, approved by the American Orff-Schulwerk Association, provide a broad spectrum of techniques, materials, theoretical training, and pedagogy, which enables students to implement the teaching of the Orff Schulwerk approach in their schools.

6364, 6365, 6366. Kodály, Levels I, II, and III. *(second summer term)* These certification courses provide a broad spectrum of techniques, materials, theoretical training, and pedagogy, which enables students to implement the teaching of the Kodály method in their schools.

Music History and Literature (MUHI)

5100. Music History Review. *(fall term)* A review course required of all students scoring below 70 percent on the entrance assessment. Students required to take this course must complete it within their first year of residency. The course must be completed prior to enrollment in any other graduate MUHI course.

5206. Performances Practices in Early Music. Studies in the interpretation of Baroque music from a stylistic point of view.

5207. Organ Survey. Organ building: fundamentals of construction and design. Organ history as it relates to the development of a style-conscious concept of enrollment.

5214. Harpsichord in the 20th Century. A survey of the 20th-century harpsichord revival and harpsichord literature, both solo and ensemble, composed from about 1896 until the present. *Prerequisite:* MUHI 6335 or instructor permission.

6182, 6282, 6382, 6682. Research in Music History: Thesis. Culminating research project for music history majors. Emphasis is placed upon methodology, stylistic procedures and writing skills. Subject determined by student's interests, background and availability of source material.

6192, 6292, 6392. Directed Studies in Music History.

6309. Seminar in Medieval and Renaissance Sources and Styles. An examination of the principle genres of composition during the Middle Ages and Renaissance by means of score analysis, listening and contextual readings. Also included are studies in basic notational

techniques in both eras with specific transcription exercises. *Prerequisite:* MUHI 6335, or MUED 6340, or instructor permission.

6312. Seminar in Music of the Baroque Period. Rise and evolution of musical forms and compositional procedures from the Venetian School of the late 16th century through the culminating figures of Bach and Handel in 18th century. Interaction with other art forms, political developments, social conditions and religious activities. *Prerequisite:* MUHI 6335, or MUED 6340, or instructor permission.

6313. Seminar in Music of the Classic Period. Musical style from the pre-Classic period through the early works of Beethoven. "Classic" characteristics and compositional procedures as expressed in the symphony, sonata, concerto, opera, chamber music and sacred music. *Prerequisite:* MUHI 6335, or MUED 6340, or instructor permission.

6314. Seminar in Music of the Romantic Age. The Romantic impulse in music as revealed in the works of Beethoven through the music of the "post-Romantic" composers of the early 20th century. *Prerequisite:* MUHI 6335, or MUED 6340, or instructor permission.

6315. Seminar in Contemporary Music. An examination of the various stylistic movements of the 20th century. Representative composers and compositions will be studied. *Prerequisite:* MUHI 6335, or MUED 6340, or instructor permission.

6316. Issues in Chamber Music Literature. An exploration of cultural, historical, analytical, aesthetic, and scholarly issues related to representative chamber works from the 18th to 20th centuries. Forms, compositional approaches, and performance are addressed, but the primary focus of the course is on how chamber music interacts with larger cultural and historical trends both around the time of their genesis and in the world today. Students are expected to understand and respond to recent and advanced scholarly writing on chamber music. Students are also expected to follow arguments informed by music analysis, to present analytical points deduced from listening and score study, to undertake original research on symphonic works, and to report their research findings. *Prerequisite:* MUHI 6335, or MUED 6340, or instructor permission.

6320. Organ History and Literature. *(spring term of even-numbered years)* A survey of the literature for the organ, Renaissance to contemporary. Required of organ majors and concentrations. *Prerequisite:* MUHI 6335, or MUED 6340, or instructor permission.

6334. Survey of Vocal Literature. This course examines Western secular art song. Representative literature from the Renaissance, Baroque, Classic and Romantic periods and the 20th century in terms of stylistic characteristics, text-music relationships and performance practices. *Prerequisite:* MUHI 6335 or instructor permission.

6335. Introduction to Graduate Studies. A course designed to survey and evaluate music reference and research materials, to develop methodology in the use of these materials, and to define and discuss the disciplines related to graduate study and research in music. *Prerequisite:* Satisfactory completion of diagnostic exam in music history or MUHI 5100.

6336. Seminar in Music History. Area or topic will be determined each term for intense examination. Emphasis is on the practical application of research techniques, knowledge of materials and sources, and varied methods of presentation. *Prerequisite:* MUHI 6335, or MUED 6340, or instructor permission.

6337. Music, History and Ideas. A broadly based study of the basic elements, ideas and cultural patterns of the Western world as they apply to music from the Middle Ages to today. Summer. *Prerequisite:* MUHI 6335, or MUED 6340, or instructor permission.

6345. Issues in Opera History. An exploration of cultural, historical, analytical, aesthetic, and scholarly issues related to representative operas. Forms, compositional approaches, vocal writing, and orchestration are addressed, but the primary focus of the course is on how operas interact with larger cultural and historical trends both around the time of their genesis and in the world today. Students are expected to understand and respond to recent and advanced scholarly writing on opera. Students are also expected to follow arguments informed by music analysis, to present analytical points deduced from listening and score study, to undertake original research on operas, and to report their research findings. *Prerequisite:* MUHI 6335, or MUED 6340, or instructor permission.

6346. Survey of Piano Literature. Historical and stylistic study of the music for the piano. *Prerequisite:* MUHI 6335, or MUED 6340, or instructor permission.

6347. Issues in Symphonic Literature. An exploration of cultural, historical, analytical, aesthetic, and scholarly issues related to representative symphonic works. Forms, compositional approaches, vocal writing, and orchestration are addressed, but the primary focus of the course is on how symphonic works interact with larger cultural and historical trends both around the time of their genesis and in the world today. Students are expected to understand and respond to recent and advanced scholarly writing on symphonic literature. Students are also expected to follow arguments informed by music analysis, to present analytical points deduced from listening and score study, to undertake original research on symphonic works, and to report their research findings. *Prerequisite:* MUHI 6335, or MUED 6340, or instructor permission.

6348. Guitar History and Literature. *(spring term of odd-numbered years)* The course examines the history of guitar and its music from the early 16th century to the present. Included are the vihuela and Baroque guitar, four-string Spanish guitar and related literature. Emphasis will be given to the evolution of the modern instrument and its repertoire. *Prerequisite:* MUHI 6335, or MUED 6340, or instructor permission.

6384. Survey of Choral Literature. *(spring term of odd-numbered years)* A survey of choral music from the medieval era to the present day. Examination of representative compositions will be made with regard to genre, form, compositional procedures and stylistic aspects. Discussion of the works will also include the social-political conditions, intellectual-artistic states of mind of patrons and composers, and other external influences. *Prerequisite:* MUHI 6335, or MUED 6340, or instructor permission.

Piano Pedagogy (MUPD)

5103, 5203. Creative Piano Teaching. Pedagogical projects designed to meet the needs of the piano teacher. Offered in conjunction with the National Piano Institute for Teachers and Young Artists each July or the National Conference on Keyboard Pedagogy in August of odd-numbered years. Pedagogy majors are limited to one credit.

5210. Current Trends in Piano Pedagogy. *(spring term of even-numbered years)* An exploration of contemporary events and trends as they influence the keyboard music educator. Emphasis on practical professional knowledge, skills, and attitudes with a broad understanding of cultural and technological change.

5312. Survey of Precollege Piano Literature. *(spring term of odd-numbered years)* Survey and performance of standard piano literature in all style periods for precollege students. Emphasis on technical preparation and curriculum building.

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 majors with an emphasis in piano pedagogy.

6021, 6022, 6121, 6122. Internship/Assistantship in Piano Pedagogy. Required for all graduate assistants in piano pedagogy. Supervised private and group instruction of children in the Piano Preparatory Department and class piano for undergraduate students as assigned. Includes observation, preteaching conferences with faculty and participation in all phases of departmental activity. Fifteen hours per week as assigned by the department head.

6125, 6126. Piano Pedagogy Practicum. Specific supervised teaching and/or research projects as designed for the term.

6130, 6230. Composition of Pedagogical Music for Keyboard. *(spring term of odd-numbered years)* Development of skills in composition of pedagogically effective keyboard literature. The student will become familiar with a wide gamut of supplementary teaching materials, which will be examined from a pianistic and musical perspective with reference to the various levels of instruction. Directed composition assignments, survey projects, class performance, analysis and discussion. One or two credit hours based on projects undertaken. *Prerequisite:* Successful completion of the Graduate Music Theory Diagnostic Examination or Graduate Theory Review.

6196, 6296. Directed Studies in Piano Pedagogy.

6396. Piano Pedagogy I. *(fall term of even-numbered years)* An in-depth study of methods and curriculum for teaching piano at the elementary level. Focus on philosophical, psychological and physiological bases of piano study. Survey and evaluation of current educational materials.

6397. Piano Pedagogy II. *(fall term of odd-numbered years)* In-depth study of methods, materials and curriculum for teaching piano at the intermediate and advanced levels. Additional topics: current trends (including technology), professionalism, history of piano pedagogy and employment opportunities.

Private Studies (MUPR)

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

6100. One-Credit Courses. One 1/2-hour lesson each week (14 per term) with a jury examination at the conclusion of each term. These repeatable course numbers are offered each fall, spring and summer. Students are required to accept internships in performance or private teaching, subject to availability and/or scheduling conflicts with other SMU courses. Internships may begin prior to the beginning of the term.

6200. Two-Credit Courses. One 1-hour lesson each week (14 per term) with a jury examination at the conclusion of each term. These repeatable course numbers are offered each fall and spring. Students are required to accept internships in performance or private teaching, subject to availability and/or scheduling conflicts with other SMU courses. Internships may begin prior to the beginning of the term.

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

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

Vocal Coaching (VOIC)

6005, 6106, 6007, 6108. Vocal Coaching. Intensive and detailed work on language inflection and diction. Phrasing, style and interpretation as applied to art songs, Lieder, operatic arias and the concert repertoire.

Recitals (MURE)

6001, 6002, 6101, 6102, 6103, 6104, 6201. Graduate Recital. Solo performance of approximately one hour of music. Graded pass/fail by committee.

6202. Graduate Lecture Recital. Option for Piano Performance and Pedagogy candidates. Approximately 30 minutes of music performance with 30 minutes of scholarly presentations as approved by applied teacher and head of Piano Pedagogy. Graded pass/fail by committee.

Music Composition and Theory (MUTH)

5325. Class Composition. A composition course for noncomposition majors. Topics include notational practices; contemporary and traditional approaches to composition through study of model works from the literature; in-class presentation, reading and critique of projects; and professional standards for the creation and distribution of scores, parts, and recordings of compositions and arrangements. *Prerequisite:* Successful completion of the Graduate Music Theory Diagnostic Examination or Graduate Theory Review or permission of instructor.

5330. Instrumentation and Arranging. *(fall term)* An overview of the ranges and performing characteristics of orchestral/band instruments and vocalists, with practical application via scoring and arranging for a variety of small instrumental and vocal ensembles. *Prerequisite:* Successful completion of the Graduate Music Theory Diagnostic Examination or Graduate Theory Review or permission of instructor.

5350. Advanced Musicianship. The development of the student's musicianship skills beyond the level attained in the basic aural skills sequence of courses. Activities of the course include sight reading and improvisation studies in a range of musical styles for both voice and instruments, advanced melodic and harmonic dictation exercises, aural analysis of musical examples from a wide range of style periods, and the use of the keyboard to support the

continued development of skills. *Prerequisite:* Successful completion of the Graduate Music Theory Diagnostic Examination or Graduate Theory Review or permission of instructor.

5360. Orchestration and Arranging. The practical fundamentals of orchestration and arranging explored through a series of projects for a variety of ensembles. *Prerequisite:* Successful completion of the Graduate Music Theory Diagnostic Examination or Graduate Theory Review or permission of instructor.

5370. Survey of Counterpoint. A study of contrapuntal techniques from the Middle Ages to the 20th century, with emphasis on traditional modal and tonal styles, through exercises in analysis and composition. *Prerequisite:* Successful completion of the Graduate Music Theory Diagnostic Examination or Graduate Theory Review or permission of instructor.

6023. Graduate Theory Review I. *(fall and summer terms)* Intensive work in aural perception and/or music theory for graduate students who must complete one–seven competencies as determined by the Graduate Music Theory Diagnostic Exam. *(.5 credit hour)*

6124. Graduate Theory Review II. *(fall and summer terms)* Intensive work in aural perception and/or music theory for graduate students who must complete eight–12 competencies as determined by the Graduate Music Theory Diagnostic Examination. *(1 credit hour)*

6125. Graduate Theory Review III. *(fall and summer terms)* Intensive work in aural perception and/or music theory for graduate students who must complete 13–17 competencies as determined by the Graduate Music Theory Diagnostic Examination. *(1.5 credit hours)*

6181, 6281, 6381, 6481, 6681. Thesis in Composition or in Theory. Culminating research/creative project for music composition or music theory majors. *Prerequisite:* Permission of instructor.

6184, 6284, 6384. Directed Studies in Theory. *Prerequisite:* Permission of instructor.

6190, 6290, 6390. Directed Studies in Composition. *Prerequisite:* Permission of instructor.

6300. Analysis of Contemporary Music. Detailed analysis of recent music written in a variety of styles and using diverse techniques. The course will also explore early 20th-century antecedents of more recent music. Analysis and discussion will be supported by readings from theoretical articles and composers' writings. *Prerequisite:* Successful completion of the Graduate Music Theory Diagnostic Examination or Graduate Theory Review.

6310. Introduction to Electro-Acoustic Music. An introduction to the historical and emerging techniques, concepts and perspectives of composing, performing and listening to both fixed and interactive electro-acoustic music. Topics covered include basic acoustics; hardware and software tools for the generation, processing and reproduction of musical sound; and the history and literature of electronically generated music. Students will complete individual and collaborative projects applying their studies to the recording, creation and performance of both fixed and real-time interactive creative projects. *Prerequisite:* Permission of instructor.

6311. Topics in Electro-Acoustic Music. This course will provide advanced investigation into a variety of topics in electro-acoustic music. The focus will be on practical application and requisite technical understanding. Possible topics include MIDIstration, real-time interactive performance using MAX/MSP/JITTER, signal-processing applications in performance, algorithmic composition and synthesis. Topics will be announced each term the course is offered. Students may take this course more than once. *Prerequisite:* MUTH 6310 or permission of instructor.

6326. Seminar in Music Analysis. A study of analytical methods applicable to music from a specific repertoire to be determined with each course offering. *Prerequisite:* Successful completion of the Graduate Music Theory Diagnostic Examination or Graduate Theory Review.

6328, 6329. Composition. *(fall and spring terms)* Individual study with the composition faculty and regularly scheduled seminars with faculty and visiting guests. Student will be assigned additional analytical and/or compositional projects.

6330. Analytical Techniques. A survey of analytical methods applicable to music from the Middle Ages to the 20th century. *Prerequisite:* Successful completion of the Graduate Music Theory Diagnostic Examination or Graduate Theory Review.

6331. History of Theory. A survey of theoretical writing on music from antiquity through the 20th century. Emphasis on primary sources (in translation) with additional secondary readings.

Prerequisite: Successful completion of the Graduate Music Theory Diagnostic Examination or Graduate Theory Review.

6355. Pedagogy of Theory. Exploration of philosophies and methods, review of materials and resources available to the theory instructor, and design of a curriculum and syllabus. Practice teaching experience. *Prerequisite:* Successful completion of the Graduate Music Theory Diagnostic Examination or Graduate Theory Review.

6356. Practicum in Theory Pedagogy. Teaching experience supervised by department faculty. Includes a final project subject to department approval. *Prerequisite:* MUTH 6355.

6360. Analysis of Tonal Music. The study of harmony, voice leading and form with techniques of reduction in music of the Baroque, Classical and Romantic periods. Applications of theoretical ideas to performance and pedagogy are also discussed. *Prerequisite:* Successful completion of the Graduate Music Theory Diagnostic Examination or Graduate Theory Review.

Class Instruction for Performance (PERB)

PERB: Harpsichord

5115. Harpsichord: Early Music Workshop. *(summer term)* Intensive study of harpsichord and continuo playing for advanced players. Beginning harpsichord classes for those keyboard players who wish to explore the harpsichord, its techniques and its repertoire.

5118. Introduction to the Harpsichord. *(spring term of odd-numbered years)* 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.

5213. Studies in Continuo Playing. *(fall term of even-numbered years)* Designed for the harpsichord major who wants to develop skill in playing Baroque through bass accompaniments from an unrealized figured bass and/or from an unfigured bass, with style performance suitable to the period.

PERB: Organ

6111. Introduction to the Organ. *(fall term of even-numbered years)* A practical initiation to the organ: its design, sound, liturgical functions and musical capabilities. A hands-on introduction to organ playing technique, easy literature and simple hymn playing. Primarily for students in the choral/vocal track of the M.S.M. program with others admitted by permission of the instructor.

6212. Improvisation and Service Playing. *(spring term of odd-numbered years)* Practical skills for the church organist; hymn-playing, transposition and anthem accompaniment; hymn-based improvisations in the small forms.

6213. Advanced Organ Improvisation. *(fall term of even-numbered years)* Development of keyboard and musical skills for hymn-based and free improvisation in various forms. *Prerequisite:* PERB 6212 or permission of instructor.

PERB: Instrumental

5011, 5111, 5211. Directed Studies in Music Performance. Enrollment for directed studies or approved internships in performance or pedagogy. Students are required to accept internships in performance or private teaching, subject to availability and/or scheduling conflicts with other SMU courses. Internships may begin prior to the beginning of the term.

6016, 6116. Contemporary Music Workshop. Exploration of contemporary music techniques including improvisation for instrumentalists and vocalists in a workshop setting. Coursework includes master classes on contemporary performance techniques and performance of contemporary chamber works at chamber music recitals and general recitals and in workshop presentations.

PERB: Piano

5107, 5108. Keyboard Skills for Choral Conductors I and II. *(fall and spring term sequence)* Keyboard competencies for choral conductors including basic technical patterns, harmonization and relevant score reading. Review course for the M.S.M. and M.M. choral conducting keyboard proficiency requirement.

6001. Departmental Performance Class. Departmental recitals, performance classes, master classes, guest artist performances and lectures related to performance specialization. Students enroll concurrently with studies in applied music.

6112. Piano Improvisation. *(spring term of even-numbered years)* Designed to provide the graduate level student with a pedagogical and musical approach to a fascinating skill. Through class participation and group interaction, students develop their creative capabilities. In addition to developing skill at improvising, students sharpen their skill at harmonizing, transposing, sight reading and playing by ear.

6113. Advanced Piano Improvisation. *(offered irregularly)* Refinement and further development of improvisation skills.

PERB: Voice

5022, 5122. Music Theatre Acting and Performance. Fundamentals 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:* By audition.

5208. Advanced Acting for Voice Majors. *(fall term)* Scene study, character development, preparing and researching repertoire, sets, props and costumes. Not repeatable for credit. *Prerequisites:* Concurrent enrollment in VOIC, two terms of opera workshop or opera ensemble completed, and consent of applied teacher.

5310. Music Theatre Workshop. Preparation and performance of musical theatre as an American art form. *Prerequisite:* By audition.

Performance Ensembles (PERE)

PERE: Large Ensembles

6010, 6110. POINT: Interdisciplinary Project and Performance Ensemble. *(fall and spring terms)* An interdisciplinary ensemble for inventive "artists" of all interests, exploring the future of personal expression through collaborative projects and performances. Innovative technologies are utilized and created. Open to all SMU students with instructor consent. May be repeated for credit.

6011. Mustang Strings. An SMU campus orchestra open to all students (including music majors and non-music majors) and community members. Does not meet the large ensemble requirement for music majors. *Prerequisite:* Audition or permission of instructor.

6012. Mustang Marching Band. Membership is open to music majors, minors, and nonmajors. Experience in preparation and performance of music for field performances. Does not meet the large ensemble requirement for music majors.

6013, 6113. Meadows Chorale. This mixed choir features the most advanced vocal talent in the University. Meadows Chorale is open to all undergraduate and graduate students, regardless of major. Auditions are held at the beginning of the fall term.

6014, 6114. Concert Choir. This large, mixed ensemble performs a variety of choral repertoire. Open to all students through audition. Auditions are held at the beginning of every term.

6017. SMU Symphony Band. Open to all students (including music majors and nonmusic majors) and community members. This ensemble provides a concert band experience, exploring band music ranging from transcriptions to original works. Does not meet the large ensemble requirement for music majors. *Prerequisite:* Audition or permission of instructor.

6018, 6118. Meadows Symphony Orchestra. The symphony is a large orchestra that performs major repertoire. Nonmajors who want an orchestral performance experience are invited to audition.

6019, 6119. Meadows Wind Ensemble. The wind ensemble is open to all students on an audition selection basis. Although the majority of the membership is composed of students who are majoring or minoring in music, any University student may audition. The wind ensemble performs a wide variety of literature that encompasses both the symphonic band and wind orchestra idioms.

6050, 6150. Meadows Opera Ensemble. Musical preparation, rehearsal and performance of one-act operas, opera excerpts and/or a complete role. Eligibility, by audition, for the annual

main stage production. Dramatic coaching and role study. *Prerequisite:* Two terms of opera workshop or equivalent previous experience.

PERE: Chamber Ensembles

6015, 6115. Meadows Jazz Orchestra. Rehearsal and performance of standard and original works for the large jazz ensemble. *Prerequisite:* By audition.

6020, 6120. Meadows World Music Ensemble. Exploration of rhythms, melodies, forms and basic ethnic percussion techniques from a variety of cultures including Africa, Asia and Latin America. Composition, improvisation and performances within forms of ethnic traditions adapted to Western instruments. *Prerequisite:* Music major or consent of instructor.

6030, 6130. Chamber Ensemble: Guitar. Preparation and performance of guitar ensemble literature. Prerequisite: Guitar major or consent of instructor.

6070, 6170. Chamber Ensemble: Winds/Brass. Preparation and performance of repertoire for various ensembles of three to nine mixed instruments, one to a part, without conductor.

6071, 6171. Chamber Ensemble: Keyboard. Preparation and performance of repertoire for various ensembles of keyboard and two or more additional instruments or voice, one to a part, without conductor.

6072, 6172. Chamber Ensemble: Strings. Preparation and performance of repertoire for various ensembles of three to nine mixed instruments, one to a part, without conductor.

6073, 6173. Meadows Percussion Ensemble. Rehearsal and performance of standard percussion ensemble literature. Prerequisite: By audition.

6074, 6174. Chamber Ensemble: Voice. Preparation and performance of chamber music repertoire that includes a solo singer in a small instrumental ensemble without conductor.

DIVISION OF THEATRE

Professor Stan Wojewodski, **Division Chair**

Professors: Rhonda Blair, Kevin Paul Hofeditz, William Lengfelder, Cecil O'Neal, Stan Wojewodski, Steve Woods. **Associate Professors:** Michael Connolly, Charles Helfert, Russell Parkman, Sara Romersberger, Gretchen Smith, Claudia Stephens. **Assistant Professors:** James Crawford, Jonathan Greenman. **Lecturers:** Brad Cassil, Marsha Grasselli, Giva Taylor. **Adjunct Lecturers:** Dawn Askew, Jason Biggs, Linda Blase, Stephen Leary, J.D. Margetts, Kathy Windrow.

The Division of Theatre offers three-year specialized professional training programs in acting and stage design leading to the Master of Fine Arts degree. The graduate training programs are committed to professionalism in attitude and practice. Only students with a serious interest in the theatre as an art – committed to self-development and prepared to work responsibly and collaboratively in their discipline – should expect to enter and continue in graduate study.

Instructional Facilities

The Division of Theatre is part of the Meadows School of the Arts, housed in the well-equipped facilities of the Owen Arts Center. These include the Bob Hope Theatre (a 392-seat proscenium theatre), the Margo Jones Theatre (a 125-seat "black box" theatre), the Greer Garson Theatre (a 366-seat theatre with a classical thrust stage), the Ruth Collins Sharp Drama Building, and the Jake and Nancy Hamon Arts Library.

The Division of Theatre presents an annual subscription season of full-scale public productions chosen for their suitability for training, timeliness and public appeal. All theatre students are considered members of the Division of Theatre, and practical experience is considered a vital part of the theatre-training program.

Admission and Financial Aid

The Division of Theatre observes a highly selective admissions policy in its graduate programs. The acting program admits eight students in alternating years. The design program admits approximately four students each year. Prospective students in all areas are strongly encouraged to visit the campus to gain a keener appreciation of the division's training, the environment and the University.

Acting Interview – Audition

The acting faculty auditions applicants for graduate study in acting. Applicants can choose to audition in Dallas, at the University/Resident Theatre Association's three venues or at a number of the division's own national sites. Appointments for on-campus auditions can be made by contacting the Meadows Student Affairs Office. On-campus auditions require the preparation of two monologues: one taken from a classical play and one from a modern or contemporary play for a total of four minutes or less. Students may sing but are not required to do so.

Stage Design Interview – Portfolio Review

The design faculty interviews applicants for graduate study in scenery, costume and lighting design. Applicants can choose to interview in Dallas, at the University/Resident Theatre Association's three venues or at a number of the division's own national sites. Appointments for on-campus interviews can be made by contacting the Division of Theatre.

Master of Fine Arts in Theatre

Acting

The M.F.A. acting program balances the development of the actor's unique skills with the acquisition of technique. The program seeks to train actors of integrity, capable of artistic excellence in a variety of venues. The acting studios form the program's spine. First-year studio focuses on the actor's self, identifying habitual performance behaviors and reshaping the instrument to respond more organically and efficiently to psychophysical stimuli. Second-year studio emphasizes the development of classical technique through immersion in Shakespeare and other classical authors. The third year addresses the remaining and unique needs of each class and augments students' skills with classes in professional development. Comprehensive training in movement, voice, speech and textual analysis augments and enriches every term of the studio process.

Third-year students participate in showcases in New York and Los Angeles. Additional professional outreach is provided by annual professional auditions, in which casting directors, agents and artistic directors from regional and summer theatres audition students in the graduate program. Internships, both formal and informal, with professional theatres in Dallas provide students with significant opportunities for professional growth.

Stage Design

The M.F.A. stage design program is committed to the philosophy of supporting the development of artists who will passionately embrace the interpretation of words into visual imagery. The program emphasizes the process of artistic collaboration, especially with directors; the pursuit of artistic skills, including drawing, painting

and drafting, necessary for communication; the development of critical thought and the ability to articulate ideas; and the acquisition of professional standards that prepare the student for a meaningful and productive life in the theatre.

Training in design is based on a balance of classroom work and fully realized productions. The first year of study includes extensive classroom projects and the development of foundational artistic and collaborative skills, culminating in the design of the playwrights' New Visions, New Voices festival. All students acquire comprehensive skills in scenery, costume and lighting design. The second year will focus on the student as a theatre designer, drawing upon prestigious programs of excellence in the Meadows School of the Arts and including designing in the Theatre Division season. During the third and master year, the student prepares for the professional world with opportunities to exercise collaborative, artistic and management skills not only in the Theatre Division, but also at professional venues that include, but are not limited to, the Dallas Theater Center and the Shakespeare Festival of Dallas.

Degree Requirements

Residency

The Theatre Division normally expects graduate students to be in residence for six terms during the regular academic year. Since the program of study includes both classroom and production activities, graduate students must obtain permission through the division chair before engaging in any other study, production work or outside employment. The M.F.A. degree requires a minimum of 66 credit hours.

Graduate Review

At the end of each term, the faculty of the division evaluates the development of each graduate student. All aspects of the student's work come under scrutiny. The heads of the respective programs oversee and coordinate the review process, collating faculty evaluations into a review document.

The review process culminates in an assessment of the student's overall progress toward degree completion. Students who receive unsatisfactory reviews will be placed on probation. Failure to address the concerns raised in the review within the following term will result in the probationary student's dismissal from the program.

At the end of the first year, a faculty evaluation of the progress and potentiality of each student determines whether that student should continue into the second year.

Conferral of Degree

The faculty reserves the privilege of recommending candidates for the M.F.A. degree only when it has been satisfied that students have demonstrated unquestionable professional competencies in the area of study.

The Courses

General Topics (THEA)

5101, 5201, 5301. Directed Studies in Theatre.

5398, 5399. Production Research and Development. Script analysis, background research and performance design for actors, designers and directors.

6101, 6201, 6301. Directed Studies in Theatre.

6216. Theories of Modern Theatre Practice. An examination of the role theory has played in the development of modern and postmodern theatre practice. Significant attention will be

devoted to theorist/practitioners working prior to 1960: Wagner, Appia, Craig, Stanislavski, Brecht, Artaud, the Prague School and Grotowski. After 1960, readings and viewings will foreground myriad issues, among them the formative impact of theories of textuality, semiotics, colonialism, race and gender on contemporary theatre constructs.

6217. Text Analysis II. Development of analytical skills in verse drama from Aeschylus to Derrick Walcott. Focus will rest on the text as a blueprint for action.

6315. Text Analysis I. An interdisciplinary and integrated approach to the analysis of modern and postmodern dramatic literature for acting, design and directing students. Students will acquire the skills necessary to use texts as the blueprints for interpretation and/or departure. Reading, discussion and written analyses of selected texts will form the basis of class interaction, but secondary critical literature will be used selectively to foreground key issues. Texts will range from Dumas *fils* (c. 1850) to contemporary dramatists.

Acting (THEA)

5205, 5206. Movement I–II. Exploration of the actor's self through immersion in physical skills for the theatre, including T'ai Chi Ch'uan, corporal mime, improvisation, juggling, hatha yoga, unarmed stage combat, animal-style wu-shu and foil fencing.

5207, 5208. Voice for the Stage I–II. A series of progressive exercises/experiences designed to introduce basic principles of physical, vocal and imaginative freedom, encouraging the removal of psychophysical barriers to sound production and developing the voice's sensitivity to impulse, power, flexibility and range. Organic exploration of sounds of speech using International Phonetic Alphabet pillows and sound and movement improvisations. Text work includes development of self-scripted solo pieces, exploration of poetry and song, and the application of voice work to modern dramatic texts.

5209. Applied Movement I. Bodywork as it pertains to economy of movement, alignment, proper use, kinesthetic awareness, strength, flexibility and freeing the physical instrument. This course includes acrobatics, the Lecoq 20 movements and Neutral Mask, as well as physicalization of text, improvisation and ensemble projects employing the physical work investigated throughout the term.

5210. Applied Movement II. Continuation of bodywork as it pertains to economy of movement, alignment, proper use, kinesthetic awareness, strength, flexibility and freeing the physical instrument. This course includes acrobatics, the Lecoq 20 movements and Neutral Mask, as well as physicalization of text, improvisation and ensemble projects employing the physical work investigated throughout the term.

5303. Acting I. Studio focuses on defining a fundamental acting process. Stress is placed on the identification of behavioral blocks, channeling impulses into uncluttered and organic psychophysical connections and using the text as a blueprint for action. A mix of exercise, improvisation and scene study with materials drawn from modern American realism as well as the early modernist plays of Ibsen, Strindberg and Chekhov.

5304. Acting II. Studio focuses on defining a fundamental acting process. Stress is placed on the identification of behavioral blocks, channeling impulses into uncluttered and organic psychophysical connections and using the text as a blueprint for action. A mix of exercise, improvisation and scene study with materials drawn from modern American realism as well as the early modernist plays of Ibsen, Strindberg and Chekhov.

6107. Voice for the Stage V. A continuation of the voice and speech curriculum to further enhance the actor's technique, reinforce good vocal usage and address any outstanding habits or issues in the actor's process.

6108. Voice for the Stage VI. A culmination of the voice training with forays into other media. Cold readings and the use of a microphone for commercial and radio work will be addressed to prepare the actor for entry into the profession.

6111. Applied Voice I. The application and acquisition of speech sounds and the International Phonetic Alphabet to expand the actors' technique, flexibility and range. Ideas of standardization and the identification of habits and regionalisms are addressed.

6114. Improvisation. Graduate-level exercise of actor spontaneity and intuition through theatre games and improvisation.

6205. Movement III. The extension of energy and physical listening skills. Skills taught include quarterstaff, rapier and dagger, court sword and broadsword.

6206. Movement IV. An opportunity for the student to process personal experience into the movement and sound of a character. Skills taught include clowning, Lecoq figures and neutral mask.

6207. Voice for the Stage III. Continued exploration and reinforcement of basic physical, vocal and imaginative freeing processes through the classic Linklater voice progression. Introduction to structural analysis of Shakespearean text. Application of voice work to speaking of Shakespeare and other period texts: scenes, monologues and sonnets.

6208. Voice for the Stage IV. Further deepening of the voice foundation work set out in previous terms and expanding the breath connection, range and resonance using a variety of challenging texts. Shakespeare, Shaw and Milton are examples of texts used to enlarge the actor's palette as well as explore how to use the voice in different venues, spaces and media.

6209. Applied Movement III. Continuation of bodywork, improvisation and ensemble projects as they apply to acting. This course offers additional Lecoq-based work using character mask; physical inquiry into the young, old and animals; and their relationship to creation of a physical characterization and connectedness (word to action).

6210. Applied Movement IV. Continuation of bodywork as it pertains to economy of movement, alignment, proper use, kinesthetic awareness, strength and flexibility. This course uses character mask, physicalization of text and the Lecoq work with the elements to connect the work to the acting process.

6212. Applied Voice II. An extension from speech sounds and International Phonetic Alphabet into the research and application of dialects and accents.

6303, 6304. Acting III–IV. Focus placed on the actor in the classics. Scene study work begins with the Greeks, moves to Shakespeare and culminates with work in Molière, Restoration drama and Shaw.

6313. Business Aspects of the Professional Theatre. An introduction to business skills and self-marketing for the professional, including audition preparation – compiling résumés, photographs, cold readings, monologues and scene work for repertory, summer theatre and professional theatre casting.

6503, 6604. Acting V–VI. The expansion of the actor's technique through extensive exposure to contemporary dramatic texts and performance demands.

Stage Design (THEA)

5221, 5222. Scene Design I–II. An introductory course for designers, focusing on the communication skills (visual and verbal) necessary for collaborating with the director and the other artists in the theatre. Included is a design seminar that explores the text relative to its literary, musical, social and historical influences.

5223, 5224. Costume Design I–II. An introductory course for designers with emphasis on the application of design principles and the use of research materials.

5225, 5226. Lighting Design I–II. Fundamentals of learning how to see, exploring the mind's eye and painting with light. How to translate theatrical moments and music into lighting sketches, storyboards and atmospheres. Developing points of view and approaches. Fundamentals of the tools of the lighting designer and assistant skills and techniques are studied.

5257, 5258. Designing With Computers. An exploration of the tools for computer image creation and their applications. Software used includes, but not limited to, AutoCad, MiniCad and Adobe Photoshop.

5241. Collaboration: Directors and Designers. Team-taught by directing and design faculty, this course emphasizes the building of a collaborative process among theatre artists. Students research historical collaborative relationships, create and conceptualize approaches to various texts, and familiarize themselves with the approaches of artists currently working in the theatre.

5351, 5352. Scene Design III–IV. A continuation of the study of scene design incorporating individual class projects with the intensive study of style and genre.

5353, 5354. Costume Design III–IV. An intermediate course with emphasis on play analysis, character relationships and techniques of presentation.

5355, 5356. Lighting Design III–IV. Continued study in the art of lighting design. Advanced atmosphere creation, professional techniques and specialized approaches are explored. Professional assistantships are assigned to selected students.

5357. Designing With Computers: Stage Photography. An exploration of the tools for computer image creation and their applications. Software used includes, but is not limited to, AutoCad, MiniCad and Adobe Photoshop.

5373. Draping I. A study of pattern making by 1) draping fabric on a dress form using the three-dimensional approach and 2) drafting patterns by formula. Students learn to drape a basic bodice, skirt, and collars. They create a basic sleeve pattern by formula. They manipulate these patterns to achieve a variety of shapes.

5374. Draping II. Exploration of period dress from a draping point of view.

5375. Theatre Technology 5: Lighting Automation. Advanced studies in the field of automated lighting and control systems. Students will explore top brands of intelligent lighting equipment, learning to program and provide simple repair and upkeep of equipment.

5379. Computer Assisted Design. Students will learn the fundamentals of computer-assisted design, using Vectorworks and Spotlight, in application for the theatre. Two-dimensional work will be emphasized. Time will be spent on 3-D work, as well. Drafting, as such, will not be taught. It is assumed that the student has an understanding of mechanical drawing and its conventions. The course will focus on how to apply that knowledge using a computer.

5398. Production Research and Development I. Script analysis, background research, and performance design for actors, designers, and directors.

5399. Production Research and Development II. Script analysis, background research, and performance design for actors, designers, and directors.

6119, 6120. Drawing for Designers I–II. Drawing and painting from life with emphasis on developing designers for the stage. Emphasis is on the exploration of various media, development of the individual artist and collaborative projects. Each student advances at her or his own pace.

6215. Text Analysis for Designers. An interdisciplinary and integrated approach to analysis of modern and postmodern dramatic literature. Students will acquire the skills necessary to use texts as blueprints for interpretation and/or departure.

6316. Portfolio. Preparation of the designer's portfolio for entry into the profession. Presentation, layout and content are discussed, planned and executed according to each student's primary adviser.

6317. Business Aspects for Designers. An introduction to business skills and self-marketing for the freelance professional designer, including information about union membership, contracts, agents, portfolio presentation, résumés, pension, and health plans and taxes.

6319. History of Design: Fashion, Architecture and Interiors. A historical survey of fashion, interior design and architecture and how they relate to designing costumes and scenery for theatre, film and television.

6351, 6352. Scene Design V–VI. Master's class in scene design. Practical study of the integration, collaboration and exploration of the design process with other theatre artists.

6353, 6354. Costume Design V–VI. Master's class in costume design. An advanced course with emphasis on the design and execution of both theoretical and practical costume projects for the various theatrical media.

6355, 6356. Lighting Design V–VI. Master's class in lighting design. Practical study of the integration, collaboration and exploration of the design process with other theatre artists. Professional assistantships and internships are assigned to select students.

6357. Designing With Computers. Stage projection. Working with the tools necessary to create projected scenery, students learn the fundamentals of creating projected images for the stage.

6361. Textiles. Explores various fabrics and materials used in costume construction, millinery and crafts for theatre and film. Skills, such as dyeing, distressing and fabric painting, and various methods of fabrication will be included.

6362. Advanced Skills in Painting. The study of specific technical skills for the practical application of painting on scenery and costumes.

6373. Draping I. A study of pattern making that uses both the three-dimensional approach of draping fabric on a dress form and drafting patterns by formula. Students will learn to drape a basic bodice, skirt and collars. They will create a basic sleeve pattern by formula. They will manipulate these patterns to achieve a variety of shapes.

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Gretchen Smith, *Associate Professor,* Ph.D., Indiana
Eugenie Stallings, *Costumer,* B.A., Texas (Austin)
Claudia Stephens, *Associate Professor, M.F.A.,* Carnegie Mellon
Giva Taylor, *Lecturer, Costume Shop Manager,* M.F.A., SMU
Kathy Windrow, *Adjunct Lecturer,* M.A., M.F.A., SMU
Stanley Wojewodski, Jr., *Meadows Distinguished Professor of Directing, Division Chair,* M.F.A., Catholic
Steve Woods, *Professor,* M.F.A., New Orleans

Emeritus Professors

Robert Beard, *Professor Emeritus of Dance,* M.F.A., SMU
Carole Brandt, *Professor Emerita of Theatre,* Ph.D., Southern Illinois
Annemarie Weyl Carr, *University Distinguished Professor Emerita of Art History, 1989–90 Meadows Foundation Distinguished Teaching Professor,* Ph.D., Michigan
Robert B. Chambers, *Professor Emeritus of Stage Design,* M.A., Kansas
Alessandra Comini, *University Distinguished Professor Emerita, 1986–87 Meadows Foundation Distinguished Teaching Professor,* Ph.D., Columbia
Charles Eagle, *Professor Emeritus of Music Therapy*
Eugene Ellsworth, *Professor Emeritus of Music*

Elizabeth A. Ferguson, *Professor Emerita of Dance, 1985–86 Meadows Foundation Distinguished Teaching Professor,* M.F.A., SMU
John Gartley, *Professor Emeritus of Cinema,* Ph.D., Michigan
Arthur B. Koch, *Professor Emeritus of Art, 2004–05 Meadows Foundation Distinguished Teaching Professor,* M.S.A., Washington
Margaret Loft, *Professor Emerita of Theatre*
John McElroy, *Professor Emeritus of Art,* M.S., Florida State
David McHam, *Professor Emeritus of Communications, 1994–95 Meadows Foundation Distinguished Teaching Professor,* M.S., Columbia
Dale Moffitt, *Professor Emeritus of Theatre, 1991–92 Meadows Foundation Distinguished Teaching Professor,* Ph.D., Washington State
Jim Morris, *Professor Emeritus of Communications,* Ed.D., North Texas
Cecil O'Neal, *Professor Emeritus of Theatre,* B.A., Wisconsin
James A. Ode, *Professor Emeritus of Music Education,* D.M.A., Performer's Certificate, Eastman School of Music
G. Donald Pasquella, *Professor Emeritus of Communications,* M.A., Iowa
Darwin Payne, *Professor Emeritus of Communications,* Ph.D., Texas (Austin)
Ross W. Powell, *Professor Emeritus of Music,* M.M. Eastman School of Music
Don Umphrey, *Professor Emeritus of Advertising,* Ph.D., Texas (Austin)
Wilbert Verhelst, *Professor Emeritus of Art,* M.A., Denver
Stephen D. Wilder, *Professor Emeritus of Art,* M.F.A., Wisconsin

APPENDIX

2011–2013 MEADOWS GRADUATE CATALOG

Summary of Corrections and Changes

The table below lists corrections and changes to the official *Southern Methodist University 2011–2013 Meadows School of the Arts Graduate Programs Catalog* as found online at smu.edu/catalogs.

Updated November 14, 2011

Section: University Life and Services – Health Services

Paragraphs	Summary of Change	Page	Date
Immunizations	Replace the paragraph with the two paragraphs in the addendum.	39	11/14/11
Note	Replace the paragraph with the Meningitis Vaccination paragraph in the addendum.	39 Added a note referring readers to the addendum.	11/14/11

SMU

Meadows School of the Arts

Addendum

Southern Methodist University

2011–2013

(HEALTH SERVICES)

Immunizations. All students (undergraduate, graduate, part-time and full-time, to include international and IEP/ESL students) are required to have an SMU medical history form on file in the SMU Health Center before registration. To comply with SMU policy, all students must also submit to the Health Center immunization records that provide proof of immunization against measles, mumps and rubella. These MMR immunizations must be documented by a physician, public health record, military health record or school health record. Students will not be allowed to register without immunization compliance.

Students are encouraged to check their Access.SMU account for immunization status. Immunizations are available at the Health Center. Health history forms are available on the Health Center's website.

Meningitis Vaccination. Effective January 1, 2012, Texas state law requires that all new students under the age of 30 must provide documentation demonstrating they have been vaccinated against bacterial meningitis. The documentation must show evidence that a meningitis vaccine or booster was given during the five-year period preceding and at least 10 days prior to the first day of class of the student's first term. Students should provide the documentation at least 10 days before the first day of class. Students seeking exemption from this requirement due to health risk or conscience, including religious belief, should see the second page of the SMU medical history health form.