SMU

Meadows School of the Arts

Graduate Programs

Southern Methodist University

2015–2016

NOTICE OF NONDISCRIMINATION

Southern Methodist University will not discriminate in any employment practice, education program, education activity or admissions on the basis of race, color, religion, national origin, sex, age, disability, genetic information or veteran status. SMU's commitment to equal opportunity includes nondiscrimination on the basis of sexual orientation and gender identity and expression. The executive director for access and equity/Title IX coordinator is designated to handle inquiries regarding nondiscrimination policies, including the prohibition of sex discrimination under Title IX.* The executive director/Title IX coordinator may be reached at the Perkins Administration Building, Room 204, 6425 Boaz Lane, Dallas, TX 75205, 214-768-3601, accessequity@smu.edu. Inquiries regarding the application of Title IX may also be directed to the assistant secretary for civil rights of the U.S. Department of Education.

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* Title IX of the Education Amendments of 1972, 20 U.S.C. §§ 1681–1688.

BULLETIN OF SOUTHERN METHODIST UNIVERSITY

VOL. XCII 2015–2016

Southern Methodist University publishes a complete bulletin every year. The following catalogs constitute the General Bulletin of the University:

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

In addition, certain locations or programs provide their own schedules:

Continuing Education	SMU-in-Plano
Jan 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 www.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
2015

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ACADEMIC YEAR 2015–2016

www.smu.edu/registrar/academic_calendar.asp

This calendar includes a list of religious holidays for use in requesting excused absences according to University Policy 1.9. For religious holidays not listed, students should contact the Office of the Chaplain. Graduate programs in the Cox School of Business, the Perkins School of Theology, the Dedman School of Law and the Department of Dispute Resolution and Counseling within the Simmons School of Education and Human Development have different calendars.

Fall Term 2015

April 6–24, Monday–Friday: Enrollment for fall 2015 continuing students for all undergraduates and for graduates in Dedman College, Lyle and Meadows.

May, July, August – TBA: Academic Advising, Enrollment and Orientation conferences for new first-year and transfer undergraduate students. Additional information about AARO is available from New Student Programs, Student Life Office, 214-768-4560, www.smu.edu/newstudent.

August 22, Saturday: Residence halls officially open at 9 a.m.

August 23, Sunday: Opening Convocation, McFarlin Auditorium.

August 24, Monday: First day of classes.

August 28, Friday: Last day to enroll, add courses or drop courses without a grade record. Also, last day to file for graduation in December.

September 7, Monday: Labor Day. University closed.

September 9, 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.

September 25–26, Friday–Saturday: Homecoming Weekend.

September 29, Tuesday: Early intervention grades due for first-year undergraduate students.

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

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

October 25, Sunday: Midterm grades due for first-year and sophomore students.

October 30–31, Friday–Saturday: Family Weekend.

November 2–20, Monday–Friday: Enrollment for spring 2016 continuing students for all undergraduates and for graduates in Dedman College, Lyle and Meadows.

Fall Term 2015 (continued)

November 2, Monday: 60 percent point of the term that federal financial aid has been earned if a student officially withdraws from SMU; prior to this date, a partial calculated return to federal programs will be required.

November 6, Friday: Last day to drop a course.

November 12, Thursday: Last day for December graduation candidates to change grades of Incomplete.

November 20, Friday: Students should file for May graduation. The last day to file is January 22, 2016.

November 24, Tuesday: Last day to withdraw from the University.

November 25, Wednesday: No classes.

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

December 2–7, Wednesday–Monday: No final examinations or unscheduled tests/papers.

December 3, Thursday: Last day for oral/written examinations for December graduate degree candidates.

December 7, Monday: Last day of classes.

December 8–9, Tuesday–Wednesday: Reading days.

December 10–16, Thursday–Wednesday: Examinations. (No examinations scheduled for Saturday or Sunday.)

December 17, Thursday: Residence halls close at 10 a.m. for winter break. (December graduates and residential students who need winter break housing should contact the Department of Residence Life and Student Housing.)

December 19, Saturday: Official close of the term and conferral of degrees. Also, December Commencement Convocation.

December 24–January 1, Thursday–Friday: University closed.

December 25, Friday: Christmas Day.

January Interterm 2016

Note: Some areas of instruction offer selected courses during the January interterm, December 17, 2015–January 13, 2016.

January 1, Friday: New Year's Day. University closed.

Dallas Jan Term

January 4, Monday: First day of classes.

January 5, Tuesday: Last day to declare pass/fail.

January 12, Tuesday: Last day to drop a course or withdraw from the University.

January 13, Wednesday: Last day of classes, including examinations. Also, official close of the term and conferral of degrees.

Jan Term at SMU-in-Taos

Note: The following dates are applicable only for SMU-in-Taos. Permission of the SMU-in-Taos program is required for all enrollments.

January 1, Friday: Wellness student travel and arrival.

January 3, Sunday: Regular session travel and arrival.

January 4, Monday: First day of classes.

January 13, Wednesday: Last day of classes, including examinations. Also, official close of the term and conferral of degrees.

January 14, Thursday: Departure of students.

Spring Term 2016

November 2–January 22, Monday–Friday: Enrollment for spring 2016 continuing students for all undergraduates and graduates in Dedman College, Lyle and Meadows.

January – TBA: Academic Advising, Enrollment and Orientation conferences for new first-year and transfer undergraduate students. Additional information about AARO is available from New Student Programs, Student Life Office, www.smu.edu/newstudent, 214-768-4560.

January 1, Friday: New Year's Day. University closed.

January 12, Tuesday: Residence halls officially open at 9 a.m.

January 15, Friday: First day of classes.

January 18, Monday: Martin Luther King, Jr. Day. University closed.

January 22, Friday: Last day to enroll, add courses or drop courses without a grade record. Also, last day to file for May graduation.

February 2, Tuesday: 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 22, Monday: Early intervention grades due for first-year undergraduate students.

March 7–13, Monday–Sunday: Spring break.

March 22, Tuesday: Midterm grades due for first-year and sophomore students.

March 25, Friday: Good Friday. University closed.

March 27, Sunday: Easter Sunday.

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

April 4, Monday: Last day for continuing undergraduate students to change their majors before April enrollment.

April 4–22, Monday–Friday: Enrollment for summer 2016 and fall 2016 continuing students for all undergraduates and for graduates in Dedman College, Lyle and Meadows.

April 6, Wednesday: Last day to drop a course.

April 8, Friday: Last day for May graduation candidates to change grades of Incomplete.

April 18, Monday: Honors Convocation, 5:30 p.m.

April 14, Thursday: Students should file for August or December graduation. Last day to file for August graduation is June 3. Last day to file for December graduation is the last day to enroll for fall 2016.

April 22, Friday: Last day to withdraw from the University.

April 27–May 2, Wednesday–Monday: No final examinations or unscheduled tests or papers.

April 28, Thursday: Last day for oral/written examinations for graduate students who are May degree candidates.

May 2, Monday: Last day of classes.

May 3, Tuesday: Reading day.

May 4–10, Wednesday–Tuesday: Examinations. (No examinations scheduled for Sunday.)

May 11, Wednesday: Residence halls officially close for nongraduating students.

May 13, Friday: Baccalaureate.

May 14, Saturday: Commencement Convocation. Also, official close of the term and conferral of degrees.

May 15, Sunday: Residence halls officially close for graduating seniors.

May Interterm 2016

Note: Some areas of instruction may offer a limited number of selected courses during the May term, May 11–28. Each May term course may have unique start and end dates within the May 11–28 term to accommodate the particular needs of the course.

Dallas May Term

Classes meet 4 hours a day, Monday–Friday.

May 12, Thursday: First day of classes.

May 13, Friday: Last day to enroll or add courses. Also, last day to declare pass/fail, no credit or first-year repeated course-grading options.

May 24, Tuesday: Last day to drop a course or withdraw from the University.

May 27, Friday: Last day of classes, including examinations. Also, official close of the term and conferral of degrees.

May 30, Monday: Memorial Day. University closed.

May Term at SMU-in-Taos

Note: The following dates are applicable only for SMU-in-Taos. Permission of the SMU-in-Taos program is required for all enrollments.

May 11, Wednesday: Travel day and arrival of students, 2–6 p.m.

May 12, Thursday: First day of classes.

May 27, Friday: Last day of classes, including examinations. Also, official close of the term and conferral of degrees.

May 28, Saturday: Departure of students.

Summer Term 2016

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

Full Summer Session

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

May 30, Monday: Memorial Day. University closed.

May 31, Tuesday: First day of classes.

June 3, Friday: Last day to enroll, add courses or drop courses without a grade record. Also, last day to file for August graduation.

June 9, Thursday: Last day to declare pass/fail, no credit or first-year repeated course-grading options.

July 4, Monday: Independence Day holiday. University closed.

July 15, Friday: Last day for August graduation candidates to change grades of Incomplete.

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

July 28, Thursday: Last day to withdraw from the University.

August 3, Wednesday: Last day of classes, including examinations. Also, official close of the term and date for conferral of degrees.

First Session

Classes meet 2 hours a day, Monday–Friday.

May 30, Monday: Memorial Day. University closed.

May 31, Tuesday: First day of classes.

June 1, Wednesday: Last day to enroll, add courses or drop courses without a grade record.

June 3, Friday: Last day to declare pass/fail, no credit or first-year repeated course-grading options. Also, last day to file for August graduation.

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

June 23, Thursday: Last day to withdraw from the University.

June 29, Wednesday: Last day of classes, including examinations.

Summer I Session at SMU-in-Taos

Note: The following dates are applicable only for SMU-in-Taos. Permission of the SMU-in-Taos program is required for all enrollments.

June 1, Wednesday: Travel day and arrival of students, 2–6 p.m.

June 2, Thursday: First day of classes.

June 3, Friday: Last day to enroll, add courses or drop courses without a grade record. Permission of the SMU-in-Taos program is required for all enrollments.

June 29, Wednesday: Last day of classes, including examinations.

June 30, Thursday: Departure of students.

June Term at SMU-in-Taos

Note: Permission of the SMU-in-Taos program is required for all enrollments.

The June term within the Summer I Session at SMU-in-Taos is a short, intense term in which students may take up to four credit hours. Additional information is available online at www.smu.edu/taos.

Second Session

Classes meet 2 hours a day, Monday–Friday.

June 3, Friday: Last day to file for August graduation.

July 4, Monday: Independence Day holiday. University closed.

July 5, Tuesday: First day of classes.

July 6, Wednesday: Last day to enroll, add courses or drop courses without a grade record.

July 8, Friday: Last day to declare pass/fail, no credit or first-year repeated course-grading options.

July 14, Thursday: Last day for August graduation candidates to change grades of Incomplete.

July 26, Tuesday: Last day to drop a course.

July 28, Thursday: Last day to withdraw from the University.

August 3, Wednesday: Last day of classes, including examinations. Also, official close of the term and conferral of degrees.

August Term at SMU-in-Taos

Note: The following dates are applicable only for SMU-in-Taos. Permission of the SMU-in-Taos program is required for all enrollments.

August 3, Wednesday: Travel day and arrival of students, 4–6 p.m.

August 4, Thursday: First day of classes.

August 5, Friday: Last day to enroll, add courses or drop courses without a grade record.

August 19, Friday: Last day of classes, including examinations. Also, close of term and conferral of degrees.

August 20, Saturday: Departure of students.

MAJOR RELIGIOUS HOLIDAYS

(August 2015–August 2016)

The following list of religious holidays is 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, 2015

Good Friday: March 25, 2016

Easter Sunday: March 27, 2016

Easter Sunday (Orthodox): May 1, 2016

Hindu

Janmashtami: September 5, 2015

Dasera: October 22, 2015

Diwali: November 11, 2015

Jewish*

Rosh Hashanah: September 14–15, 2015

Yom Kippur: September 23, 2015

Sukkot/Simchat Torah: September 28/29 and October 4–6, 2015

Purim: March 24, 2016

Pesach (Passover): April 23/24 and 29/30, 2016

Shavuot: June 12–13, 2016

Muslim*

Eid al-Adha: September 23, 2015

Islamic New Year: October 14, 2015

Ashura: October 23, 2015

Mawlid an-Nabi: December 24, 2015

Ramadan: June 7–July 27, 2016

Eid al-Fitr: July 7, 2016

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

SOUTHERN METHODIST 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.

Description of the 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, Edwin L. Cox School of Business, Dedman School of Law, Bobby B. Lyle School of Engineering, Meadows School of the Arts, Perkins School of Theology, and Annette Caldwell Simmons School of Education and Human Development.

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

At its opening session in 1915, the University had two buildings, 706 students, a 35-member faculty and total assets of $633.540.

Today, the University has more than 100 buildings, a total enrollment that has averaged more than 10,000 the past 10 years, a full-time faculty of 736 and assets of $2.6 billion – including an endowment of $1.5 billion (market value, May 31, 2014).

Offering only a handful of degree programs at its 1915 opening, the University presently awards baccalaureate degrees in more than 90 programs through six undergraduate schools and a wide variety of graduate degrees through those and one professional school.

Of the 11,272 students enrolled for the 2014 fall term, 6,391 were undergraduates and 4,881 were graduate students. The full-time equivalent enrollment was 6,363 for undergraduates and 3,490 for graduate students.

Nearly all the students in SMU's first class came from Dallas County, but now more than 50 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 more than 100 foreign countries; and from all races, religions and economic levels.

Undergraduate enrollment is 50 percent female. Graduate and professional enrollment is 45 percent female.

A majority of SMU undergraduates receive some form of financial aid. In 2014–2015, 72 percent of first-year students received some form of financial aid, and 28 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 becomes not necessarily a great *Methodist* university, but a great *university*.

Academic Accreditation

Southern Methodist University is accredited by the Southern Association of Colleges and Schools Commission on Colleges to award bachelor's, master's, professional and doctoral degrees. Students should 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.

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.

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). The Cox School was last reaccredited by AACSB International in 2012.

The Dedman School of Law is accredited by the American Bar Association. The ABA conducted its inspection in 2012, and the Dedman School of Law was reaccredited in 2013.

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

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, www.abet.org. The undergraduate computer science program that awards the

degree Bachelor of Science is accredited by the Computing Accreditation Commission of ABET. The undergraduate computer science program that awards the degree Bachelor of Arts is not accredited by a Commission of ABET. ABET does not provide accreditation for the discipline of management science.

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.

Perkins School of Theology is accredited by the Commission on Accrediting of the Association of Theological Schools in the United States and Canada (10 Summit Park Drive, Pittsburgh, Pennsylvania 15275-1110; phone 412-788-6505) to award M.Div., M.A.M., M.S.M., M.T.S., Th.M. and D.Min. degrees.

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 and the Texas Education Agency. The undergraduate program is approved annually by TEA. The SBEC and the TEA also accredit the M.Ed. in educational leadership's Accelerated School Leadership Program and the M.Ed. in educational leadership with urban specialization. The M.S. in counseling program meets the licensure standards of the Licensed Professional Counselors State Board and the Licensed Marriage and Family Therapist State Board. The Learning Therapist Certificate Program is accredited by the International Multisensory Structured Language Education Council.

MEADOWS SCHOOL OF THE ARTS

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 Meadows Prize, an arts residency awarded annually to up to two pioneering artists and creative professionals active in one of the Meadows School's disciplines. Recipients are expected to interact in a substantive way with Meadows students and collaborating arts organizations and to leave a lasting legacy in Dallas. Winners have included Grammy-winning ensemble Eighth Blackbird and New York-based public arts organization Creative Time (2010); playwright and performer Will Power and choreographer Shen Wei, (2011); Tony-winning playwright and screenwriter Enda Walsh and choreographer Michael Keegan-Dolan (2012); violist Nadia Sirota and sociopolitical artist Tania Bruguera (2013); choreographer and the founder of Urban Bush Women, Jawole Willa Jo Zollar (2014); and artist collective Complex Movements and the Public Theater's director of public works, Lear deBessonet (2015).

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, 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, as well as a screening room 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.

Instructional Units and Programs of Study

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 seven divisions that offer graduate programs include Advertising, Art, Art History, Arts Management and Arts Entrepreneurship, Film and Media Arts, Music, and Theatre. Each division is outlined in detail in this catalog. Information on undergraduate programs in the arts is available in the SMU Undergraduate Catalog or from the Office of Enrollment Services, Southern Methodist University, PO Box 750181, Dallas TX 75275-0181.

Meadows School of the Arts offers the graduate degrees listed below. In conjunction with the Cox School of Business, the Meadows School offers a concurrent dual degree (M.A./M.B.A.) graduate program in arts management. In addition, the Meadows Department of Music offers Performer's Diploma and Artist Diploma programs.

Note: At the time of printing, the M.F.A. program was being revised and restructured. Updates are available on the Division of Film and Media Arts website at www.smu.edu/Meadows/AreasOfStudy/FilmMediaArts/GraduateStudies.

Div./Sch.	Area	Master	Doctor
ADV	Advertising	M.A.	
Art	Art	M.F.A.	
AMAE	Arts Management	M.A.	
AMAE	International Arts Management	M.M.I.A.M.	
ARHS	Art History	M.A.	Ph.D.
FILM	Film and Media Arts	M.F.A.	
FILM	Popular Film and Media Studies	M.A.	
Music	Choral Conducting	M.M.	
Music	Instrumental Conducting	M.M.	
Music	Music Composition	M.M.	
Music	Music Education	M.M.	
Music	Music History and Literature	M.M.	
Music	Performance majors (various brass, keyboard, percussion, string, and woodwind instruments)	M.M.	
Music	Piano Performance and Pedagogy	M.M.	
Music	Theory Pedagogy	M.M.	
Music	Voice Performance	M.M.	
THEA	Theatre	M.F.A.	
Multiple	Data Science	M.S.D.S.	
Multiple	Sacred Music	M.S.M.	

National Center for Arts Research

SMU's National Center for Arts Research, the first of its kind in the nation, acts as a catalyst for the transformation and sustainability of the national arts and cultural community. The center analyzes the largest database of arts research ever assembled and makes its findings available free of charge to arts leaders, funders, policymakers, researchers, students and the general public. NCAR's mission is to be the leading provider of evidence-based insights that enable arts and cultural leaders to overcome challenges and increase impact. The scope of this work requires the collaboration of national organizations such as the Cultural Data Project, the National Center for Charitable Statistics, the National Endowment for the Arts, the Theatre Communications Group, TRG Arts, IBM, the Nonprofit Finance Fund and the Boston Consulting Group. Additional information is available online at www.smu.edu/artsresearch.

Admission

The application for graduate admission is available at www.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, 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 academic units make admission decisions as early as January 1.

Qualifications

Applicants holding a four-year equivalent degree from an appropriately accredited college or university are eligible to apply for admission to graduate studies. Graduates of colleges not accredited may be required to demonstrate their qualifications by submitting satisfactory scores on the GRE. Any student whose bachelor's degree preparation is not judged equivalent to the comparable baccalaureate preparation from SMU may be required to take additional coursework to make up the deficiency. In exceptional cases, unusually qualified applicants not holding degrees may be considered for admission.

Student auditions or samples of creative work are requested by certain academic units as part of the application process.

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

Transfer of Credit

Policies for transfer credit are found under Transfer Credit in the Academic Regulations section of this catalog.

Academic Regulations

Master's Degrees

The Master of Arts degree assumes a goal of general cultural development in the arts, communications 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 department/division/institute chair or director 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 Credit

Official college transcripts are required for all college-level work attempted, regardless of transferability. Military transcripts are also required for students receiving VA benefits; more information is available at www.smu.edu/registrar ("Veterans Affairs" link). Students are responsible for making sure a transcript of all transfer work attempted is sent to the University Registrar's Office immediately following completion of the work.

All credit for work transferred from another institution is subject to the approval of the department/division/institute. Unless special permission is granted by the dean of Meadows School of the Arts, no more than six credit hours of work from another institution may be counted toward a graduate degree at Meadows School of the Arts. (No credit is allowed for study by correspondence.) Courses taken as an undergraduate or as a special student at SMU will be regarded in the same way as transfer courses.

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 department/division/institute 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 department/division/institute 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.

Arts Management and Arts Entrepreneurship graduate students in pursuit of the Master of Arts/Master of Business Administration degree must maintain a cumulative GPA of 3.000 in their M.A. coursework and in their M.B.A. coursework, independently, to graduate from the program. If a student's cumulative GPA in either program falls below 3.000 for any term of study, that student will be placed on academic probation. If the student fails to bring the cumulative GPA to 3.000 within the next term, that student may be dismissed from the program.

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 (enrollment in courses offered at SMU's main campus) 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.

World Language

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

TEMERLIN ADVERTISING INSTITUTE FOR EDUCATION AND RESEARCH

Professor Steven Edwards, **Director**

Professors: Patricia Alvey, Willie Baronet, Steven Edwards, Alice Kendrick, Carrie La Ferle. **Assistant Professors:** Eunjin Kim, Sidharth Muralidharan, Hye Jin Yoon. **Lecturer:** Cheryl Mendenhall. **Executives-in-Residence:** David Hadeler, Peter Noble. **Adjunct Lecturers:** Belinda Baldwin, John Hall, Suzanne Larkin, Gordon Law, Bruce Orr.

MASTER OF ARTS IN ADVERTISING

Advertising as a cultural force can have a powerful impact on societies as well as brands. The rise of social media and the informed consumer has allowed 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. Strategic and conceptually rich creative messages are the conversation starters delivered to consumers using paid, earned and owned media. Students will learn about the use of social media, location-based targeting, cause marketing, viral messaging, advergaming, product placement and branded entertainment as means to create meaningful brands for customers.

The Temerlin Advertising Institute, one of the nation's only endowed advertising institutes, 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 and travel abroad, and they will apply principles learned in a 15-week executive internship in industry. Within the program, students may opt to follow an industry focus or a research/thesis emphasis.

Because the Temerlin Advertising Institute is located in Dallas, it enjoys a strong relationship with a vibrant advertising industry. DFW is the nation's fifth largest 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 executive internship sponsors.

TAI's relationship with local businesses means all students accepted into the institute will have the opportunity for an industry practicum (ADV 6325 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. **Note:** Every attempt will be made to place international students in executive internships; however, these cannot be guaranteed as they are dependent on visa status, English language abilities and employer eligibility.

Individuals 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 will also be attractive to media organizations, marketing firms, the event management field, branded entertainment, advergaming, motion picture marketing and nonprofit organizations.

Admission

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.

Degree Requirements

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 brand management track, with research metrics and a series of rotating electives, or 2) the creative track with concepting, portfolio and advanced portfolio classes. Within each area, there is an option to pursue either an industry or a research focus. Core courses are listed below.

Requirements for the Degree	*Credit Hours*
Advertising Core	30
ADV 6317 Theories of Persuasion	
ADV 6320 Consumer Engagement Strategies	
ADV 6325 Executive Internship	
or **ADV 6312** Thesis II (required for research focus)	
ADV 6365 Strategic Brand Management	
ADV 6371 Advertising as Cultural Force	
ADV 6372 Responsibility and Social Entrepreneurship	
ADV 6374 International Advertising	
ADV 6383 Creativity as Problem-Solving	
ADV 6392 Qualitative/Quantitative Research	
ADV 6399 Advertising Campaigns	

Requirements for the Degree (continued)	*Credit Hours*
Electives	6–9
Strategic Brand Management Track (6 hours)	
ADV 6391 Research Metrics (required)	
One from the following:	
ADV 6310 Directed Study	
ADV 6311 Thesis I (required for research focus)	
ADV 6321 Interactive Campaigns	
ADV 6362 Account Management	
ADV 6363 Advertising Agency Management	
ADV 6393 Account Planning	
ADV 6396 Advanced Research Project	
Creative Track (9 hours)	
ADV 6384 Concepting	
ADV 6385 Portfolio	
ADV 6395 Advanced Portfolio	
	36–39

Note: Electives outside TAI are available but must be approved.

THE COURSES (ADV)

ADV 6110 (1). 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.

ADV 6301 (3). SPECIAL TOPICS. Advanced study of current issues in advertising, with specialized topic(s) defined for intensive examination.

ADV 6310 (3). 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.

ADV 6311 (3). THESIS.

ADV 6312 (3). THESIS. Prerequisite: ADV 6311.

ADV 6317 (3). 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.

ADV 6320 (3). 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.

ADV 6325 (3). 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 Responsibility and Social Entrepreneurship and ADV 6374 International Advertising.

ADV 6362 (3). ACCOUNT MANAGEMENT. Enables students to understand what makes advertising agency account managers successful. Examines the personal and performance qualities that characterize successful account managers. Emphasis is placed on interpersonal skills, problem-solving skills, and discussions of advertising industry situations.

ADV 6365 (3). STRATEGIC BRAND MANAGEMENT. In-depth examination of strategic messaging, target audiences, compelling brand platforms, brand portfolio management, brand equity building, online branding, global brand building, metrics and measurement, and marketing communications. Students participate in contemporary case analyses on a team and individually, studying branding issues and contemporary brand-building best practices.

ADV 6371 (3). ADVERTISING AS A 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, idea, movements, events and people from the past and present will be highlighted as well as future trends. Given the industry's power and influence, students will also be asked to consider the potential impact advertising can have on people and cultures, for good or bad based on real case studies from around the world.

ADV 6372 (3). 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.

ADV 6374 (3). INTERNATIONAL ADVERTISING. Advertising in today's global market economy demands a clear understanding of the environmental and cultural influences on the communication process. Specifically, tomorrow's professionals will come to understand how the rapidly changing global environment influences marketing and advertising decisions about research, management, strategy, media, execution, and a host of other important advertising related issues. A detailed examination of the influence of culture on the consumer behavior process and responses to advertising will consume a large portion of the course. Students will know how to recognize and vocalize similarities and differences between countries and consumers based on tangible cultural indicators. At the end of the semester, students will come away from the course with the necessary tools to effectively communicate and advertise products in a global market place. Prerequisites for this class included ADV 6371: Advertising as Cultural Force; ADV 6317: Theories of Persuasion; and ADV 6383: Creativity as Problem Solving.

ADV 6383 (3). CREATIVITY AS PROBLEM SOLVING. A seminar devoted to the understanding and application of creative thinking as a resource in all facets of the industry. This course offers a strong focus on innovation, change, strategic planning and organizational dynamics as they are informed by creative approaches. Study of the important theories about creativity and review of case studies will provide the basis for class discussion. Group projects and industry monitoring will offer opportunities to apply learning.

ADV 6384 (3). CONCEPTING. A workshop for developing ideation skills and helping students self-identify as art directors or writers. Students acquire techniques and develop personal discipline inherent to the generation of novel, sophisticated creative work based on a solid concept - the distinctive, guiding idea that drives campaign messages. Assignments are evaluated in group critiques and each student completes a final portfolio by term's end.

ADV 6385 (3). 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 highest industry standards for placement. Portfolios are reviewed by a jury of creative professionals at an end-of-term critique. Restricted to Advertising graduate students.

ADV 6390 (3). PRODUCTION STUDIO. Students learn the basic principles of advertising design and production in tandem with the use of industry-standard hardware and software programs, including the Adobe Creative Suite.

ADV 6391 (3). RESEARCH METRICS. A focus 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.

ADV 6392 (3). QUALITATIVE/QUANTITATIVE RESEARCH. Covers the entire research process: development of research questions; qualitative methods, including focus groups, in-depth interviews, and participant observation; quantitative methods, including surveys and experiments; sampling; data analysis; and communicating the result. The course also addresses important research concepts, including validity, reliability, and ethics.

ADV 6393 (3). ACCOUNT PLANNING. Covers the research-based and consumer-centered approach to strategic development of advertising. Expands on qualitative and quantitative research practices used in advertising, as well as specific planning techniques. Students create strategic briefs, report on primary and secondary research among consumers, and contribute to the creative and media strategies of an advertising campaign.

ADV 6395 (3). 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 Portfolio. Restricted to Advertising graduate students.

ADV 6396 (3). ADVANCED RESEARCH PROJECT. Prerequisites: ADV 6391, 6392.

ADV 6399 (3). 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 Consumer Engagement Strategies.

Associate Professor Noah Simblist, **Division Chair**

Professors: Michael Corris, Barnaby Fitzgerald, James W. Sullivan, Philip Van Keuren, Mary Vernon. **Associate Professors:** Debora Hunter, Noah Simblist. **Assistant Professors:** Mary Walling Blackburn, Brian Molanphy, Brittany Ransom. **Adjunct Professor:** Susan Kress.

FACILITIES

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.

The Division of Art will provide every graduate student with individual workspace, unless the Division of Art chair decides otherwise. 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.

SPECIAL PROGRAMS AND RESOURCES

The division offers 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.

MASTER OF FINE ARTS IN ART

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.

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.

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 available at www.applyweb.com/apply/smu. Additionally, candidates must upload to SlideRoom (www.smu.slideroom.com) a portfolio including 20 selections of their work. **Portfolio submissions are due by February 1.** 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 $3,000 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, 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.

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.

Requirements for the Degree	*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**

Notes:

- Courses at or above the 5000 level in individual disciplines may count toward the graduate studio course (ASAG) 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.

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 Courses (ASAG)

ASAG 5001 (0). B.F.A. QUALIFYING EXHIBITION. (for students who entered prior to fall 2010) Participation in the qualifying exhibition is required for all candidates for the degree of B.F.A. in art.

ASAG 5100 (1). INTERNSHIP IN STUDIO ART. Students work in internship positions that relate to their individual studio studies, including internships in teaching, in galleries, as assistants to established artists, or with businesses in the arts. Students should sign up for 1, 2, or 3 credit hours for internships of 3, 6, or 10 hours per week. Internships are supervised and evaluated by a member of the Division of Art faculty. *Prerequisite:* Approval of departmental chair or adviser.

ASAG 5200 (2). INTERNSHIP IN STUDIO ART. Students work in internship positions that relate to their individual studio studies, including internships in teaching, in galleries, as assistants to established artists, or with businesses in the arts. Students should sign up for 1, 2, or 3 credit hours for internships of 3, 6, or 10 hours per week. Internships are supervised and evaluated by a member of the Division of Art faculty. *Prerequisite:* Approval of departmental chair or adviser.

ASAG 5300 (3). INTERNSHIP IN STUDIO ART. Students work in internship positions that relate to their individual studio studies, including internships in teaching, in galleries, as assistants to established artists, or with businesses in the arts. Students should sign up for 1, 2, or 3 credit hours for internships of 3, 6, or 10 hours per week. Internships are supervised and evaluated by a member of the Division of Art faculty. *Prerequisite:* Approval of departmental chair or adviser.

ASAG 5310 (3). PROFESSIONAL PRACTICE IN ART. For art majors in their final year of studies. A practical and informed approach to understanding the competencies that are required to sustain practice as an artist beyond the undergraduate experience. Students learn how to negotiate the professional aspects of art and to identify and take advantage of a host of opportunities. Topics include establishing a studio; applying for residencies and grants; exhibiting work; intellectual property law; the contemporary art market; and alternative models of production, distribution, and exchange of art. *Prerequisite:* ASAG 3390.

ASAG 5315 (3). ART CAPSTONE PROJECT. A culmination of the study of art in support of the production of a body of work for exhibition. Required for the B.A. in art and the B.F.A. in art. *Prerequisite:* ASAG 3390.

ASAG 5325 (3). STUDIO WORKSHOP. An intensive investigation in arts by students engaged in independent work, group collaboration, and analytical study. *Prerequisite:* 15 credit hours in art or permission of instructor.

ASAG 5350 (3). ART COLLOQUIUM: NEW YORK. Involves intensive analysis, discussion, and writing concerning works of art in museum collections and exhibitions, and in alternative exhibition spaces. Students study the philosophical as well as the practical to define and understand the nature of the art society produces and values. The colloquium meets in New York City for 2 weeks in January.

ASAG 6100 (1). GRADUATE STUDIO. Independent study with individual faculty members. Teaching is essentially through private critiques. Classroom work can be arranged in instances where regular work from models or specific technical information or equipment is needed. Scheduling of critique of classroom work is the responsibility of the student.

ASAG 6101 (1). GRADUATE STUDIO. Independent study with individual faculty members. Teaching is essentially through private critiques. Classroom work can be arranged in instances where regular work from models or specific technical information or equipment is needed. Scheduling of critique of classroom work is the responsibility of the student.

ASAG 6102 (1). GRADUATE STUDIO. Independent study with individual faculty members. Teaching is essentially through private critiques. Classroom work can be arranged in instances where regular work from models or specific technical information or equipment is needed. Scheduling of critique of classroom work is the responsibility of the student.

ASAG 6103 (1). GRADUATE STUDIO. Independent study with individual faculty members. Teaching is essentially through private critiques. Classroom work can be arranged in instances where regular work from models or specific technical information or equipment is needed. Scheduling of critique of classroom work is the responsibility of the student.

ASAG 6104 (1). GRADUATE STUDIO. Independent study with individual faculty members. Teaching is essentially through private critiques. Classroom work can be arranged in instances where regular work from models or specific technical information or equipment is needed. Scheduling of critique of classroom work is the responsibility of the student.

ASAG 6105 (1). GRADUATE STUDIO. Independent study with individual faculty members. Teaching is essentially through private critiques. Classroom work can be arranged in instances where regular work from models or specific technical information or equipment is needed. Scheduling of critique of classroom work is the responsibility of the student.

ASAG 6106 (1). GRADUATE STUDIO. Independent study with individual faculty members. Teaching is essentially through private critiques. Classroom work can be arranged in instances where regular work from models or specific technical information or equipment is needed. Scheduling of critique of classroom work is the responsibility of the student.

ASAG 6107 (1). GRADUATE STUDIO. Independent study with individual faculty members. Teaching is essentially through private critiques. Classroom work can be arranged in instances where regular work from models or specific technical information or equipment is needed. Scheduling of critique of classroom work is the responsibility of the student.

ASAG 6108 (1). GRADUATE STUDIO. Independent study with individual faculty members. Teaching is essentially through private critiques. Classroom work can be arranged in instances where regular work from models or specific technical information or equipment is needed. Scheduling of critique of classroom work is the responsibility of the student.

ASAG 6109 (1). GRADUATE STUDIO. Independent study with individual faculty members. Teaching is essentially through private critiques. Classroom work can be arranged in instances where regular work from models or specific technical information or equipment is needed. Scheduling of critique of classroom work is the responsibility of the student.

ASAG 6110 (1). GRADUATE STUDIO. Independent study with individual faculty members. Teaching is essentially through private critiques. Classroom work can be arranged in instances where regular work from models or specific technical information or equipment is needed. Scheduling of critique of classroom work is the responsibility of the student.

ASAG 6111 (1). GRADUATE STUDIO. Independent study with individual faculty members. Teaching is essentially through private critiques. Classroom work can be arranged in instances where regular work from models or specific technical information or equipment is needed. Scheduling of critique of classroom work is the responsibility of the student.

ASAG 6112 (1). GRADUATE STUDIO. Independent study with individual faculty members. Teaching is essentially through private critiques. Classroom work can be arranged in instances where regular work from models or specific technical information or equipment is needed. Scheduling of critique of classroom work is the responsibility of the student.

ASAG 6113 (1). GRADUATE STUDIO. Independent study with individual faculty members. Teaching is essentially through private critiques. Classroom work can be arranged in instances where regular work from models or specific technical information or equipment is needed. Scheduling of critique of classroom work is the responsibility of the student.

ASAG 6114 (1). GRADUATE STUDIO. Independent study with individual faculty members. Teaching is essentially through private critiques. Classroom work can be arranged in instances where regular work from models or specific technical information or equipment is needed. Scheduling of critique of classroom work is the responsibility of the student.

ASAG 6115 (1). GRADUATE STUDIO. Independent study with individual faculty members. Teaching is essentially through private critiques. Classroom work can be arranged in instances where regular work from models or specific technical information or equipment is needed. Scheduling of critique of classroom work is the responsibility of the student.

ASAG 6116 (1). GRADUATE STUDIO. Independent study with individual faculty members. Teaching is essentially through private critiques. Classroom work can be arranged in instances where regular work from models or specific technical information or equipment is needed. Scheduling of critique of classroom work is the responsibility of the student.

ASAG 6117 (1). GRADUATE STUDIO. Independent study with individual faculty members. Teaching is essentially through private critiques. Classroom work can be arranged in instances where regular work from models or specific technical information or equipment is needed. Scheduling of critique of classroom work is the responsibility of the student.

ASAG 6118 (1). GRADUATE STUDIO. Independent study with individual faculty members. Teaching is essentially through private critiques. Classroom work can be arranged in instances where regular work from models or specific technical information or equipment is needed. Scheduling of critique of classroom work is the responsibility of the student.

ASAG 6119 (1). GRADUATE STUDIO. Independent study with individual faculty members. Teaching is essentially through private critiques. Classroom work can be arranged in instances where regular work from models or specific technical information or equipment is needed. Scheduling of critique of classroom work is the responsibility of the student.

ASAG 6120 (1). GRADUATE STUDIO. Independent study with individual faculty members. Teaching is essentially through private critiques. Classroom work can be arranged in instances where regular work from models or specific technical information or equipment is needed. Scheduling of critique of classroom work is the responsibility of the student.

ASAG 6204 (2). GRADUATE STUDIO. Independent study with individual faculty members. Teaching is essentially through private critiques. Classroom work can be arranged in instances where regular work from models or specific technical information or equipment is needed. Scheduling of critique of classroom work is the responsibility of the student.

ASAG 6205 (2). GRADUATE STUDIO. Independent study with individual faculty members. Teaching is essentially through private critiques. Classroom work can be arranged in instances where regular work from models or specific technical information or equipment is needed. Scheduling of critique of classroom work is the responsibility of the student.

ASAG 6206 (2). GRADUATE STUDIO. Independent study with individual faculty members. Teaching is essentially through private critiques. Classroom work can be arranged in instances where regular work from models or specific technical information or equipment is needed. Scheduling of critique of classroom work is the responsibility of the student.

ASAG 6207 (2). GRADUATE STUDIO. Independent study with individual faculty members. Teaching is essentially through private critiques. Classroom work can be arranged in instances where regular work from models or specific technical information or equipment is needed. Scheduling of critique of classroom work is the responsibility of the student.

ASAG 6208 (2). GRADUATE STUDIO. Independent study with individual faculty members. Teaching is essentially through private critiques. Classroom work can be arranged in instances where regular work from models or specific technical information or equipment is needed. Scheduling of critique of classroom work is the responsibility of the student.

ASAG 6209 (2). GRADUATE STUDIO. Independent study with individual faculty members. Teaching is essentially through private critiques. Classroom work can be arranged in instances where regular work from models or specific technical information or equipment is needed. Scheduling of critique of classroom work is the responsibility of the student.

ASAG 6210 (2). GRADUATE STUDIO. Independent study with individual faculty members. Teaching is essentially through private critiques. Classroom work can be arranged in instances where regular work from models or specific technical information or equipment is needed. Scheduling of critique of classroom work is the responsibility of the student.

ASAG 6211 (2). GRADUATE STUDIO. Independent study with individual faculty members. Teaching is essentially through private critiques. Classroom work can be arranged in instances where regular work from models or specific technical information or equipment is needed. Scheduling of critique of classroom work is the responsibility of the student.

ASAG 6212 (2). GRADUATE STUDIO. Independent study with individual faculty members. Teaching is essentially through private critiques. Classroom work can be arranged in instances where regular work from models or specific technical information or equipment is needed. Scheduling of critique of classroom work is the responsibility of the student.

ASAG 6213 (2). GRADUATE STUDIO. Independent study with individual faculty members. Teaching is essentially through private critiques. Classroom work can be arranged in instances where regular work from models or specific technical information or equipment is needed. Scheduling of critique of classroom work is the responsibility of the student.

ASAG 6214 (2). GRADUATE STUDIO. Independent study with individual faculty members. Teaching is essentially through private critiques. Classroom work can be arranged in instances where regular work from models or specific technical information or equipment is needed. Scheduling of critique of classroom work is the responsibility of the student.

ASAG 6215 (2). GRADUATE STUDIO. Independent study with individual faculty members. Teaching is essentially through private critiques. Classroom work can be arranged in instances where regular work from models or specific technical information or equipment is needed. Scheduling of critique of classroom work is the responsibility of the student.

ASAG 6216 (2). GRADUATE STUDIO. Independent study with individual faculty members. Teaching is essentially through private critiques. Classroom work can be arranged in instances where regular work from models or specific technical information or equipment is needed. Scheduling of critique of classroom work is the responsibility of the student.

ASAG 6217 (2). GRADUATE STUDIO. Independent study with individual faculty members. Teaching is essentially through private critiques. Classroom work can be arranged in instances where regular work from models or specific technical information or equipment is needed. Scheduling of critique of classroom work is the responsibility of the student.

ASAG 6218 (2). GRADUATE STUDIO. Independent study with individual faculty members. Teaching is essentially through private critiques. Classroom work can be arranged in instances where regular work from models or specific technical information or equipment is needed. Scheduling of critique of classroom work is the responsibility of the student.

ASAG 6219 (2). GRADUATE STUDIO. Independent study with individual faculty members. Teaching is essentially through private critiques. Classroom work can be arranged in instances where regular work from models or specific technical information or equipment is needed. Scheduling of critique of classroom work is the responsibility of the student.

ASAG 6220 (2). GRADUATE STUDIO. Independent study with individual faculty members. Teaching is essentially through private critiques. Classroom work can be arranged in instances where regular work from models or specific technical information or equipment is needed. Scheduling of critique of classroom work is the responsibility of the student.

ASAG 6300 (3). GRADUATE SEMINAR. A forum for discussion of current issues in the theory and practice of art. As opportunity presents, students meet with artists, dealers, curators, critics, and collectors.

ASAG 6301 (3). 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.

ASAG 6302 (3). GRADUATE STUDIO. Independent study with individual faculty members. Teaching is essentially through private critiques. Classroom work can be arranged in instances where regular work from models or specific technical information or equipment is needed. Scheduling of critique of classroom work is the responsibility of the student.

ASAG 6303 (3). GRADUATE STUDIO. Independent study with individual faculty members. Teaching is essentially through private critiques. Classroom work can be arranged in instances where regular work from models or specific technical information or equipment is needed. Scheduling of critique of classroom work is the responsibility of the student.

ASAG 6304 (3). GRADUATE STUDIO. Independent study with individual faculty members. Teaching is essentially through private critiques. Classroom work can be arranged in instances where regular work from models or specific technical information or equipment is needed. Scheduling of critique of classroom work is the responsibility of the student.

ASAG 6305 (3). GRADUATE STUDIO. Independent study with individual faculty members. Teaching is essentially through private critiques. Classroom work can be arranged in instances where regular work from models or specific technical information or equipment is needed. Scheduling of critique of classroom work is the responsibility of the student.

ASAG 6306 (3). GRADUATE STUDIO. Independent study with individual faculty members. Teaching is essentially through private critiques. Classroom work can be arranged in instances where regular work from models or specific technical information or equipment is needed. Scheduling of critique of classroom work is the responsibility of the student.

ASAG 6307 (3). GRADUATE STUDIO. Independent study with individual faculty members. Teaching is essentially through private critiques. Classroom work can be arranged in instances where regular work from models or specific technical information or equipment is needed. Scheduling of critique of classroom work is the responsibility of the student.

ASAG 6308 (3). GRADUATE STUDIO. Independent study with individual faculty members. Teaching is essentially through private critiques. Classroom work can be arranged in instances

where regular work from models or specific technical information or equipment is needed. Scheduling of critique of classroom work is the responsibility of the student.

ASAG 6309 (3). GRADUATE STUDIO. Independent study with individual faculty members. Teaching is essentially through private critiques. Classroom work can be arranged in instances where regular work from models or specific technical information or equipment is needed. Scheduling of critique of classroom work is the responsibility of the student.

ASAG 6310 (3). GRADUATE STUDIO. Independent study with individual faculty members. Teaching is essentially through private critiques. Classroom work can be arranged in instances where regular work from models or specific technical information or equipment is needed. Scheduling of critique of classroom work is the responsibility of the student.

ASAG 6311 (3). GRADUATE STUDIO. Independent study with individual faculty members. Teaching is essentially through private critiques. Classroom work can be arranged in instances where regular work from models or specific technical information or equipment is needed. Scheduling of critique of classroom work is the responsibility of the student.

ASAG 6312 (3). GRADUATE STUDIO. Independent study with individual faculty members. Teaching is essentially through private critiques. Classroom work can be arranged in instances where regular work from models or specific technical information or equipment is needed. Scheduling of critique of classroom work is the responsibility of the student.

ASAG 6313 (3). GRADUATE STUDIO. Independent study with individual faculty members. Teaching is essentially through private critiques. Classroom work can be arranged in instances where regular work from models or specific technical information or equipment is needed. Scheduling of critique of classroom work is the responsibility of the student.

ASAG 6314 (3). GRADUATE STUDIO. Independent study with individual faculty members. Teaching is essentially through private critiques. Classroom work can be arranged in instances where regular work from models or specific technical information or equipment is needed. Scheduling of critique of classroom work is the responsibility of the student.

ASAG 6315 (3). GRADUATE STUDIO. Independent study with individual faculty members. Teaching is essentially through private critiques. Classroom work can be arranged in instances where regular work from models or specific technical information or equipment is needed. Scheduling of critique of classroom work is the responsibility of the student.

ASAG 6316 (3). GRADUATE STUDIO. Independent study with individual faculty members. Teaching is essentially through private critiques. Classroom work can be arranged in instances where regular work from models or specific technical information or equipment is needed. Scheduling of critique of classroom work is the responsibility of the student.

ASAG 6317 (3). GRADUATE STUDIO. Independent study with individual faculty members. Teaching is essentially through private critiques. Classroom work can be arranged in instances where regular work from models or specific technical information or equipment is needed. Scheduling of critique of classroom work is the responsibility of the student.

ASAG 6318 (3). GRADUATE STUDIO. Independent study with individual faculty members. Teaching is essentially through private critiques. Classroom work can be arranged in instances where regular work from models or specific technical information or equipment is needed. Scheduling of critique of classroom work is the responsibility of the student.

ASAG 6319 (3). GRADUATE STUDIO. Independent study with individual faculty members. Teaching is essentially through private critiques. Classroom work can be arranged in instances where regular work from models or specific technical information or equipment is needed. Scheduling of critique of classroom work is the responsibility of the student.

ASAG 6320 (3). GRADUATE STUDIO. Independent study with individual faculty members. Teaching is essentially through private critiques. Classroom work can be arranged in instances where regular work from models or specific technical information or equipment is needed. Scheduling of critique of classroom work is the responsibility of the student.

ASAG 6321 (3). STUDIO WORKSHOP. An intensive investigation in art by students engaged in independent work, group collaboration, and analytical study. Prerequisite: Graduate standing.

Ceramics Courses (ASCE)

ASCE 5100 (1). DIRECTED STUDIES IN CERAMICS. Students may take one course per term only. *Prerequisite:* ASCE 3300.

ASCE 5200 (2). DIRECTED STUDIES IN CERAMICS. Students may take one course per term only. *Prerequisite:* ASCE 3300.

ASCE 5300 (3). ADVANCED CERAMICS. Students refine their understanding of the discipline of ceramics based on their grasp of techniques and principles from the first two courses. Employing the fluid nature of ceramics to flow across disciplines, students select a common ground (for example, architecture, food service, or the human figure) and identify specific techniques (for example, printing, throwing, or painting) to accomplish primarily self-initiated projects of research and making. *Prerequisite:* ASCE 3300 or permission of instructor.

ASCE 5302 (3). DIRECTED STUDIES IN CERAMICS. Students may take one course per term only. *Prerequisite:* ASCE 3300.

ASCE 5310 (3). SPECIAL TOPICS IN CERAMICS. To be announced by the Division of Art. *Prerequisite:* ASCE 1300 or permission of instructor.

Drawing Courses (ASDR)

ASDR 5100 (1). DIRECTED STUDIES IN DRAWING. Students may take one course per term only. *Prerequisite:* ASDR 3300.

ASDR 5200 (2). DIRECTED STUDIES IN DRAWING. Students may take one course per term only. *Prerequisite:* ASDR 3300.

ASDR 5300 (3). DRAWING ADVANCED. Drawing at the senior level exemplifying independent development in drawing. *Prerequisite:* ASDR 3300 or permission of instructor.

ASDR 5302 (3). DIRECTED STUDIES IN DRAWING. Students may take one course per term only. *Prerequisite:* ASDR 3300.

ASDR 5303 (3). DIRECTED STUDIES IN ITALY: ADVANCED STUDENTS. Offers senior-level development in drawing and individual responses to the ruins, monuments, and landscape of Italy, which are themselves the subjects of many masterpieces encountered in churches, museums, and archaeological sites. Students are allowed the freedom to explore formal issues and expressive means in response to these subjects, producing a visual record of their perceptions and thoughts in representational, abstract, or conceptual modes. Critiques allow students to demonstrate skills in formal analysis and interpretation. Enrollment is limited. *Prerequisite:* ASDR 3300.

ASDR 5305 (3). DRAWING AS CONCEPT AND PERFORMANCE. This course begins with the premise that the contemporary artist conceives of drawing as an expanded field of expressive and conceptual possibilities. Drawing understood as concept or performance is neither solely preparatory nor descriptive. Rather, drawing is constructed using a variety of means, including imaginative systems of notation, graphic conventions drawn from visual culture at large, and scripted physical actions. *Prerequisite:* ASDR 3305.

Painting Courses (ASPT)

ASPT 5100 (1). DIRECTED STUDIES IN PAINTING. Students may take one course per term only. *Prerequisite:* ASPT 3300.

ASPT 5200 (2). DIRECTED STUDIES IN PAINTING. Students may take one course per term only. *Prerequisite:* ASPT 3300.

ASPT 5300 (3). ADVANCED PAINTING. An intensive studio experience for students who wish to develop a significant body of work in painting. Independent development is stressed alongside a program of readings and individual and group critiques. *Prerequisite:* 6 credit hours in painting at the 3000 level or permission of instructor.

ASPT 5302 (3). DIRECTED STUDIES IN PAINTING. Students may take one course per term only. *Prerequisite:* ASPT 3300.

ASPT 5306 (3). PAINTING IN TAOS II. An advanced study of painting in the physical and cultural environment of the Fort Burgwin Research Center. *Prerequisite:* ASPT 3300 or 3306, or permission of instructor.

Photography Courses (ASPH)

ASPH 5100 (1). DIRECTED STUDIES IN PHOTOGRAPHY. Students may take one course per term only. *Prerequisite:* Permission of instructor.

ASPH 5101 (1). DIRECTED STUDIES IN VIDEO. Students may take one course per term only. *Prerequisite:* Permission of instructor.

ASPH 5200 (2). DIRECTED STUDIES IN PHOTOGRAPHY. Students may take one course per term only. *Prerequisite:* Permission of instructor.

ASPH 5201 (2). DIRECTED STUDIES IN VIDEO. Students may take one course per term only. *Prerequisite:* Permission of instructor.

ASPH 5302 (3). DIRECTED STUDIES IN PHOTOGRAPHY. Students may take one course per term only. *Prerequisite:* Permission of instructor.

ASPH 5303 (3). DIRECTED STUDIES IN VIDEO. Students may take one course per term only. *Prerequisite:* Permission of instructor.

Printmaking Courses (ASPR)

ASPR 5100 (1). DIRECTED STUDIES IN PRINTMAKING. *Prerequisite:* Permission of instructor.

ASPR 5200 (2). DIRECTED STUDIES IN PRINTMAKING. *Prerequisite:* Permission of instructor.

ASPR 5300 (3). PRINTMAKING WORKSHOP. Further intermediate- and advanced-level exploration of the possibilities of the printing medium as an expressive tool. The ambience of the workshop, with no fixed structure, offers freedom to experiment in all directions (emotionally, intellectually, and technically) and to seek inspiration from any source. Students gain the self-discipline necessary for coherent results and mastery of the craft of printing. *Prerequisite:* ASPR 3300 or permission of instructor.

ASPR 5302 (3). DIRECTED STUDIES IN PRINTMAKING. *Prerequisite:* Permission of instructor.

Sculpture Courses (ASSC)

ASSC 5100 (1). DIRECTED STUDIES IN SCULPTURE. Students may take one course per term only. *Prerequisite:* Permission of instructor.

ASSC 5200 (2). DIRECTED STUDIES IN SCULPTURE. Students may take one course per term only. *Prerequisite:* Permission of instructor.

ASSC 5300 (3). ADVANCED SEMINAR IN SCULPTURE. Advanced investigation of contemporary practice in sculpture, including methods of research, means of production, and the critical and theoretical contexts of contemporary sculpture. *Prerequisite:* 9 credit hours in art courses at the 3000 level or permission of instructor.

ASSC 5302 (3). DIRECTED STUDIES IN SCULPTURE. Students may take one course per term only. *Prerequisite:* Permission of instructor.

Department of Art History

Professor Randall C. Griffin, **Department Chair ad interim**

Professor: Randall C. Griffin. **Associate Professors:** Janis Bergman-Carton, Adam Herring, Lisa Pon. **Assistant Professors:** Beatriz Balanta, Amy Freund, Stephanie Langin-Hooper, Eric Stryker. **Adjunct Associate Professor:** Mark Roglán.

MASTER OF ARTS IN ART HISTORY

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 world 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. A graduate application for admission and information concerning assistantships, fellowships, scholarships and degree programs are available from the Office of Graduate Admissions and Records, Meadows School of the Arts, SMU, PO Box 750356, Dallas TX 75275-0356.

Degree Requirements

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 and Iberia.

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.
- Fellowships for all doctoral candidates for five full years.
- Medical benefits, tuition waivers and professional travel support for doctoral students.
- 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	ARHS 5011/5012, 5101/5102/5201/5202/ 5301/5302/6300, 5303, 6000/6101/6102/ 6201/6202/6301/6302, 7301, 7302, 8101, 8102, 8103, 8104, 8105, 8106
Ancient Art	ARHS 5304, 5305, 5306, 5308, 5309, 6303, 6306, 6311–6315, 6317, 6319
British and American Art	ARHS 5360, 5361, 5362, 6370, 6372–6375
Medieval Art	ARHS 5320–5323, 6320, 6323, 6324, 6325, 6328, 6397, 6399

Modern Art	ARHS 5343, 5350, 5351, 5354, 5355, 5358, 5359, 5374, 5376, 5380, 5382, 6350, 6352, 6355, 6356, 6364, 6367, 6368, 6369, 6388
Renaissance and Baroque Art	ARHS 5330–5334, 5340, 5346, 5348, 6330, 6331, 6332, 6335–6338, 6349
World Art	ARHS 5316, 5338, 5366, 5368, 5369, 5391, 6359, 6361, 6363, 6376, 6379, 6381, 6382, 6383, 6385, 6390, 6391, 6392, 6294, 6395, 6396

ARHS 5011 (0). MUSEUM INTERNSHIP. Available to majors with a GPA of 3.000 or higher.

ARHS 5012 (0). MUSEUM INTERNSHIP. Available to majors with a GPA of 3.000 or higher.

ARHS 5101 (1). DIRECTED STUDIES. To be arranged with permission of the adviser and the faculty members directing the studies project.

ARHS 5102 (1). DIRECTED STUDIES. To be arranged with permission of the adviser and the faculty members directing the studies project.

ARHS 5201 (2). DIRECTED STUDIES. To be arranged with permission of the adviser and the faculty members directing the studies project.

ARHS 5202 (2). DIRECTED STUDIES. To be arranged with permission of the adviser and the faculty members directing the studies project.

ARHS 5301 (3). DIRECTED STUDIES. To be arranged with permission of the adviser and the faculty members directing the studies project.

ARHS 5302 (3). DIRECTED STUDIES. To be arranged with permission of the adviser and the faculty members directing the studies project.

ARHS 5303 (3). HISTORY AND METHODS OF ART HISTORY. 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.

ARHS 5304 (3). SEMINAR ON ANCIENT ART. Specific topics chosen by the instructor. Seminar members discuss the student reports.

ARHS 5305 (3). SEMINAR ON GREEK ART. Specific topics chosen by the instructor. Seminar members discuss the student reports.

ARHS 5316 (3). SEMINAR ON NON-WESTERN ART. Specific topics chosen by the instructor.

ARHS 5320 (3). SEMINAR ON MEDIEVAL ART. Specific topics chosen by the instructor.

ARHS 5322 (3). 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. Students study the cultural contacts, conflicts, and compromises that affected each culture's artistic traditions and contributed to the diverse heritage of what now is called Spanish art.

ARHS 5330 (3). SEMINAR ON ITALIAN RENAISSANCE ART. Specific topics chosen by the instructor.

ARHS 5331 (3). SEMINAR ON EARLY MODERN ART. Specific topics chosen by the instructor.

ARHS 5333 (3). SEMINAR ON 18TH-CENTURY ART. Specific topics on 18th-century art and/or architecture chosen by the instructor.

ARHS 5340 (3). SEMINAR ON SPANISH ART. Specific topics chosen by the instructor.

ARHS 5354 (3). SEMINAR ON 19TH-CENTURY ART. Specific topics chosen by the instructor.

ARHS 5355 (3). SEMINAR ON 20TH-CENTURY ART. Specific topics chosen by the instructor.

ARHS 5358 (3). SEMINAR ON MODERN ART. Specific topics chosen by the instructor.

ARHS 5359 (3). SEMINAR ON CONTEMPORARY ART. Specific topics chosen by the instructor.

ARHS 5360 (3). SEMINAR ON BRITISH ART. Specific topics chosen by the instructor.

ARHS 5361 (3). SEMINAR ON AMERICAN ART. Specific topics chosen by the instructor.

ARHS 5362 (3). SEMINAR ON AMERICAN ART. Specific topics chosen by the instructor.

ARHS 5366 (3). SEMINAR ON PRE-COLUMBIAN ART. Specific topics chosen by the instructor.

ARHS 6000 (0). THESIS PROJECT. This course is designed for graduate students who are completing a thesis project begun in an earlier term.

ARHS 6101 (1). MASTERS THESIS.

ARHS 6102 (1). MASTERS THESIS.

ARHS 6103 (1). MASTERS THESIS.

ARHS 6104 (1). MASTERS THESIS.

ARHS 6105 (1). MASTERS THESIS.

ARHS 6106 (1). MASTERS THESIS.

ARHS 6107 (1). MASTERS THESIS.

ARHS 6108 (1). MASTERS THESIS.

ARHS 6109 (1). MASTERS THESIS.

ARHS 6110 (1). MASTERS THESIS.

ARHS 6111 (1). MASTERS THESIS.

ARHS 6112 (1). MASTERS THESIS.

ARHS 6201 (2). MASTERS THESIS.

ARHS 6202 (2). MASTERS THESIS.

ARHS 6300 (3). GRADUATE DIRECTED STUDY. Specific topics for study selected by instructor.

ARHS 6301 (3). MASTERS THESIS.

ARHS 6302 (3). MASTERS THESIS.

ARHS 6303 (3). ARCHAEOLOGICAL FIELD METHODS OF ITALY. Archaeological field experience in classical archaeology in Italy. Introduces the principles of archaeological field method through lectures and field experience. Also, lectures on Etruscan history, art, and culture. (Temporalities pre-1500) (SMU-in-Italy: Archaeology)

ARHS 6311 (3). MORTALS, MYTHS, & 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 occur. Touches on various aspects of ancient Greek life including religious practices, Olympic contests, theatrical performances and artistic perfection.

ARHS 6313 (3). THE ETRUSCANS AND IRON AGE ITALY. The art and architecture of early Italy, including Etruscan art, early Roman art, and Italic art, are studied with respect to the cultural context and environment.

ARHS 6315 (3). CLASSICAL SCULPTURE. A study of the styles, subjects and techniques of the sculptor's art during the ancient Greek, Hellenistic and Roman eras. Focuses on the functions of sculpture in the round and in relief, free-standing and in architectural settings, with particular attention to historical background.

ARHS 6316 (3). ETRUSCAN + ROMAN ART-GRAD. For course description, please see published catalogs at http://www.smu.edu/catalogs/

ARHS 6320 (3). 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.

ARHS 6322 (3). ART AND THE ITALIAN COMMUNE. The interplay of artistic styles, workshop practice, religious change, and political controversy in the century between St. Francis and the Black Death, emphasizing the art of the Pisani, Cimabue, Cavallini, Giotto, Duccio, and the Lorenzetti. (Temporalities pre-1500)

ARHS 6324 (3). ART AND CULTURES OF MEDIEVAL SPAIN. Introduces the visual traditions of the diverse medieval cultures that coexisted from the fall of Roman Hispania to the cultural and political consolidations of Ferdinand and Isabella. Emphasizes instances of cultural coexistence and rivalry ("convivencia") among Spain's medieval Islamic, Christian, and Jewish cultures. Also, the interplay of foreign and indigenous traditions, the expression of religious and ethnic identity, and the reuse and reconception of artistic forms and objects. Direct study of medieval Spanish painting, sculpture, and manuscripts in the Meadows Museum and Bridwell Library supplement classroom lectures, discussion, and research projects. (Temporalities pre-1500; global perspectives)

ARHS 6325 (3). THE GOTHIC CATHEDRAL AND ITS WORLD. 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. (Temporalities pre-1500)

ARHS 6331 (3). ART AND CULTURE OF THE ITALIAN RENAISSANCE. Surveys major artistic developments of the Renaissance (1300–1600), with special attention to the work of Giotto, Donatello, Leonardo, Raphael, Titian, and Michelangelo. Includes study of the customs, literature, and philosophy of the period through selected readings of primary sources. (Temporalities pre-1500)

ARHS 6332 (3). SIXTEENTH-CENTURY ITALIAN ART. Topics 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. (Temporalities pre- and post-1500)

ARHS 6334 (3). THE LOOK OF FREEDOM. This course investigates the visual history of freedom. The idea of freedom as a fundamental human right became prominent in the 18th century, during the same time "vision" became an essential tool in science, the main axis of politics, and the leading sensitivity in art and aesthetics. To complicate matters, both liberty and vision emerged at a time of heightened colonialism and the expansion of empire. Students investigate the manner in which different visual media facilitated, documented, and articulated debates regarding freedom. Particular attention is given to the representation of the body, as this exercise negotiated a range of specific aesthetic, artistic, and cultural concerns regarding the social and political world: To what extent is the idea of freedom, both in historical actuality and in the cultural imagination, determined by the colonial system? What is the political history of freedom? How is freedom coded visually? What are the political limits of freedom? The course readings are organized to consider a range of theoretical and methodological approaches that show the complex history of the concept of freedom in the West. Graduate students enrolled in ARHS 6334 must fulfill additional course requirements as specified by instructor.

ARHS 6337 (3). THE BAROQUE FROM A NORTHERN PERSPECTIVE. Explores 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 vs. craft, nationalism vs. internationalism, individual genius vs. market, colourism vs. classicism, and collector vs. 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 seeks the underlying whys for this absorbing period. (Temporalities post-1500)

ARHS 6339 (3). EL GRECO TO GOYA: SPANISH PAINTING OF THE GOLDEN AGE. A survey of the painting traditions of Spain's 15th through early 19th centuries, including such artists as El Greco, Velazquez, Ribera, Murillo, and Goya. Lectures are supplemented by direct study of Spanish paintings and prints in the Meadows Museum. (Temporalities post-1500)

ARHS 6348 (3). EIGHTEENTH-CENTURY ART. A study of European visual culture, 1700–1800, in its many contexts. Topics include art and the public sphere; the rise of museums, exhibitions, criticism, and theory; shifts in patronage and artistic practice; connections among commerce, industry, and the arts; questions of identity; stylistic revivals and innovations; explorations of the past; and encounters with cultures outside Europe. (Temporalities post-1500)

ARHS 6349 (3). HIEROGLYPHS TO HYPERTEXT: THE ART AND HISTORY OF THE BOOK. 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. 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. (Temporalities pre-1500)

ARHS 6350 (3). MODERN ART AND MEDIA CULTURE, 1789–1870. Examines the emergence of a public sphere and a culture of looking in the 19th century. Discusses European visual art in relation to the rise of museum and gallery culture, journalistic illustration, the department store display window, photography and the panorama, the art critic, and early cinema. (Methods and theories)

ARHS 6352 (3). IMPRESSIONISM, SYMBOLISM, AND THE DEVIANT BODY: MAKING A DIFFERENCE. Examines impressionist and symbolist art in relation to the emergence of the modern metropolis and the concept of modernity in Europe during 1870–1940. The discourse of degeneration that emerged in the context of 19th-century racial theory, criminology, and medical science forms the framework for discussion. (Methods and theories) (Also SMU-in-Paris)

ARHS 6355 (3). HISTORY OF PHOTOGRAPHY II: 1940–PRESENT. A survey of the history of photographic media from 1940 to the present, with particular emphasis on the still photograph in its various uses as art, document, aide-memoire, amateur pursuit, and social practice. Examines photographic images and image-makers in relation to the social historical contexts in which they are produced; the evolution of photographic technologies; and the idea of the photographic image as it appears in and is transformed through TV, video, film, conceptual art, and new media. (Temporalities post-1500)

ARHS 6356 (3). 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. (Temporalities post-1500)

ARHS 6358 (3). GENDER AND SEXUALITY IN THE VISUAL ARTS. Considers the representation of gender and sexuality in the visual arts, as well as the gendering of art production, patronage, and viewership. Topics may include the work of female artists, representations of male and female bodies, the role of the visual arts in constructing, subverting, norms of gender and sexuality, and the gendering of art theory and the art historical canon.

ARHS 6359 (3). TOPICS IN ART HISTORY: INTERNATIONAL STUDIES. Specific topics for investigation will be chosen by the instructor.

ARHS 6361 (3). SPECIAL STUDIES IN ART HISTORY. Specific topics for investigation will be chosen by the instructor.

ARHS 6363 (3). TOPICS IN BRAZILIAN ART AND ARCHITECTURE. Explores Brazilian art and architecture from the encounter of the Portuguese with native peoples of the New World in 1500, through the long period of colonial history, to the vibrant contemporary arts of Brazil today. Topics include the complex tapestry of artistic and intercultural exchange among Brazil's Amerindian, African, and European populations; indigenous terra-forming; Tupi feather work, ceramics, and urban planning; European mapping of Brazil and the Amazon; religious art and architecture; Afro-Brazilian art forms and religious practices; Carnival and other performances of popular culture; the artistic production of the colonial period and the foundations of Brazilian modern art; video art during the dictatorship and contemporary allegories of underdevelopment; and historical artistic practices and their link to different national and international models for representing Brazilian national identity today, as well as their ethical, aesthetic, political, and/or social repercussions. (Temporalities post-1500; global perspectives)

ARHS 6364 (3). HISTORY AND THEORY OF PRINTS. Covers how prints are made and how they can function (newspapers, postage stamps, maps, works of art, etc.). Also, the history of printmaking; established and emerging printmakers and major printmaking techniques from the 15th through 21st centuries; and fundamental issues regarding originality/copying, uniqueness/multiplicity, display, and collecting as raised by the medium of print. Provides first-hand experience of prints through looking assignments, visits to local collections, and in-class exercises. (Temporalities post-1500)

ARHS 6365 (3). RACE AND GENDER IN VISUAL CULTURE. The body is not just a compilation of organs. It is a site through which this era's most contentious political discussions (e.g., human rights violations, racism, and sexism) are experienced. This course explores the complex interconnections among race, gender, and politics in visual culture. The main objective is to analyze how these identities, locations, and markers are constructed and deployed in various media, including painting, photography, and TV. (Temporalities post-1500; methods and theories)

ARHS 6368 (3). ART AND CONTEXT: 1940-1970. An international survey of modern art during 1940–1970 that looks at the postwar development of modernist, formalist, figurative, realist, and antimodernist art in a 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. Also, the relevant histories of gender, sexual, racial, regional, and national identity in America and other industrialized nations (Britain, France, Germany, Italy, the Soviet Union, and Japan.) (Temporalities post-1500)

ARHS 6369 (3). CONTEMPORARY ART: 1965–PRESENT. An international survey of contemporary art from 1965 to the present, with specific attention to the rise of the current proliferation of new modes and new media in art (multimedia, installation, performance, site-specificity, video, interactive, and digital art), locating its origins in the social upheaval and shifting artistic practices at the close of the 1960s. Also, contemporary art practices as they relate to a range of influential developments in critical theory, social history, and local and global visual cultures. (Temporalities post-1500)

ARHS 6373 (3). AMERICAN ART AND ARCHITECTURE TO 1865. A survey of American painting, sculpture, and architecture from the Colonial period through the Civil War.

ARHS 6374 (3). AMERICAN ART AND ARCHITECTURE, 1865–1940. Provides a stylistic and iconographic survey of American painting, sculpture, photography, and architecture from 1865 to 1940 and attempts to situate the images within their specific cultural contexts. Also, broad underlying issues such as nationalism, class, race, and gender. Group discussions on the strengths, assumptions, and weaknesses of these interpretations are relevant for the students' research, thinking, and writing. (Temporalities post-1500)

ARHS 6376 (3). 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. (Temporalities post-1500; global perspectives)

ARHS 6382 (3). ART AND EXPERIENCE IN INKA PERU. The ritual and everyday objects of the native inhabitants of North America, and the architecture of the Mound Builders and the Southwestern Indians. (Temporalities post-1500; global perspectives)

ARHS 6383 (3). THE ANCIENT MAYA: ART AND HISTORY. Introduces the art and history of the Maya of Central America. Also, addresses the principal sites and monuments of the ancient Maya civilization, imparts a working understanding of the Maya hieroglyphic writing system, and surveys the political history of the fractious ancient Maya cities. (Temporalities pre-1500; global perspectives)

ARHS 6385 (3). THE AZTECS BEFORE AND AFTER THE CONQUEST: MESOAMERICA, 1400–1600. Examines 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 the native elite in Mexico's early colonial period. (Temporalities pre-1500; global perspectives)

ARHS 6388 (3). WHY WE GO TO AUSCHWITZ: ART, TRAUMA, AND MEMORY. Examines how societal memory of the Holocaust is shaped by visual media and public spaces of remembrance like museums, memorials, and artistic monuments. Also, 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 is the preoccupation with the Holocaust in the last two decades by artists and intellectuals born after World War II whose knowledge of Shoah (the Holocaust) derives from its representation in books, photographs, and film. (Methods and theories; global perspectives)

ARHS 6391 (3). 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. Topics include the interplay and creative synthesis of discrete European and indigenous visual cultures within the colonial sphere; the role of the arts in empire building; and feather work, manuscripts, painting, sculpture, architecture, urban planning, etc. as visual practices. (Temporalities post-1500; global perspectives)

ARHS 6392 (3). ISLAMIC ART AND ARCHITECTURE: THE CREATION OF A NEW ART. Issues significant to the creation and expansion of Islamic art from the 7th to the 15th century, e.g., 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. (Temporalities pre-1500; global perspectives)

ARHS 6393 (3). CULTURE OF OAXACA: A SENSE OF PLACE. Learning adventure in Oaxaca: exploration of multilayered cultural history through field trips to artists' workshops, museums, archaeological sites, and religious fiestas. The focus is on art, art history, folklore, and religion. Lectures, readings, discussion, essays, interviews and photographs of artists for student projects, and numerous field trips provide a broad exposure to Oaxacan culture. (Global perspectives) (SMU-in-Oaxaca)

ARHS 6394 (3). ART AND ARCHITECTURE OF JAPAN. A survey of religious and secular arts from prehistoric times through the Edo period. Field trips to Kyoto and Nara. (Temporalities pre-1500; global perspectives) (SMU-in-Japan)

ARHS 6396 (3). ART AND ARCHITECTURE OF CHINA. Important monuments in China, dating from 2000 B.C. to the present day, in a variety of media: cast bronze, stone, sculpture, painting on silk and paper, porcelain, wooden architecture, etc. Selected objects and sites 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/Fort Worth. (Temporalities pre- and post-1500; global perspectives)

ARHS 6399 (3). THE MEDIEVAL JEWISH-CHRISTIAN DIALOGUE IN ART AND TEXT. Examines 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. (Temporalities pre-1500; global perspectives)

ARHS 7301 (3). DOCTORAL WORKSHOP. A termlong, writing-intensive program of instruction and professional mentoring with a member of the ARHS faculty. Doctoral students participating in the workshop are expected to produce one or more publishable works of scholarship over the term.

ARHS 7302 (3). DOCTORAL EXAM PREPARATION. Faculty-advised preparation for doctoral exams.

ARHS 8101 (1). DISSERTATION. Faculty-advised preparation of the doctoral dissertation.

ARHS 8102 (1). DISSERTATION. Faculty-advised preparation of the doctoral dissertation.

ARHS 8103 (1). DISSERTATION. Faculty-advised preparation of the doctoral dissertation.

ARHS 8104 (1). DISSERTATION. Faculty-advised preparation of the doctoral dissertation.

ARHS 8105 (1). DISSERTATION. Faculty-advised preparation of the doctoral dissertation.

ARHS 8106 (1). DISSERTATION. Faculty-advised preparation of the doctoral dissertation.

Division of Arts Management and Arts Entrepreneurship

Professor Zannie Giraud Voss, **Division Chair**

Professor: Zannie Giraud Voss. **Assistant Professors:** Susan Benton, Kathleen Gallagher. **Assistant Professor of Practice:** Jim Hart. **Adjunct Professor:** Margaret Williams. **Adjunct Assistant Professor:** Kelly Trager. **Adjunct Lecturers:** Trey Bowles, JoLynne Jensen, Maureen Mixtacki, Jennifer Schuder.

As arts organizations today face a changing environment that presents both unprecedented opportunities and increased financial and competitive pressures, there is a need for skilled and resourceful administrators, managers and leaders in the arts. The SMU M.A./M.B.A. program in business and arts administration is designed to address this need. It is based on the philosophy that a successful career in arts management requires a thorough knowledge of contemporary business practices coupled with both a deep understanding of the arts and the ability to recognize and seize opportunities. Global exchange opportunities provide students exposure to the world's diversity of arts models, trends and challenges. Students gain an international perspective through exchange opportunities and partnerships.

MASTER OF ARTS/MASTER OF BUSINESS ADMINISTRATION DUAL DEGREE

The SMU Meadows School of the Arts, in conjunction with the Cox School of Business, offers to a limited number of highly qualified candidates the nation'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 on a full-time basis only.

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

Admission

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 management/business graduate school admission test or GRE graduate school admission test required for all applicants; TOEFL or PTE English language proficiency test also required for international applicants), previous academic records, refer-

ences who can speak to the candidate's professional performance and self-evaluation essays. (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.) Personal interviews are conducted at the request of the Admissions Committee after a complete application has been received. Merit-based scholarships are available on a limited basis.

The applications for study in the M.A./M.B.A. program are accepted only for fall admission. Students must be accepted by both the Meadows 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. Students who matriculate into the M.A./M.B.A. dual program are required to complete concurrently both the M.A. and the M.B.A. requirements in order to graduate. Students cannot drop either part of the dual degree program nor fail to maintain a 3.000 GPA in each school independently as well as cumulatively.

For more information from the Meadows School of the Arts, students should visit www.smu.edu/Meadows/AreasOfStudy/ArtsManagement or email arad@smu.edu. Information is also available from the Cox School of Business (www.coxmba.com; email mbainfo@cox.smu.edu.

Degree Requirements

This 75-hour program requires 48 hours of business courses and 27 hours of arts administration courses. Cox School of Business courses are organized into modules.

Year 1 – Fall Term	*Credit Hours*
Module A Courses	
AMAE 6223 Fundraising in the Arts	2
ACCT 6201 Financial Accounting I	2
FINA 6201 Managerial Finance	2
MAST 6201 Managerial Statistics	2
MKTG 6201 Marketing Management	2
MNGT 6101 Managing Your Career	1
Module B Courses	
AMAE 6224 Advanced Fundraising Strategy	2
ACCT 2nd required accounting course	2
BUSE 6202 Managerial Economics	2
ITOM 6202 Management Decision Analysis	2
MNGT 6103 Business Presentation Techniques	1
Term Total	**20**

Note: Students select the second accounting course based on their interest and anticipated concentration: either ACCT 6202 Financial Accounting II or ACCT 6205 Managerial Accounting I.

Year 1 — Spring Term	*Credit Hours*
AMAE 6051 Practica (10 hours per week)	0
Module A Courses	
AMAE 6205 Nonprofit Financial Management	2
ITOM 6203 Operations Management	2
MNO 6201 Organizational Behavior	2
MKTG 6233 Nonprofit Marketing Strategy	2
MNGT 6011 Managing Your Career, Part Two	0

Year 1 — Spring Term (continued)	*Credit Hours*
Module B Courses	
AMAE 6222 Audience Devlp/Mkting in the Arts	2
MNGT 6210 Global Leadership Program	2
STRA 6201 Strategic Management	2
MNGT 6020 First-Year Foundations	0
BUSE 6203 Macro Economics	2
Module A and B Courses	
Business electives: one course	2
Term Total	**18**

Note: MNGT 6020 is a requirement of the M.A./M.B.A. program. The successful completion of this degree requirement earns a grade of *P* (Pass). Students participate in various required activities to enhance professional development. These sessions will take place most Fridays during the first year of the M.B.A. program.

Year 1 — Summer Term	*Credit Hours*
AMAE 6304 Arts Administration Internship	3
Term Total	**3**

Year 2 — Fall Term	
International Study - Courses at Bocconi University in Milan, Italy	
Arts management electives: four courses	12
Business electives: 2 courses	4
Term Total	**16**

Year 2 – Spring Term	
AMAE 6054 Practica (10 hours per week)	0
Module A Courses	
AMAE 6215 Independent Study: In-Depth Industry Exploration *or* elective option of **AMAE 6221** or **6225**	2
Module B Course: AMAE 6202 Strategic Planning in the Arts	2
Module A and B Courses: Business electives: seven courses	14
Total	**18**

Cox Credit Hours Summary for M.A./Full-Time M.B.A. Program

28 credit hours of required Cox courses
20 credit hours of elective Cox courses**

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

Note: For the 20 credit hours of elective courses, students complete one concentration. Each concentration requires 12–16 specific credit hours.

Credit Hours Summary by School

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

MASTER OF MANAGEMENT IN INTERNATIONAL ARTS MANAGEMENT

SMU, HEC Montréal and Bocconi University's School of Management in Milan, Italy, jointly offer a limited number of highly qualified candidates a global perspective on arts management. Through study at these three campuses, a student is able to gain exposure to three different arts markets. This program is offered on a full-time basis only and is intended to train a new generation of managers for positions in the international dimension of the performing arts, the heritage sector (museums, historic sites) or cultural industries (film, publishing, sound recording, radio and television).

The duration of the M.M.I.A.M. program is 12 months, and it consists of three consecutive terms that collectively provide 45 credit hours: 39 credit hours of coursework plus a final project worth six credit hours. Students will spend the fall term in Dallas, the winter term in Montréal and the spring/summer term in Milan. All coursework is offered in English. The curriculum includes instruction from internationally distinguished arts and business professors. The student's learning will be assessed with a combination of exams, team exercises, group projects, syntheses and participation in class. Teaching methods used in the program include theoretical courses, case studies, fieldwork, lectures by world leaders and visits to well-known cultural organizations and facilities.

Admission

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 or GRE graduate school admission test scores required for all applicants, TOEFL or IELTS English language proficiency test scores also required if English is not the applicant's first language), application form, previous academic records, references and self-evaluation essays. If the candidate's application is accepted, he or she will be invited for an interview with a program of the selection committee by teleconference. The applications for study in the M.M.I.A.M. program are accepted only for fall admission. More information is available online from the Meadows School at www.smu.edu/Meadows/AreasOfStudy/ArtsManagement and from HEC Montréal at www.master-in-international-arts-management.com ("Apply" link).

Degree Requirements

The 15 credit hours of M.M.I.A.M. courses offered through SMU focus on management of nonprofit arts organizations and private sector funding, and the 15 credit hours offered through HEC Montréal focus on marketing. The 15 credit hours offered through SDA Bocconi focus on cultural industries; the focus of the master's thesis is an arts sector or industry.

Required Courses	*Credit Hours*
SMU Courses	
IAM 6351 Cultural Economics and the International Art Markets	3.0
IAM 6352 Comparative International Cultural Policy	3.0
IAM 6353 International Law and the Arts	3.0
IAM 6354 Fundraising in the Arts	3.0
IAM 6355 Nonprofit Arts Budgeting and Financial Management	3.0

HEC Montréal	
2001 MIHEC Accounting Management in Cultural Organizations (Film, Publishing, Recording)	1.5
2008 MIHEC Marketing and Consumer Culture	1.5
2002 MIHEC Arts Marketing	1.5
2004 MIHEC Leadership in the Context of Cultural Organizations	1.5
2006 MIHEC Information Technologies for Arts and Culture	1.5
2005 MIHEC New Forms of Innovation	1.5
2007 MIHEC International Marketing of the Cultural Industries	1.5
2003 MIHEC Managing Cultural Products and Brands	1.5
2009 MIHEC Promotion and Advertising	1.5
2010 MIHEC Research Methods in Marketing for Arts and Culture	1.5
SDA Bocconi	
Master's Thesis	6.0
Strategy and Governance of Cultural Institutions	3.0
Electives: two courses	6.0
Total	**45.0**

THE COURSES

Arts Management and Arts Entrepreneurship Courses (AMAE)

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

AMAE 6051 (0). PRACTICUM. 10 hours per week, Spring of First Year.

AMAE 6053 (0). PRACTICUM. 10 hours per week, Fall of Second Year.

AMAE 6054 (0). PRACTICUM. 10 hours per week, Spring of Second Year.

AMAE 6201 (2). INTRODUCTION TO ARTS MANAGEMENT. This course integrates arts management theory and practices from a variety of arts disciplines. The goals of the course are to explore management of arts organizations locally, nationally, and internationally.

AMAE 6202 (2). 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.

AMAE 6205 (2). NONPROFIT FINANCIAL MANAGEMENT. The primary emphasis is financial and operational management of non-profit 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.

AMAE 6215 (2). 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.

AMAE 6221 (2). LEGAL ISSUES IN THE ARTS. Students will examine, debate, and critically assess legal and ethical aspects of creating and interacting with works of the visual and performing arts and the relationships between and among creators, performers, dealers, collectors, arts institutions, and the public.

AMAE 6222 (2). 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.

AMAE 6223 (2). 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.

AMAE 6224 (2). ADVANCED FUNDRAISING STRATEGY. This course offers students an advanced exploration of fundraising. Primary emphasis is on development of strategies for annual fund development; major gifts; capital campaigns; prospect research; and institutional fundraising, including government funding. Prerequisite: AMAE 6223.

AMAE 6225 (2). ECONOMICS OF ARTS AND CULTURE. This course explores the influence of cultural economics on the production, financing, and consumption of arts and culture, and their mechanisms. The course focuses on these topics: the demand and supply of art; the market of the visual arts; the market of the performing arts; the audiovisual industry and other cultural industries; cultural heritage and cultural tourism; art value and pricing; copies and fakes; artists' labor market; and habits, dynamics, and social interactions in cultural consumption. Prerequisite: Enrollment in the M.A./M.B.A. program or permission of instructor.

AMAE 6275 (2). SOCIAL ENTREPRENEURSHIP: CREATING A MOVEMENT AND INNOVATING THROUGH SOCIAL GOOD. Explores how to use one's talents, passions, and interests to address world problems with innovative solutions that result in movements and cultural change. Special focus on learning to build a business that not only realizes success but also aids those in need.

AMAE 6304 (3). ARTS ADMIN INTERNSHIP. An internship in the field of the student's specialty with a professional arts organization. A sampling of past internships includes American Association of Museums in Washington, D.C.; Arena Stage; The Art Institute of Chicago; Seattle Repertory Theatre; Dallas Symphony Orchestra; The Guthrie Theatre; Lyric Opera of Chicago; Minnesota Orchestra; New York City Ballet; and San Francisco Opera.

AMAE 6315 (3). DIRECTED STUDIES IN ARTS ADMINISTRATION.

AMAE 6321 (3). LAW AND THE ARTS. This course will examine laws and legal implications relating to (i) the activities of visual and performing arts organizations, (ii) the creation, acquisition, use, transfer, and disposition of works of visual and performing arts and related intellectual properties, (iii) the interests, obligations, and relationships of creators, users, and consumers of the arts, and (iv) broader domestic and international issues impacting the art world.

AMAE 6325 (3). CULTURAL ECONOMICS. This course explores the influence of cultural economics on the production, financing and consumption of arts and culture, and their mechanisms. In particular, it will focus on these topics: The demand and supply of art; the market of visual arts; the market of the performing arts; the audiovisual industry and other cultural industries; cultural heritage and cultural tourism; art value and pricing; copies and fakes; artists' labor market; habits, dynamics and social interactions in cultural consumption. Prerequisite: Enrollment in the MA/MBA program or permission of instructor.

AMAE 6326 (3). CULTURAL POLICY. This course provides an overview of policy analysis and practice of the cultural sector in its different areas (heritage, visual and performing arts, etc.) and perspectives. Specifically, the following issues will be analyzed: Historical and theoretical backgrounds of cultural policy; cultural policies in practice - stylized facts and geographical and political divergence at local, national and international level; evaluation of cultural policies and their socio-economic impact; culture, diversity and development; cultural access and arts education.

AMAE 6331 (3). INTERNATIONAL ARTS/BUSINESS EXCHANGE WITH BOCCONI UNIVERSITY.

AMAE 6332 (3). INTERNATIONAL ARTS/BUSINESS EXCHANGE WITH BOCCONI UNIVERSITY.

AMAE 6333 (3). INTERNATIONAL ARTS/BUSINESS EXCHANGE WITH BOCCONI UNIVERSITY.

AMAE 6334 (3). INTERNATIONAL ARTS/BUSINESS EXCHANGE WITH BOCCONI UNIVERSITY.

AMAE 6375 (3). SOCIAL ENTREPRENEURSHIP: CREATING A MOVEMENT AND INNOVATING THROUGH SOCIAL GOOD. Explores how to use one's talents, passions, and interests to address world problems with innovative solutions that result in movements and cultural change. Special focus on learning to build a business that not only realizes success but also aids those in need.

AMAE 6387 (3). ATTRACTING CAPITAL: DONORS, INVESTORS, AND PUBLIC FUNDS. This course focuses on strategies for attracting capital for new arts-related ventures, whether for-profit or nonprofit. Each capital market is explored for its defining characteristics, mecha-

nisms, and motivations. Students develop skills in preparing funding proposals and pitching their ideas to potential funders.

AMAE 6390 (3). DEVELOPING AN ARTS VENTURE PLAN: LEGAL, STRATEGIC, AND PRACTICAL ISSUES. Through this course, students 1) develop an idea for an unmet need in the marketplace; 2) create a plan for the intended impact of their service or product and the model for how that change will take place; 3) analyze the environmental, industry-related, legal, and market-related factors that will influence the success of their new venture; 4) analyze the risks involved with launching their new venture; and 5) develop a plan for the human, financial, space-related, and other resource needs that will be necessary to launch their venture.

International Arts Management Courses (IAM)

IAM 6056 (1.5). ACCOUNTING MANAGEMENT IN CULTURAL ORGANIZATIONS. HEC Course Number 2001MIHEC. In order to make the best possible decisions, managers in the cultural industries use information that is produced by company information systems. In this regard, the financial information produced by a company's accounting system is of the utmost importance. In several countries, company financial statements are now being presented according to International Financial Reporting Standards (IFRS). This course is aimed at acquainting managers, who may be called upon to read financial statements produced in different countries, with the main IFRS rules of presentation. The second part of the course covers guidelines for using budget control efficiently in order to reach the above objectives. At the end of the course, students will have a firm grasp of both internal financial management (budgeting) and external financial management (reading financial statements).

IAM 6057 (1.5). MARKETING AND CONSUMER CULTURE. HEC Course Number 2008MIHEC. Over the past 20 years, researchers in the social sciences and in the field of marketing have debated the topic of consumption and consumer culture. These experts have reflected on the rise of consumer culture, studied the impact of consumption in the arts field, and examined our understanding of culture. This course explores the issue of consumer culture from an anthropological perspective.

IAM 6058 (1.5). ARTS MARKETING. HEC Course Number 2002MIHEC. This course covers key marketing concepts and their application in the cultural sector. It looks at the traditional definition of marketing and discusses the specifics of the marketing approach in the field of culture, including the centrality of the artwork and the artist in any marketing approach. The course considers the company not only in terms of its products but also in terms of its markets, taking into account the cultural specificity of each consumer market based on its demographic profile. Marketing strategies are analyzed from the perspective of commercial variables (product, price, place, promotion) and marketing information systems.

IAM 6059 (1.5). LEADERSHIP IN THE CONTEXT OF CULTURAL ORGANIZATIONS. HEC Course Number 2004MIHEC. This course examines the practice of cultural management at the international level, using specific cases to illustrate the theory and practice of cultural leadership around the world. After completing the course, students will have a better understanding of the environmental dynamics that surround cultural organizations, executive leadership as practiced in complex organizational environments, artistic leadership, the practice of dual executive leadership and the possibilities for collaborative leadership, the theory and practice of governance in organizations that experience a variety of resource dependencies, and possibilities for executive leadership transition in the cultural field.

IAM 6060 (1.5). INFORMATION TECHNOLOGIES FOR ARTS AND CULTURE. HEC Course Number 2006MIHEC. In this era of communications technology, cultural organizations need to maintain reliable data on their business activities in order to offer the consumer a high-quality service and/or an exceptional experience. Reliable data are also the basis for sound management. The production of reliable data requires (1) a profound understanding of the business processes by which data are collected, generated and/or transformed; and (2) mastery of concepts related to data modelling, to enable the creation of quality databases. In this course, students learn how to create information systems designed specifically for cultural organizations and how to develop the skills necessary to manage information systems in any field.

IAM 6061 (1.5). NEW FORMS OF INNOVATION. HEC Course Number 2005MIHEC. The objective of this course is to help students to understand key innovation processes and models and to apply them to the cultural field. The course offers an emerging view of innovation, such

as open innovation, reverse innovation, inclusive and social innovation, digital innovation, creative commons, etc.

IAM 6062 (1.5). INTERNATIONAL MARKETING OF THE CULTURAL INDUSTRIES. HEC Course Number 2007MIHEC. In this course students learn about the different export and import markets of the cultural industries, their mechanisms of supply and demand on a global scale, and how to identify international opportunities in existing markets. Students also learn about the various internationalization strategies used by the cultural industries. Specific cases of success and failure in the international market are presented.

IAM 6063 (1.5). MANAGING CULTURAL PRODUCTS AND BRANDS. HEC Course Number 2003MIHEC. The purpose of this course is to familiarize students with the central decisions involved in managing products and brands in the cultural sector. Students are taught to appreciate the unique characteristics of cultural products; how to analyze product markets; how to create a meaningful consumption experience that complements the central work of art; and how to develop, protect, and leverage a strong brand. Students learn to articulate major product and brand management issues at the strategic and tactical levels, apply relevant theoretical models and analytical tools in the context of managing cultural products and brands, and analyze the implications inherent to the implementation of product and brand strategies.

IAM 6064 (1.5). PROMOTION AND ADVERTISING. HEC Course Number 2009MIHEC. This course is aimed at developing managerial skills in marketing communication by demonstrating the range of communications options available to cultural organizations and the cultural industries today. It familiarizes students with the decisions that must be taken when developing integrated marketing communication strategies, always in the specific context of the arts field. The course presents the issues currently facing marketing communication specialists, such as how to define the new relations between agencies, the media, and cultural entities and how best to address the phenomenon of social media.

IAM 6065 (1.5). RESEARCH METHODS IN MARKETING FOR ARTS AND CULTURE. HEC Course Number 2010MIHEC. This course consists of a general review of the methods used by researchers to produce fundamental or applied knowledge in the domain of arts and culture. At the end of the course, students will be well-equipped to plan and conduct a research project as well as to critically evaluate research reports in the context of arts and culture.

IAM 6071 (1.5). INTERNET, PUBLISHING, AND MUSIC WORKSHOP. Completed at SDA Bocconi University. The main goal of this workshop is to turn out media professionals by addressing the economic and managerial implications associated with the transformation of media industries. The workshop focuses on transformation processes that involve content creation, publication, aggregation, distribution, and promotion across different platforms and in different configurations (as a product, as a service, as a license). The description of the evolution of business models parallels the analysis of different regulatory settings associated with intellectual property management, privacy, pluralism, and net neutrality. The comparison between bestselling titles and niche products leads to the identification of globalization and the evolution of narratives across media, cultures, and countries. The participation of end users in value-creation processes is addressed by examining the evolution of self-publication and digital platform-mediated publication. Similarities and differences across industries and countries are discussed.

IAM 6072 (1.5). PERFORMING ARTS WORKSHOP. Completed at SDA Bocconi University. The goal of this workshop is to turn out professionals for the performing arts sector. The workshop focuses on theatre, festivals, dance, classical music, ballet, and opera and is interdisciplinary and international in scope. Modes of theatre and opera appreciation, spectator behavior at performances, and the management of performing arts organizations and festivals are some of the issues addressed in the workshop. The workshop provides in-depth coverage of the policies, marketing strategies, and funding sources of European (particularly Italian) and northern American organizations and events. Students are given a unique opportunity to meet executives from distinguished institutions in the performing arts and to visit renowned theatrical and operatic venues.

IAM 6073 (1.5). INTERNATIONAL ARTS PRODUCTION SYSTEMS IN MILAN. Surveys a broad spectrum of arts institutions and creative organizations operating in and around Milan. Students participate in on-site visits, meetings with curators and arts administrators, and talks with experts and creative people to better understand Milan as a creative city and to explore arts organizations' basic operations that are international for some relevant features (i.e., their

audience, staff, reputation, and supply chain). Grades take into account class participation and an in-class reflection paper.

IAM 6074 (1.5). MASTER THESIS WRITING AND DESIGNING SEMINAR. Supports students in the development of their master's thesis, from reviewing literature to presenting findings, with a focus on how to develop a comparative analysis among organizations that operate in different countries and contexts. Students work as a learning community and discuss specific issues arising in ongoing individual research.

IAM 6173 (1). ARTS MANAGEMENT AND MARKETS WORKSHOP. Completed at SDA Bocconi University. This workshop is intended for highly motivated students who wish to develop a professional and competitive edge in the field of arts management. It is structured and designed in order to present opportunities for the transfer of "high pressure" knowledge and experience from the instructor to the students through a mix of activities and approaches inside and outside the classroom. The objective is to help advanced students refine their profile as arts manager consistent with the needs of the international job market. Professional skills are considered to include the development of a critical approach to the art world and its systems of functioning. The course is based in the world of contemporary art and explores the global dynamics of this constantly changing professional environment. It combines a curatorial/art historical perspective with an institutional/entrepreneurial perspective, depending on the particular expertise of the instructor (Angela Vettese, critic, curator, and director of a contemporary art museum; Stefano Baia Curioni, economic historian specializing in the global art market) and depending as well on the particular needs of the current international art system. The course takes both a cultural and a managerial approach, concentrating on vision, organizational and narrative capabilities, and a strong tendency toward self-improvement.

IAM 6351 (3). CULTURAL ECONOMICS AND THE INTERNATIONAL ART MARKET. Students gain a thorough understanding of the mechanisms of cultural economics and their influence on the production, financing, and consumption of arts and culture. Includes the application of economic analysis and tools to the different aspects, activities, and mechanisms of the cultural sector (e.g., the fine arts and performing arts markets, film, and other cultural industries). Students also compare, analyze, and evaluate the factors that form and influence international cultural heritage, cultural tourism, cultural districts, the arts labor market, and creative careers. Prerequisite: Restricted to students enrolled in the M.M. international arts management or M.A./M.B.A. program; departmental approval required for all others.

IAM 6352 (3). COMPARATIVE INTERNATIONAL CULTURAL POLICY. Overview of policy models, analysis, and practices of the cultural sector in its different areas (heritage, visual and performing arts, etc.) and countries. Students analyze historical and theoretical backgrounds of cultural policy; cultural policies in practice (stylized facts and geographical and political divergences at local, national, and international levels); cultural policies and their socio-economic impact; culture, diversity, and development; cultural access and arts education; and stimulation of the supply of art. Prerequisite: Restricted to students enrolled in the M.M. international arts management or M.A./M.B.A. program; departmental approval required for all others.

IAM 6353 (3). INTERNATIONAL LAW AND THE ARTS. Analysis of the legal implications of managing arts institutions. Topics include organizational structures and tax implications; contracts and negotiating strategies; copyright and trademark ownership, licensing, and use; royalties and artists' economic rights; the rights and limitations of free expression; and the international treaties, laws, regulations, and policies that impact arts and culture. Prerequisite: Restricted to students enrolled in the M.M. international arts management or M.A./M.B.A. program; departmental approval required for all others.

IAM 6354 (3). FUNDRAISING IN THE ARTS. Examination and mastery of strategies for raising funds in the private and public sectors. Includes the process of researching, preparing, and managing individual and corporate gifts as well as foundation and government grants. Prerequisite: Restricted to students enrolled in the M.M. international arts management or M.A./M.B.A. program; departmental approval required for all others.

IAM 6355 (3). NONPROFIT ARTS BUDGETING AND FINANCIAL MANAGEMENT. The financial and operational management of nonprofit arts organizations, with an emphasis on the budget 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 stakeholders. Prerequisite: Restricted to students enrolled in the M.M. international arts management or M.A./M.B.A. program; departmental approval required for all others.

IAM 6374 (3). CREATIVITY AND URBAN DEVELOPMENT WORKSHOP. Completed at SDA Bocconi University. Creativity is a multifaceted and complex concept, particularly as it relates to both the actors and the organizations involved in production and consumption and the urban settings in which production and consumption take place. This course is aimed at (1) investigating how the creative industries affect urban growth via the relationships between urban landscapes/geographies and creative innovation and production systems; (2) integrating managerial, urban, and cultural studies under the theme of creative professionals and urban creativity; and (3) developing competencies in field research, focusing on creativity within organizations and the urban setting and on producing project managers for creative projects, innovation managers or consultants, urban marketing experts within territorial agencies, researchers for the creative industries (both private and public) and urban settings, and consultants for developers and municipalities. The course is structured around three creative industries (design and architecture, visual arts, and pop culture), covering their internal organization and their relationships with the urban setting. Instructors are both academics and professionals working in the field. The course features several Italian and international guest speakers and company visits.

IAM 6375 (3). CULTURAL ENTREPRENEURSHIP AND GOVERNANCE FOR NONPROFIT IN THE ARTS. Introduces the process of startup entrepreneurship and presents a number of tools that can be useful as a support in the different phases of the business planning process. Covers governance and strategy issues (i.e., assembling teams, board–executive relationships, and organizational structure) that accompany the growth of arts and cultural organizations from their birth to their decision of going international.

IAM 6376 (3). INTERNATIONAL CONSULTING MANAGEMENT IN THE ARTS. Develops consulting management skills by supporting small groups through consulting project simulations. Students discuss issues and problems arising in consulting nonprofit and public sector organizations.

IAM 6570 (5). STRATEGY AND GOVERNANCE OF CULTURAL INSTITUTIONS. Completed at SDA Bocconi University. In this course, issues of governance and corporate strategy are discussed in the context of diverse situations, such as government bodies in charge of developing cultural policies, public-private partnerships and the struggle for sustainability, ownership and marketability of content for startups in participative media, the nature of involvement of stakeholders, and protection in crowdfunded projects. The course builds upon students' knowledge in the fields of business, public administration, management of nonprofit organizations, intellectual property, and corporate and private law. It addresses the issues of ownership, governance, management, control, value appropriation, and value distribution for established institutions, partnerships, startups in media companies, cultural institutions, and nonprofit institutions. Value creation in the arts, cultural institutions, and media is discussed at different levels: individual firms, collaborative firms, and territories.

IAM 6667 (6). MASTER'S THESIS. Master's thesis completed at SDA Bocconi University.

Associate Professor Derek Kompare, **Division Chair**

Professors: Sean Griffin, Rick Worland. **Associate Professors:** Kevin Heffernan, Mark Kerins, Derek Kompare, David Sedman. **Lecturer:** Paula Goldberg. **Adjunct Lecturers:** Sally Helppie, Tearlach Hutcheson.

FACILITIES

The Division of Film and Media Arts is located in the Umphrey Lee Center, which houses faculty offices; classrooms; audio, video and film production areas; and media support areas. Computer labs with a full suite of editing, audio and graphics software are available to film and media arts majors seven days a week through ID card access. Other facilities include a recording studio, an audio mixing suite, storage and equipment checkout, a seminar room, and production classrooms. The division also has a screening classroom equipped for film, video and DVD projection in the Owen Arts Center and a shooting stage in McFarlin Auditorium.

MASTER OF ARTS IN POPULAR FILM AND MEDIA STUDIES

The M.A. in popular film and media studies prepares students for professional careers in the critical study of motion picture, television and related media industries. Through an intensive examination of aspects of popular film and media, students learn larger concepts required for professional success in the study of the sociocultural role of film, television and digital media, including advanced research methodologies, historical and aesthetic principles, and theoretical concepts. Graduates are prepared to enter Ph.D. programs in film and media studies, to plan careers teaching film/media in secondary education or to attain careers as analysts with the media industries. In addition, graduates have the knowledge to appreciate, as well as challenge and question, the creative accomplishments of film, video and digital artists around the world. The curriculum seeks to develop well-rounded, imaginative graduates who not only understand the historical development of popular media but also the requirements of the present-day media world, and who can adapt and contribute to the new forms of media scholarship and culture.

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 division's graduate faculty. An applicant whose GPA or GRE score is below the required level may be admitted conditionally at the discretion of the division's graduate faculty.

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

Degree Requirements

The 30-hour program in popular film and media studies is designed to be completed during a three-term period. Within the course requirements, the program is divided into one-half required courses, one-half electives and a comprehensive exam.

At the end of every term, a committee of faculty within the division will evaluate the candidate's overall progress in the program.

Required Courses	*Credit Hours*
Core Courses	15
FILM 6313 Contemporary Media Studies	
FILM 6351 Seminar in Media History	
FILM 6352 Seminar in Popular Film	
FILM 6353 Seminar in Popular Media	
FILM 6354 Seminar in Contemporary Media Culture	
Electives	15
Five FILM or other courses at the 5000 level or above (Non-FILM courses must be approved by the division to count as electives.)	
Total	**30**

If a student applies with a degree from a field other than film/media, broadcasting or telecommunications, the division has the discretion to require her or him to complete undergraduate courses in film/media history (which may include FILM 1301 The Art of Film and Media, FILM 1302 Media and Culture, FILM 2351 International Film History, FILM 3352 American Film History or FILM 3353 American Broadcast History). 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.

Students desiring to enroll in the following courses for elective credit are required first to pass a basic production competency test administered by the division faculty: FILM 6301 Experimental Camera and FILM 6308 Editing.

Comprehensive Exam. Each M.A. candidate must pass a comprehensive exam that assesses a student's overall knowledge of film/media history and expertise in film/media theory. The exam will require the student to write two in-depth essays based on question topics drawn from her or his completed coursework; the essays will be evaluated by graduate faculty. If the graduate faculty judge the exam to be below acceptable standards, the student has the right to request an oral defense of her or his work, which must be scheduled and completed within one year of the exam. If the graduate faculty judge the exam to display sufficient depth and facility, the student will receive her or his degree at the end of the term.

The 4 + 1 Master of Arts in Popular Film and Media Studies

The 4 + 1 M.A. in popular film and media studies permits a Meadows film student to study toward an undergraduate degree and the M.A. degree simultaneously and with possibly fewer courses than if taken separately. Up to nine credit hours of undergraduate coursework can be applied toward the graduate degree requirements. In such cases, students may fulfill both bachelor's and master's degree requirements in as few as 21 credit hours beyond their bachelor's coursework.

Admission

For admission to the 4 + 1 program, the student must

1. Be enrolled in the B.A. or B.F.A. in film and media arts at SMU.
2. Have achieved junior-level status.
3. Have applied no later than one year prior to the time she or he would graduate with a B.A. or B.F.A. degree.
4. Have an overall GPA of 3.000.
5. Be accepted into the M.A. in popular film and media studies.

Degree Requirements

Students admitted to the 4 + 1 program can apply up to nine credit hours of undergraduate coursework (5000 level and above) toward fulfilling their graduate program requirements. To satisfy the graduate residency requirement, a student must complete a minimum of 21 credit hours of graduate coursework at SMU beyond the number of undergraduate hours required through coursework completed at SMU. Any coursework that overlaps for credit for both B.A./B.F.A. and M.A. degrees must be declared for dual credit before the last day to add/drop of the term in which the course is taken and must be taken at the graduate level.

Bachelor's Degree. All undergraduate degree requirements must be satisfied, with up to nine credit hours of graduate coursework applying toward satisfaction of those requirements.

Master's Degree. To receive a master's degree under the 4 + 1 program, the student must

1. Have a cumulative GPA of 3.000 in the M.A. degree coursework (including the graduate coursework applied toward the satisfaction of those requirements.
2. Satisfy all requirements for the bachelor's and master's degrees. The bachelor's degree requirements must be fulfilled prior to or at the same time as the master's degree requirements.

THE COURSES (FILM)

FILM 5315 (3). CRITICAL STUDIES SEMINAR. A high-level research seminar that fulfills the department's capstone requirement. Topics may vary each term; may be repeated once for credit with a different topic. *Prerequisites:* FILM 2351 and one other 3000- or 4000-level critical studies course; nonmajors need consent of instructor.

FILM 5353 (3). FILM AND MEDIA THEORY. Provides an overview of major theoretical writings on cinema, television, and new media (including the work of theorists such as Andre Bazin, Sergei Eisenstein, Laura Mulvey, and Christian Metz) and demonstrates the application of various analytical approaches to specific texts. *Prerequisites:* FILM 1301, 2351.

Associate Professor David Mancini, **Director**

Professors: Joaquín Achúcarro, Jack Delaney, Andrés Díaz, Virginia Dupuy, Stefan Engels, Michael Hawn, Samuel Holland, David Karp, Robert Krout, Barbara Hill Moore, Alfred Mouledous, Larry Palmer, Paul Phillips, Thomas Tunks. **Associate Professors:** Sarah Allen, Christopher Anderson, Clifton Forbis, Robert Frank, Kevin Hanlon, Pamela Elrod Huffman, Carol Leone, David Mancini, Xi Wang. **Assistant Professors:** Peter Kupfer, Jésus Ramos-Kittrell, Zachary Wallmark. **Artists-in-Residence:** Matthew Albert, Emanuel Borok, Chee-Yun Kim. **Associate Professor of Practice:** Julie Scott. **Senior Lecturers:** Dale Dietert, Mark Feezell, Gary Foster, Hank Hammett, Matthew Kline, Catharine Lysinger. **Lecturers:** Barbara Bastable, Tom Booth, Kevin Gunter, Jamal Mohamed, Melissa Murray, Jason Smith. **Adjunct Professors:** Christopher Adkins, Robert Guthrie, Douglas Howard, Gregory Hustis, John Kitzman, Wilfred Roberts. **Adjunct Associate Professors:** Kalman Cherry, Don Fabian, Paul Garner, Jean Larson Garver, Matthew Good, Erin Hannigan, Diane Kitzman, Thomas Lederer, Brian Merrill, Ellen Rose, Barbara Sudweeks. **Adjunct Assistant Professors:** Deborah Baron, Alessio Bax, Kim Corbet, Martha Gerhart, Lane Harder, Lynne Jackson, Camille King, David Matthews, Deborah Perkins, Kara Kirkendoll Welch. **Adjunct Lecturers:** John Bryant, Lucille Chung, Sue Cruse, Haley Hoops, Brian Jones, Drew Lang, Jon Lee, Morgan May, Naoko Nakamura, Brian Perry, Dylan Smith, Edward Smith. **Piano Technician:** David Brown. **Accompanists:** Tara Emerson, Liudmila Georgievskaya. **Music Therapy Supervisor:** Janice Lindstrom. **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 in formats that are 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 located 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.

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. Failure to pass required review courses in the first term of study will result in academic probation and a second-term continuation of review. Failure to pass the review courses during the second term will result in academic suspension from the degree program.

The standard required for admission is a cumulative minimum GPA 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 pedagogy and music history. Applicants in these fields may elect to audition for placement in ensembles. Music history, music education, music theory pedagogy 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 world 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, ap-

plicants 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.

Note: Information on admission to the M.S.M. program is found in the Master of Sacred Music section of this catalog.

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 in Music Education instead of MUHI 6335 Introduction to Graduate Studies. Piano pedagogy majors may take either MUED 6340 Research 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 Meadows Academic Services Office. Such courses will be examined for their professional relevance to the student's course of study. Exceptions to this rule are world language courses.

During the first term of residency, each student must file a proposed course of study with the Meadows Academic Services 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 and organ 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 graduate comprehensive review that may include a recital, composition, thesis, professional project and formal examination. A committee of no fewer than three faculty members will supervise and evaluate the work for this requirement. This committee must be appointed before work on the recital, composition, thesis or professional project has begun.

Specific guidelines for the preparation of a thesis or project may be obtained from the Meadows Academic Services 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.

Required recitals must include a cross-section of the repertory in the student's major performance area. The performance of contemporary works is encouraged. Incomplete recitals require enrollment in private study during the term in which they are completed.

The policies and procedures regarding the graduate comprehensive review are outlined in the *Graduate Supplement to the Division of Music Handbook*. 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

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 Conductors). The review courses are remedial and do not count toward the degree nor are they funded by scholarship.

All choral conducting majors are expected to have English, French, Italian and German diction courses on their undergraduate transcripts. PERB 5006 Graduate Diction Review may be assigned when deficiencies exist.

All choral conducting majors are expected to have a minimum of two terms of world 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.

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

MASTER OF MUSIC IN INSTRUMENTAL CONDUCTING

Orchestral Emphasis

Adviser: Paul Phillips

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 Conductors). The review courses are remedial and do not count toward the degree nor are they funded by scholarship.

Required Courses	*Credit Hours*
MUAS 6010 Recital Attendance (four terms)	0
MUCO 6189 Conducting Practicum	1
MUCO 6200 Applied Study in Conducting (four terms)	8
MUCO 6212 Choral/Vocal Techniques for Instrumental Conductor (corequisite: PERE 6013 or 6014)	2
MUHI 6335 Introduction to Graduate Studies	3
MUHI 6347 Issues in Symphonic Literature	3
MUTH 6300, 6326, 6330, 6360 (select one)	3
PERE 6018 (four terms of orchestra unless otherwise approved)	0
World Language (one term required at the 1402 level or above, chosen with the adviser's approval)	4
Electives: chosen with adviser's approval	6
Total	**30**

Wind Emphasis

Adviser: Jack Delaney

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 Conductors). The review courses are remedial and do not count toward the degree nor are they funded by scholarship.

Required Courses	*Credit Hours*
MUAS 6010 Recital Attendance (four terms)	0
MUCO 6189 Conducting Practicum	1
MUCO 6200 Applied Study in Conducting (four terms)	8
MUCO 6212 Choral/Vocal Techniques for the Instrumental Conductor (corequisite: PERE 6013 or 6014)	2
MUHI 6335 Introduction to Graduate Studies	3
MUHI 6374 Wind Ensemble History and Literature	3
MUTH 6300, 6326, 6330, 6360 (select one)	3
PERE 6019 (four terms of wind ensemble unless otherwise approved)	0
World Language (one term required at the 1402 level or above, chosen with the adviser's approval)	4
Electives: chosen with adviser's approval	6
Total	**30**

MASTER OF MUSIC IN MUSIC COMPOSITION

Adviser: Kevin Hanlon

Successful completion of the departmental Keyboard Proficiency Examination is required.

Required Courses	*Credit Hours*
MUAS 6010 Recital Attendance (four terms)	0
MUHI (6000 level) chosen with adviser's approval	3
MUHI 6335 Introduction to Graduate Studies	3
MURE 6001 Recital	0
MUTH 5000 Composition Seminar (each term of residence)	0
MUTH (5000–6000 level) elective chosen with adviser's approval	3
MUTH 6081 Thesis	0
MUTH 6300, 6326, 6330, 6360 (select one)	3
MUTH 6310 *or* **6311** Electronic Music	3
MUTH 6320 Advanced Composition (four terms)	12
Ensemble: two terms	0–2
Elective: chosen with adviser's approval	1–3
Total	**30**

Notes:

- It is expected that the student will actively study composition every term in residence at SMU.
- The thesis work may be for any medium and must be equivalent in complexity and accomplishment to an eight- to 10-minute concert work for orchestra. A brief proposal of the work must be submitted for approval to the thesis committee upon enrollment for thesis credit.
- A degree recital (MURE 6001) consisting of works completed during graduate study is to be presented for approval by the student's committee.

MASTER OF MUSIC IN MUSIC EDUCATION

Advisers: Sarah Allen, Julie Scott

Two options are provided in the M.M. in music education: 1) an option for candidates who already hold teaching certification and 2) an option for candidates with a degree in music who are seeking teacher certification. The M.M. in music education may be earned on a part-time basis, typically in three years, or on a full-time basis, typically in four terms (two years). Courses are offered in the evenings and summers to accommodate in-service teachers, thereby enabling teachers to continue in their jobs while pursuing the degree. Full-time students may take daytime and evening classes. 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.

Required Courses	*Credit Hours*
MUAS 6010 Recital Attendance (four terms for full-time students only)	0
MUED 6340 Research in Music Education	3
MUED 6352 History and Philosophy of Music Education	3
MUHI (6000 level) chosen with adviser's approval	3
MUTH 6300, 6326, 6330, 6360 (select one)	3

Required Courses (continued)	*Credit Hours*
Ensemble (two terms) (exceptions may be considered)	0–2
Performance Studies (may include conducting, private performance and/or pedagogy courses)	3–6
Electives: Chosen with adviser's approval; must be pertinent to the candidate's career specialization and include at least 6 hours of coursework in MUED; other elective options include but are not limited to MPSY or MUCO courses, EDU courses, performance studies, or ensemble, as well as summer SMU Music Educators Workshops	10–15
Total	**30**

Notes:

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

MASTER OF MUSIC IN MUSIC HISTORY AND LITERATURE

Adviser: Peter Kupfer

Students must pass a comprehensive reading exam in French or German. On the basis of a departmental language examination, additional language study may be required.

Required Courses	*Credit Hours*
MUAS 6010 Recital Attendance (four terms)	0
MUHI (at least four seminar courses chosen with adviser's approval)	12
MUHI 6335 Introduction to Graduate Studies	3
MUTH 6300, 6326, 6330, 6360 (select one)	3
Ensemble (two terms)	0
Thesis	6
Electives (selected from performance studies, pedagogy, theory, or languages)	0–6
Total	**30**

PERFORMANCE MAJORS

The Division of Music offers Master of Music majors in the areas of orchestral or keyboard instrument performance, guitar performance, percussion performance, and voice performance as well as the major in piano performance and pedagogy.

Woodwind and Brass Instruments

Adviser: Tom Booth

The credit hour requirements for a major in bassoon, clarinet, flute, French horn, oboe, saxophone, trombone, trumpet or tuba performance are below. 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.

Required Courses	*Credit Hours*
MPED 6305 Introduction to Instrumental Pedagogy	3
MUAS 6010 Recital Attendance (four terms)	0
MUHI (6000 level) chosen with adviser's approval	3
MUHI 6335 Introduction to Graduate Studies	3
MURE 6201 Recital	2
MUTH 6300, 6326, 6330, 6360 (select one)	3
Ensembles: One large ensemble each term in residence and four chamber ensemble enrollments	0–4
Performance Studies	8
Electives: chosen with adviser's approval; up to five credits may be in large ensemble, chamber ensemble, or repertory class	3–8
Total	**30**

Orchestral Strings

Adviser: Emanuel Borok

The credit hour requirements for a major in cello, double bass, harp, violin or viola performance are below. 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.

Required Courses	*Credit Hours*
MPED 6305 *or* **6308** Instrumental Pedagogy	3
MUAS 6010 Recital Attendance (four terms)	0
MUHI (6000 level) chosen with adviser's approval	3
MUHI 6335 Introduction to Graduate Studies	3
MURE 6201 Recital	2
MUTH 6300, 6326, 6330, 6360 (select one)	3
Ensembles: One large ensemble each term in residence and four chamber ensemble enrollments	0–4
Performance Studies	8
Electives: chosen with adviser's approval; up to five credits may be in large ensemble, chamber ensemble, or repertory class	3–8
Total	**30**

Master of Music in Organ Performance

Adviser: Stefan Engels

Required Courses	*Credit Hours*
MPED 5114 Organ/Harpsichord Pedagogy	1
MUAS 6010 Recital Attendance (four terms)	0
MUHI 6320 Organ History and Literature	3
MUHI 6335 Introduction to Graduate Studies	3
MURE 6201 Recital (written program notes required)	2
MUTH 6300, 6326, 6330, 6360 (select one)	3
ORG 6200 (four terms)	8
PERB 6001 Departmental Performance Class (four terms)	0
Ensemble: two terms	0–2
Private Study: HARS 6100 *or* **PIAN 6100** (two terms)	2
Electives: chosen with adviser's approval (three credits must be from music courses)	6–8
Total	**30**

Master of Music in Harpsichord Performance

Adviser: Stefan Engels

Note: Effective, June 1, 2015, the Department of Music is not accepting new students into this program. 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.

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

Master of Music in Piano Performance

Adviser: Carol Leone

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.

Required Courses	*Credit Hours*
MREP 6114 Advanced Piano Repertoire (two terms)	2
MUAC 6101, 6102 Techniques of Accompanying	2
MUAS 6010 Recital Attendance (four terms)	0
MUHI (6000 level) chosen with adviser's approval	3
MUHI 6335 Introduction to Graduate Studies	3
MUPD 5312, 6396, *or* **6397** Survey of Precollege Piano Literature, Piano Pedagogy I or Piano Pedagogy II	3
MURE 6201 Recital	2
MUTH 6300, 6326, 6330, 6360 (select one)	3
PERB 6001 Departmental Performance Class (four terms)	0
PERB 6112 *or* **6113** Piano Improvisation or Advanced Improvisation	1
PIAN 6200 Performance Studies	8
Ensemble: PERE 5071, 5171 (two terms)	0–2
Electives: chosen with adviser's approval	1–3
Total	**30**

Master of Music in Piano Performance and Pedagogy

Adviser: Samuel Holland

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.

Required Courses	*Credit Hours*
MUAS 6010 Recital Attendance (four terms)	0
MUHI (6000 level) chosen with adviser's approval	3
MUHI 6335 Introduction to Graduate Studies *or* **MUED 6340** Research Methods and Materials in Music Ed	3
MUPD 5210 Current Trends in Piano Pedagogy	2
MUPD 5312 Survey of Precollege Piano Literature	3
MUPD 6021, 6022, 6121, 6122 Internship in Piano Pedagogy	2
MUPD 6396 Piano Pedagogy I	3
MUPD 6397 Piano Pedagogy II	3
MURE 6201 *or* **6202** Recital or Lecture Recital (with adviser's approval)	2
MUTH 6300, 6326, 6330, 6360 (select one)	3
PERB 6001 Departmental Performance Class (four terms)	0
PERB 6112 or **6113** Improvisation or Advanced Improvisation	1
PIAN 6200 Performance Study	8
Ensemble: two terms, chosen from MUAC 6101, 6102; or PERE 5071, 5171; or other PERE course with adviser and instructor approval	0–2
Electives: chosen with adviser's approval from MUED, MPSY, EDU, PERB, MUHI, MUTH	1–3
Total	**36**

Master of Music in Guitar Performance

Adviser: Robert Guthrie

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.

Required Courses	*Credit Hours*
GUIT 6200 Performance Studies	8
MPED 6303 Guitar Pedagogy	3
MUAS 6010 Recital Attendance (four terms)	0
MUHI (6000 level) chosen with adviser's approval	3
MUHI 6335 Introduction to Graduate Studies	3
MURE 6201 Recital	2
MUTH 6300, 6326, 6330, 6360 (select one)	3
Ensembles: PERE 5030, 5130 (four terms)	0–4
Electives: chosen with adviser's approval; up to five credits may be in large ensemble, chamber ensemble, or repertory class	3–8
Total	**30**

Master of Music in Percussion Performance

Adviser: Tom Booth

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.

Required Courses	*Credit Hours*
MPED 6305 Introduction to Instrumental Pedagogy	3
MUAS 6010 Recital Attendance (four terms)	0
MUHI (6000 level) chosen with adviser's approval	3
MUHI 6335 Introduction to Graduate Studies	3
MURE 6201 Recital	2
MUTH 6300, 6326, 6330, 6360 (select one)	3
PERC 6100, 6200 Performance Studies	10
Ensembles: One large ensemble each term in residence and four chamber ensemble enrollments	0–4
Electives: chosen with adviser's approval; up to five credits may be in large ensemble, chamber ensemble, or repertory class	1–6
Total	**30**

Master of Music in Voice Performance

Adviser: Clifton Forbis

All graduate voice majors are expected to have English, French, Italian and German diction courses on their undergraduate transcripts. PERB 5006 may be assigned when deficiencies exist. All graduate voice majors are expected to have a minimum of three terms of world 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.

Required Courses	*Credit Hours*
MPED 5216 Vocal Pedagogy I	2
MUAS 6010 Recital Attendance (four terms)	0
MUHI 6335 Introduction to Graduate Studies	3
MUHI 6345 or as recommended by the adviser	3
MURE 6001 Recital	0
MUTH 6300, 6326, 6330, 6360 (select one)	3
PERE 6013 *or* **6014** Choral Ensemble (two terms as assigned by audition)	0–1
PERE 6150 Opera Ensemble (two terms)	0–2
VOIC 6005, 6106, 6007, 6108 Vocal Coaching	2
VOIC 6200 Performance Studies (four terms)	8
World Language (details above)	
Electives: Minimum of four elective hours from the following:	
MPED 5217, MREP 5209, MREP 5210	4
Free Electives: chosen with adviser's approval	2–5
Total	**30**

MASTER OF MUSIC IN THEORY PEDAGOGY

Adviser: David Mancini

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.

Required Courses	*Credit Hours*
EDU 6322 Educational and Behavioral Psychology	3
MUAS 6010 Recital Attendance (four terms)	0
MUHI (6000 level) chosen with adviser's approval	3
MUHI 6335 Introduction to Graduate Studies	3
MUTH (6000 level) chosen with adviser's approval	6
MUTH 6156 Practicum in Theory Pedagogy	1
MUTH 6250 Final Project in Theory Pedagogy	2
MUTH 6355 Pedagogy of Theory	3
Ensembles: two terms	0
Electives: chosen with adviser's approval (3 hours must be in EDU, MPED, MPSY, MUED, or MUPD)	9
Total	**30**

Note: In exceptional cases, the department may allow the substitution of a suitable alternative course for EDU 6322.

MASTER OF SACRED MUSIC

Program Director: C. Michael Hawn

Admission

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.

Degree Requirements

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.

All M.S.M. students are required to take entrance exams in music history, music theory, 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): MUTH 6000, 6100 Graduate Theory Review; MUHI 6000, 6100 Graduate Music History Review; PERB 5107, 5108 Keyboard Skills for Choral Conductors (recommended but not required).

Required Courses	*Credit Hours*
Theological Studies (12 hours)	
NT 6301 *or* **6302** Interpretation of the New Testament	3
OT 6301 *or* **6302** Interpretation of the Old Testament	3
ST 6301 Interpretation of the Christian Message *or* **HX 6305** The Christian Heritage I	3
WO 6313 Introduction to Christian Worship	3
Spiritual formation group (participation required two terms of first year)	0
Church Music Study (11 hours)	
CM 8108 Cantoring in Worship	1
CM 8120 Supervised Practicum	1
CM 8330 Congregational Song History and Theology (Hymnology)	3
CM 8331 Introduction to Graduate Studies in Church Music	3
CM 8332 Music Genres of Western Christianity	3
Professional Skills and Methods (3 hours)	
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)	9
Performance Concentration and Proficiency (select one)	
Organ Concentration (13 hours)	
ORG 6200 Organ (private study)	8
PERB 6212 Improvisation and Service Playing	2
MUHI 6320 Organ History and Literature	3
Choral/Vocal Concentration (13 hours)	
MUCO 6307 Choral Conducting I	3
MUCO 6211 Instrumental Techniques for Choral Conductors	2
MUCO 6252 Vocal and Choral Techniques	2
MUHI 6384 Survey of Choral Literature	3
PERB 6112 Introduction to the Organ	1
Choral conducting elective (**MUCO 6209** Choral Conducting II *or* **MUCO 6210** Seminar: Major Choral Works)	2
Total	**48**

Notes:

- For United Methodist students pursuing deacon's orders, the 12 hours in theological studies may count toward the 24-hour requirement. It may be possible to use elective hours (bullet for organ concentration, below) to satisfy more of the 24-hour requirement.
- The prerequisite for course WO 6313, XS 6310 The Church in Its Social Context, is not required for the M.S.M. degree.
- The supervised practicum includes musical/liturgical leadership in a local congregation.
- Placement exams in music history and theory will be administered during the week before classes begin in Meadows School of the Arts.

- For the organ concentration, students are encouraged to take CM 8201 Instruction in Conducting during a fall term as a part of their nine elective hours.
- 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.
- 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.
- Choral conducting students with prior organ degree study may substitute one credit of private organ study for PERB 6112, with the permission of the instructor.

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 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.

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 and to provide a curriculum vitae and 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.

Orchestral Strings

Adviser: Emanuel Borok

The Division of Music offers both the Performer's Diploma and the Artist Diploma in cello, double bass, harp, violin and viola performance.

Required Courses for the Performer's Diploma	*Credit Hours*
MREP 5160 Orchestral Repertoire	2
MUAS 6010 Recital Attendance (four terms)	0
MUAS 6020 Language Skills (four terms unless waived)	0
MURE 6001, 6101, 6102 Recitals	2
PERE 5171 Chamber Music	0–4
PERE 6118 Orchestra	4
VIOL, VLA, CELL, DBBS, *or* **HARP 6200** Private Lessons	8
Music Electives	0–4
Total	**20**

Note: 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.

Required Courses for the Artist Diploma	*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)	0–4
MSA 6049 Full-Time Status (four terms)	0
MUAS 6010 Recital Attendance (four terms)	0
MUAS 6020 Language Skills (four terms unless waived)	0
PERE 5071, 5171 Chamber Music (four terms)	0–4
PERE 6018, 6118 Orchestra	0–4
Electives: **MREP 5060, 5160** or others with adviser's approval	0–8
Total	**20**

Notes:

- 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.
- PERE orchestra ensemble assignments made by applied music teacher, adviser and ensemble conductors.

Brass, Percussion and Woodwinds

Adviser: Thomas Booth

The Division of Music offers both the Performer's Diploma and the Artist Diploma in bassoon, clarinet, flute, French horn, oboe, saxophone, trombone, trumpet, tuba, and percussion performance.

Required Courses for the Performer's Diploma	*Credit Hours*
MUAS 6010 Recital Attendance (four terms)	0
MUAS 6020 Language Skills (four terms unless waived)	0
MUPR 6200 Private Lessons	8
MURE 6001, 6101, 6102 Recitals	2
PERE 5071, 5171 Chamber Music (four enrollments)	0–4
PERE 6018, 6019, 6118, 6119 Orchestra/Wind Ensemble (four terms)	4
Music Electives	2–6
Total	**20**

Notes:

- 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.
- PERE ensemble assignments made by applied music teacher, adviser and ensemble conductors.

Required Courses for the Artist Diploma	*Credit Hours*
ADPR 7200, 7300 Performance Studies (four terms)	8–12
ADRE 7001, 7101, 7201 Recitals (four terms)	0–2
MSA 6049 Full-Time Status (four terms)	0
MUAS 6010 Recital Attendance (four terms)	0
MUAS 6020 Language Skills (four terms unless waived)	0
PERE 5071, 5171 Chamber Music (four enrollments)	0–4
PERE 6018, 6019, 6118, 6119 Orchestra/Wind Ensemble	0–4
Electives (chosen with adviser's approval)	2–12
Total	**20**

Notes:

- 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.
- PERE ensemble assignments made by applied music teacher, adviser and ensemble conductors.

Performer's Diploma in Guitar Performance

Adviser: Robert Guthrie

Required Courses	*Credit Hours*
GUIT 6200 Guitar Lessons	8
MREP 5130 Guitar Repertoire	4
MUAS 6010 Recital Attendance (four terms)	0
MUAS 6020 Language Skills (four terms unless waived)	0
MURE 6101, 6102, 6103, 6104 Recitals	4
PERE 5130 Guitar Ensemble	4
Total	**20**

Note: 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 Performance

Adviser: Robert Guthrie

Required Courses	*Credit Hours*
ADPR 7200, 7300 Performance Studies Guitar (four terms)	8–12
ADRE 7001, 7101, 7201 Recitals (four terms)	0–4
MREP 5030, 5130 Guitar Repertoire (four terms)	0–4
MSA 6049 Full-Time Status (four terms)	0
MUAS 6010 Recital Attendance (four terms)	0
MUAS 6020 Language Skills (four terms unless waived)	0
PERE 5030, 5130 Guitar Ensemble (four terms)	0–4
Electives (chosen with adviser's approval)	0–8
Total	**20**

Notes: 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 Performance

Adviser: Stefan Engels

Note: Effective, June 1, 2015, the Department of Music is not accepting new students into this program.

Required Courses	*Credit Hours*
HARS 6100, 6200 Harpsichord Lessons	9
MUAS 6010 Recital Attendance (four terms)	0
MUAS 6020 Language Skills (four terms unless waived)	0

Required Courses (continued)	*Credit Hours*
MUHI 5206 Performance Practice	2
MUHI 5214 20th Century Harpsichord	2
MUHI 6192 Directed Studies	2
MURE 6001, 6101, 6102 Recitals	2
PERE 5171 Chamber Music	3
Total	**20**

Notes:

- Chamber music requirement may be fulfilled by accompanying choral ensembles.
- MUTH 5206 is offered in the spring term of even-numbered years.
- 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 Performance

Adviser: Stefan Engels

Note: Effective, June 1, 2015, the Department of Music is not accepting new students into this program.

Required Courses	*Credit Hours*
ADPR 7200, 7300 Performance Studies Harpsichord (four terms)	8–12
ADRE 7001, 7101, 7201 Recitals (four terms)	0–2
MSA 6049 Full-Time Status (four terms)	0
MUAS 6010 Recital Attendance (four terms)	0
MUAS 6020 Language Skills (four terms unless waived)	0
PERE 5171 Chamber Music	3
Electives (chosen with adviser's approval)	3–9
Total	**20**

Notes:

- 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.
- Recommended electives: MUHI 5214, MREP 6122, 6222, MUHI 5206.

Performer's Diploma in Organ Performance

Adviser: Stefan Engels

Required Courses	*Credit Hours*
ORG 6200 Organ Lessons	8
MREP 6122, 6288 Chamber Music and Organ Repertoire	3
MUAS 6010 Recital Attendance (four terms)	0
MUAS 6020 Language Skills (four terms unless waived)	0
MUHI 6320 Organ History and Literature	3
MURE 6001, 6101, 6201 Recitals	3
PERB 6001 Departmental Performance Class (four terms)	0
Private Study: **HARS 6100** *or* **PIAN 6100** (two terms)	3
Total	**20**

Notes:

- Chamber music requirement may be fulfilled by accompanying choral ensembles.
- MUHI 6320 is offered in the spring term of even-numbered years.
- 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 Performance

Adviser: Stefan Engels

Required Courses	*Credit Hours*
ADPR 6100, 7200 Performance Studies Harpsichord or Piano	2–4
ADPR 7200, 7300 Performance Studies Organ (four terms)	8–12
ADRE 7001, 7101, 7201 Recitals (four terms)	0–2
MSA 6049 Full-Time Status (four terms)	0
MUAS 6010 Recital Attendance (four terms)	0
MUAS 6020 Language Skills (four terms unless waived)	0
PERB 6001 Departmental Performance Class (four terms)	0
Electives (chosen with adviser's approval)	2–8
Total	**20**

Notes:

- 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.
- Recommended electives: MREP 6122, MREP 6288, MUHI 6320.

Performer's Diploma in Piano Performance

Advisers: Carol Leone, David Karp

Required Courses	*Credit Hours*
MREP 6114 Piano Repertoire (two terms)	2
MUAC 6101, 6102 Accompanying	2
MUAS 6010 Recital Attendance (four terms)	0
MUAS 6020 Language Skills (four terms unless waived)	0
MURE 6001, 6101, 6102 Recitals (three terms)	0–3
PERB 6001 Departmental Performance Class (four terms)	0
PERE 5071, 5171 Chamber Music (four terms)	0–4
PIAN 6200 Private Lessons	8
Electives (chosen with adviser's approval)	1–8
Total	**20**

Note: 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 Performance

Advisers: Carol Leone, David Karp

Required Courses	*Credit Hours*
ADPR 7200, 7300 Performance Studies Piano (four terms)	8–12
ADRE 7001, 7101, 7201 Recitals (four terms)	0–8
MSA 6049 Full-Time Status (four terms)	0
MUAS 6010 Recital Attendance (four terms)	0
MUAS 6020 Language Skills (four terms unless waived)	0
PERB 6001 Departmental Performance Class (four terms)	0
Electives (chosen with adviser's approval)	0–8
Total	**20**

Notes:

- 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.
- Recommended electives (one to two credits per term; must be at the 6000–7000 level): MUAC 6103, MREP 6114. 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 Voice Performance

Adviser: Clifton Forbis

Required Courses	*Credit Hours*
MUAS 6010 Recital Attendance (four terms)	0
MUAS 6020 Language Skills (four terms unless waived)	0
MURE 6001, 6101, 6102 Recitals	2
PERB 5208 Advanced Acting for Voice Majors	2
PERB 6101 Directed Studies in Voice	2
PERE 6050, 6150 Opera Ensemble (four terms)	3
VOIC 6105, 6106, 6007, 6108 Vocal Coaching	3
VOIC 6200 Private Lessons	8
Total	**20**

Notes:

- For directed studies, students may be advised to complete credits in the following areas: opera history, oratorio performance, song literature and chamber/contemporary music.
- 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 Performance

Adviser: Clifton Forbis

Required Courses	*Credit Hours*
ADPR 7200, 7300 Performance Studies Voice (four terms)	8–12
ADRE 7001, 7101, 7201 Recitals (four terms)	0–4
MSA 6049 Full-Time Status (four terms)	0
MUAS 6010 Recital Attendance (four terms)	0
MUAS 6020 Language Skills (four terms unless waived)	0
PERE 6050, 6150 Opera Ensemble (four terms)	0–4
Electives (chosen with adviser's approval)	0–8
Total	**20**

Note: 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.

THE COURSES

Artist Diploma Private Studies Courses (ADPR)

ADPR 7200 (2). Private Study. One 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.

ADPR 7300 (3). PRIVATE STUDY. Ninety-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 Courses (ADRE)

ADRE 7001 (0). ARTIST DIPLOMA RECITAL. Solo performance of approximately one hour of music or specific recital requirements of student's performance area. Graded pass/fail by committee.

ADRE 7101 (1). ARTIST DIPLOMA RECITAL. Solo performance of approximately one hour of music or specific recital requirements of student's performance area. Graded pass/fail by committee.

ADRE 7201 (2). ARTIST DIPLOMA RECITAL. Solo performance of approximately one hour of music or specific recital requirements of student's performance area. Graded pass/fail by committee.

Music Pedagogy Courses (MPED)

MPED 5114 (1). ORGAN/HARPSICHORD PEDAGOGY. (fall term of even-numbered years) A survey of teaching materials and pedagogical methods, both historical and modern, for organ and harpsichord students. Projects include compilation of graded repertoire lists and preparation and/or presentation of a supervised private lesson.

MPED 5216 (2). VOCAL PEDAGOGY I. A study of vocal techniques, including vocal acoustics, breathing, and laryngeal function. Provides information useful to the singer, studio voice teacher, and choral director. *Prerequisite:* Permission of instructor.

MPED 5217 (2). VOCAL PEDAGOGY II. A study of teaching strategies and philosophies, diagnosis of vocal problems, stage deportment, vocal repertoire, and ethics for teachers. Students gain practical, supervised experience in teaching.

MPED 6184 (1). DIRECTED STUDY - PEDAGOGY. A close collaboration between a faculty member and an advanced student who conducts a rigorous project that goes beyond the experience available in current course offerings. Prerequisite: Approval of instructor.

MPED 6284 (2). DIRECTED STUDY - PEDAGOGY. A close collaboration between a faculty member and an advanced student who conducts a rigorous project that goes beyond the experience available in current course offerings. Prerequisite: Approval of instructor.

MPED 6303 (3). GUITAR PEDAGOGY. Prepares guitarists for studio teaching. Fall term of odd-numbered years.

MPED 6305 (3). INTRO INSTRUMENT PEDAGOGY. Prepares instrumental private teachers for studio teaching. Fall term.

MPED 6308 (3). STRING PEDAGOGY I. (fall term of odd-numbered years) 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. Prerequisite: Proficiency on a string instrument as a major, or technique courses equivalent to MUAS 3146 and 3147, or permission of instructor.

MPED 6309 (3). STRING PEDAGOGY II. (spring term of even-numbered years) Continuation of the skills and concepts developed in MPED 6308, as well as an in-depth study of methods, materials, and curriculum for teaching strings at the intermediate and advanced levels. Prerequisite: MPED 6308.

MPED 6384 (3). DIRECTED STUDY - PEDAGOGY. A close collaboration between a faculty member and an advanced student who conducts a rigorous project that goes beyond the experience available in current course offerings. Prerequisite: Approval of instructor.

Music Psychology Courses (MPSY)

MPSY 5340 (3). ACOUSTICS OF MUSIC. A study of the acoustical foundations of music. Covers topics such as basic acoustics, acoustics of musical instruments and voice, room and auditorium acoustics, acoustical principles of sound systems, and psychoacoustics. Includes 3 hours of lecture and one laboratory period per week.

MPSY 6341 (3). MUSIC PSYCHOLOGY. Study of the acoustical and psychological aspects of musical behavior with emphasis on perception of and responses to musical stimuli. Interpretation of the interdependence of psycho-socio-physiological processes in musical behavior, such as musical preference and responses to music. Fall term.

Music Repertoire Courses (MREP)

MREP 5030 (0). GUITAR REPERTOIRE. Student performances of their solo repertoire and individual instruction in a master-class setting.

MREP 5040 (0). ORCHESTRAL REPERTOIRE: WOODWINDS. Interpretive study and performance preparation of significant excerpts from selected orchestral repertoire.

MREP 5050 (0). ORCHESTRAL REPERTOIRE: BRASS. Interpretive study and performance preparation of significant excerpts from selected orchestral repertoire.

MREP 5060 (0). ORCHESTRAL REPERTOIRE: STRINGS. Interpretive study and performance preparation of significant excerpts from selected orchestral repertoire.

MREP 5070 (0). ORCHESTRAL REPERTOIRE: PERCUSSION. Interpretive study and performance preparation of significant excerpts from selected orchestral repertoire.

MREP 5130 (1). GUITAR REPERTOIRE. Student performances of their solo repertoire and individual instruction in a master-class setting.

MREP 5140 (1). ORCHESTRAL REPERTOIRE: WOODWINDS. Interpretive study and performance preparation of significant excerpts from selected orchestral repertoire.

MREP 5150 (1). ORCHESTRAL REPERTOIRE: BRASS. Interpretive study and performance preparation of significant excerpts from selected orchestral repertoire.

MREP 5160 (1). ORCHESTRAL REPERTOIRE: STRINGS. Interpretive study and performance preparation of significant excerpts from selected orchestral repertoire.

MREP 5170 (1). ORCHESTRAL REPERTOIRE: PERCUSSION. Interpretive study and performance preparation of significant excerpts from selected orchestral repertoire.

MREP 5209 (2). CLASSICAL AND ROMANTIC SONG LITERATURE. (spring term of odd-numbered years) An overview of song literature from the Classical and Romantic periods. Students prepare repertoire for performance in class and make presentations on topics of specialized interest. Lectures 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.

MREP 5210 (2). 20TH-CENTURY SONG LITERATURE. (spring term of even-numbered years) A survey of repertoire and performance practices of song literature from the 20th century. Provides students with a general knowledge of the literature to acquaint them with performance notational practices and to develop the musical skills necessary to perform this literature.

MREP 6114 (1). ADVANCED PIANO REPERTOIRE. A broad survey of piano literature, including lectures and performances by the students enrolled. Emphasizes performance styles and practices of every historical period.

MREP 6122 (1). CHAMBER MUSIC ORG/HRPCHD. 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.

MREP 6222 (2). CHAMBER MUSIC ORG/HRPCHD. 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.

MREP 6288 (2). DIR STUDIES-ADV ORGAN LIT. Directed Studies in Advanced Organ Repertoire.

Music Accompanying Courses (MUAC)

MUAC 6001 (0.5). TECHNIQUES OF INSTRUMENTAL ACCOMPANYING. A course designed to acquaint pianists with the various skills associated with accompanying, and to familiarize them with some of the instrumental repertoire. Students earn one-half credit hour each term. Fall term.

MUAC 6002 (0.5). TECHNIQUES OF VOCAL ACCOMPANYING. A course designed to acquaint pianists with the various skills associated with accompanying and familiarize them with some of the vocal repertoire. Students earn one-half credit hour each term. Spring term.

MUAC 6003 (0). PRACTICUM COLLABORATIVE PERFORMANCE.

MUAC 6101 (1). TECHNIQUES OF INSTRUMENTAL ACCOMPANYING. Required of Artist Certificate pianists to acquaint them with the various skills associated with accompanying, and to familiarize them with some of the instrumental repertoire. Fall term.

MUAC 6102 (1). TECHNIQUES OF VOCAL ACCOMPANYING. Required of Artist Certificate pianists to acquaint them with the various skills associated with accompanying and familiarize them with some of the vocal repertoire. Spring term.

MUAC 6103 (1). PRACTICUM IN COLLABORATIVE PERFORMANCE. Practical application of accompanying skills through studio assignments and performance. Fall and spring terms. Prerequisites: MUAC 6001 and 6002, or 6101 and 6102.

Music Arts and Skills Courses (MUAS)

MUAS 5145 (1). OVERVIEW OF PIANO TECHNOLOGY. 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 includes unison and octave tuning.

MUAS 5146 (1). UPPER STRING TECHNIQUES. Basic principles involved in playing and teaching violin and viola. Reserved for music majors and minors.

MUAS 5147 (1). LOWER STRING TECHNIQUES. Basic principles involved in playing and teaching cello and bass. Reserved for music majors and minors.

MUAS 5148 (1). SINGLE REED AND FLUTE TECHNIQUES. Basic principles involved in playing and teaching single reed and flute instruments. Reserved for music majors and minors.

MUAS 5149 (1). DOUBLE REED TECHNIQUES. Basic principles involved in playing and teaching double reed instruments. Reserved for music majors and minors.

MUAS 5150 (1). LOW BRASS TECHNIQUES. Basic principles involved in playing and teaching low brass. Reserved for music majors and minors.

MUAS 5151 (1). HIGH BRASS TECHNIQUES. Basic principles involved in playing and teaching upper brass. Reserved for music majors and minors.

MUAS 5152 (1). PERCUSSION TECHNIQUES. Basic principles involved in playing and teaching percussion. Reserved for music majors and minors.

MUAS 5153 (1). VOCAL TECHNIQUES. Basic principles involved in singing and teaching voice. Reserved for music majors and minors.

MUAS 5154 (1). MARCHING BAND TECHNIQUES. (fall term of even-numbered years) Provides music education students with opportunities to learn skills and techniques involved in marching band.

MUAS 5155 (1). JAZZ TECHNIQUES. (fall term of even-numbered years) Introduces jazz pedagogy, with an emphasis on improv.

MUAS 5310 (3). DIRECTED STUDY IN MUSIC SKILLS. A close collaboration between a faculty member and an advanced student who conducts a rigorous project that goes beyond the experience available in current course offerings. *Prerequisite:* Approval of instructor.

MUAS 5320 (3). RECORDING TECHNOLOGY. A philosophical comparison of approaches to music recording in all forms of mass media. Includes demonstrations of studio equipment and digital recording and editing.

MUAS 5322 (3). ANALYSIS OF MUSIC PRODUCTION. Students gain a basic yet broad understanding of the function of a music producer in both artistic and music business environments, and of the process through which any musical work is produced as a live performance or recording. The role of the music producer is concentric to all decisions in recording and defining artistic endeavors. Whether working with a director in producing music for a film score, collaborating with a songwriter to define an expression, working with a composer to achieve an artistic vision, or understanding how an advertising agency needs musical help in order to sell a product, the producer must be able to coordinate the procedure with the vision. Even when the producer is also the artist, composer, recording engineer, and financier, he/she must step outside of all other roles to plan how the end result can best be achieved.

MUAS 6010 (0). RECITAL ATTENDANCE. Provides music majors with a wide range of music concerts and events to experience, reflect upon, and share. Required of all full-time music majors each term of enrollment.

MUAS 6020 (0). LANGUAGE SKILLS. Instruction in the English language for Performer's Diploma program and Artist Diploma program students who have not passed the TOEFL English language proficiency exam.

Conducting Courses (MUCO)

MUCO 5210 (2). CHORAL CONDUCTING PRACTICUM. 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. *Prerequisite:* MUCO 3208 or equivalent.

MUCO 5309 (3). ADVANCED INSTRUMENTAL CONDUCTING. Stylistic analysis of a range of large ensemble repertoire, with emphasis on historical context, performance practice, interpretive issues, performance techniques, and conducting problems. Also, the study of baton and rehearsal technique.

MUCO 6184 (1). DIRECTED STUDY IN CONDUCTING. Individual technical development and score preparation for the advanced conductor. Prerequisite: Approval of instructor.

MUCO 6189 (1). CONDUCTING PRACTICUM. Preparation and public performance of instrumental or choral ensemble.

MUCO 6200 (2). 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.

MUCO 6209 (2). CHORAL CONDUCTING II. Further development of conducting techniques as they apply to a variety of repertoires; study and application of rehearsal techniques; application of vocal and choral techniques. Fall term.

MUCO 6210 (2). SEMINAR: MAJOR CHORAL WORKS. (fall term of even-numbered years) An in-depth study of selected choral works.

MUCO 6211 (2). INSTRUMENTAL TECHNIQUES FOR CHORAL CONDUCTORS. A study of the performance techniques of string, woodwind, brass and percussion instruments in works for chorus and orchestra. Included will be a comprehensive concentration on bowing techniques and methodologies, transposition, and historical perspective. Spring term.

MUCO 6212 (2). CHORAL/VOCAL TECHNIQUES FOR THE INSTRUMENTAL CONDUCTOR. (fall term of odd-numbered years) Develops a functional knowledge of choral singing and vocal production through the study and performance of works from the choral and operatic repertory. Corequisite: PERE 6013 or 6014.

MUCO 6252 (2). VOCAL AND CHORAL TECHNIQUES. (spring term of odd-numbered years) A study of vocal and choral tone, its production, and its effect in solo and choral singing, especially with regard to quality, dynamics, blending, intonation, and diction.

MUCO 6284 (2). DIRECTED STUDY IN CONDUCTING. Individual technical development and score preparation for the advanced conductor. Prerequisite: Approval of instructor.

MUCO 6289 (2). CONDUCTING PROJECT. Preparation of instrumental and/or choral ensemble for public performance.

MUCO 6307 (3). CHORAL CONDUCTING I. Continued development and refinement for choral conducting techniques. Fall term.

MUCO 6384 (3). DIRECTED STUDY IN CONDUCTING. Individual technical development and score preparation for the advanced conductor. Prerequisite: Approval of instructor.

Music Education Courses (MUED)

MUED 5115 (1). METHODS AND MATERIALS: 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.

MUED 5147 (1). WORKSHOP IN MUSIC EDUCATION. A brief, intensive study of a focused topic in music education, including Orff, Kodály, Dalcroze, and other methodologies.

MUED 5149 (1). WORKSHOP IN MUSIC EDUCATION. A brief, intensive study of a focused topic in music education, including Orff, Kodály, Dalcroze, and other methodologies.

MUED 5150 (1). WORKSHOP IN MUSIC EDUCATION. A brief, intensive study of a focused topic in music education, including Orff, Kodály, Dalcroze, and other methodologies.

MUED 5151 (1). WORKSHOP IN MUSIC EDUCATION. A brief, intensive study of a focused topic in music education, including Orff, Kodály, Dalcroze, and other methodologies.

MUED 5152 (1). WORKSHOP IN MUSIC EDUCATION. A brief, intensive study of a focused topic in music education, including Orff, Kodály, Dalcroze, and other methodologies.

MUED 5153 (1). WORKSHOP IN MUSIC EDUCATION. A brief, intensive study of a focused topic in music education, including Orff, Kodály, Dalcroze, and other methodologies.

MUED 5154 (1). WORKSHOP IN MUSIC EDUCATION. A brief, intensive study of a focused topic in music education, including Orff, Kodály, Dalcroze, and other methodologies.

MUED 5250 (2). WORKSHOP IN MUSIC EDUCATION. A brief, intensive study of a focused topic in music education, including Orff, Kodály, Dalcroze, and other methodologies.

MUED 5251 (2). WORKSHOP IN MUSIC EDUCATION. A brief, intensive study of a focused topic in music education, including Orff, Kodály, Dalcroze, and other methodologies.

MUED 5252 (2). WIND LITERATURE FOR THE SECONDARY SCHOOL. (fall term of odd-numbered years) Survey of new and standard literature suitable for secondary school students. Examines music for instrumental solo, ensemble, band, and orchestra.

MUED 5253 (2). 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.

MUED 5254 (2). WORKSHOP IN MUSIC EDUCATION. A brief, intensive study of a focused topic in music education, including Orff, Kodály, Dalcroze, and other methodologies.

MUED 5255 (2). WORKSHOP IN MUSIC EDUCATION. A brief, intensive study of a focused topic in music education, including Orff, Kodály, Dalcroze, and other methodologies.

MUED 5257 (2). COMPUTER APPLICATIONS FOR MUSIC EDUCATION. Investigates 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. Also, the development of basic techniques for designing and implementing such uses.

MUED 5350 (3). WORKSHOP IN MUSIC EDUCATION. A brief, intensive study of a focused topic in music education, including Orff, Kodály, Dalcroze, and other methodologies.

MUED 5351 (3). WORKSHOP IN MUSIC EDUCATION. A brief, intensive study of a focused topic in music education, including Orff, Kodály, Dalcroze, and other methodologies.

MUED 5352 (3). WORKSHOP IN MUSIC EDUCATION. A brief, intensive study of a focused topic in music education, including Orff, Kodály, Dalcroze, and other methodologies.

MUED 5353 (3). MUSIC IN EARLY CHILDHOOD EDUCATION. A study of the role of music in teaching young children, including planning music experiences for preschool and early elementary levels.

MUED 5354 (3). WORKSHOP IN MUSIC EDUCATION. A brief, intensive study of a focused topic in music education, including Orff, Kodály, Dalcroze, and other methodologies.

MUED 6110 (1). CHORAL CONDUCTING PRACTICUM. 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. Restricted to Music Majors and Minors.

MUED 6111 (1). INSTRUMENTAL CONDUCTING PRACTICUM. 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. Restricted to Music Majors and Minors.

MUED 6130 (1). ELEMENTARY MUSIC METHODS AND MATERIALS. An investigation of major approaches for teaching elementary general music. Includes public school classroom observations. Restricted to Music Majors and Minors.

MUED 6131 (1). INSTRUMENTAL MUSIC EDUCATION METHODS AND MATERIALS. Covers materials for instruction, motivation, administration, class control and performance preparation. Restricted for Music Majors and Minors.

MUED 6132 (1). CHORAL MUSIC EDUCATION METHODS AND MATERIALS. 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 non-musical details. Includes public school observations.

MUED 6150 (1). PROJECT IN MUSIC EDUCATION. Independent work on thesis or professional project.

MUED 6194 (1). DIRECTED STUDIES IN MUSIC EDUCATION. A close collaboration between a faculty member and an advanced student who conducts a rigorous project that goes beyond the experience available in current course offerings. Prerequisite: Approval of instructor.

MUED 6249 (2). MUSIC EDUCATION PRACTICUM. Development of rehearsal techniques through preparation and public performance of an elementary or secondary school ensemble.

MUED 6250 (2). PROJECT IN MUSIC EDUCATION. Independent work on thesis or professional project.

MUED 6260 (2). ORFF SCHULWERK MASTER CLASS. (summer 1 term of odd-numbered years) This course is designed to explore advanced techniques and teaching of the Orff Schulwerk approach. Prerequisite: Orff Schulwerk III

MUED 6294 (2). DIRECTED STUDIES IN MUSIC EDUCATION. A close collaboration between a faculty member and an advanced student who conducts a rigorous project that goes beyond the experience available in current course offerings. Prerequisite: Approval of instructor.

MUED 6310 (3). MUSIC EDUCATION METHODS AND MATERIALS. Advanced study of music education methods and materials. Specialized topic will be defined for intense examination. Emphasis is on the development of master teachers in specialized areas of study. Offered irregularly.

MUED 6320 (3). MOTIVATN,DISCPLN,&MANAGMT. For course description, please see published catalogs at http://www.smu.edu/catalogs/

MUED 6340 (3). RESEARCH IN MUSIC EDUCATION. A study of representative research approaches and methods in music education and instruction with emphasis on research designs, methods, materials, and analysis and interpretation of research literature. Spring term.

MUED 6350 (3). PROJECT IN MUSIC EDUCATION. Independent work on thesis or professional project.

MUED 6352 (3). HISTORY AND PHILOSOPHY OF MUSIC EDUCATION. Philosophical and historical foundations of music education with implications for organization and curriculum of school music. Fall term.

MUED 6354 (3). SPECIAL TOPICS IN MUSIC EDUCATION. Advanced study of current issues in music education. Specialized topic(s) will be defined for intensive examination. Emphasis is on the practical application of research. Offered irregularly.

MUED 6358 (3). KODÁLY: A HISTORICAL PERSPECTIVE. An exploration of the history, techniques, and teaching of the Kodály method, set within the context of music education and Hungarian history of the 20th century. May include a trip to the Kodály Institute in Hungary.

MUED 6361 (3). ORFF SCHULWERK LEVEL I. This certification course, approved by the American Orff-Schulwerk Association, provides 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.

MUED 6362 (3). ORFF SCHULWERK LEVEL II. This certification course, approved by the American Orff-Schulwerk Association, provides 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. Prerequisite: Orff Schulwerk Level I.

MUED 6363 (3). ORFF SCHULWERK LEVEL III. This certification course, approved by the American Orff-Schulwerk Association, provides 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. Prerequisite: Orff Schulwerk Level II.

MUED 6364 (3). KODALY LEVEL I. This certification course provides a broad spectrum of techniques, materials, theoretical training, and pedagogy, which enables students to implement the teaching of the Kodaly method in their schools.

MUED 6365 (3). KODALY LEVEL II. This certification course provides a broad spectrum of techniques, materials, theoretical training, and pedagogy, which enables students to implement the teaching of the Kodaly method in their schools. Prerequisite: Kodaly Level I.

MUED 6366 (3). KODALY LEVEL III. This certification course provides a broad spectrum of techniques, materials, theoretical training, and pedagogy, which enables students to implement the teaching of the Kodaly method in their schools. Prerequisite: Kodaly Level II.

MUED 6394 (3). DIRECTED STUDIES IN MUSIC EDUCATION. A close collaboration between a faculty member and an advanced student who conducts a rigorous project that goes beyond the experience available in current course offerings. Prerequisite: Approval of instructor.

Music History and Literature Courses (MUHI)

MUHI 5206 (2). PERFORMANCE PRACTICUM IN EARLY MUSIC. (spring term of even-numbered years) Studies in the interpretation of Baroque music from a stylistic point of view.

MUHI 5207 (2). ORGAN SURVEY. Covers organ building fundamentals of construction and design and organ history as it relates to the development of a style-conscious concept of enrollment. Required of organ majors and concentrations (undergraduate). Recommended elective for the M.M. and the M.S.M. degree.

MUHI 6000 (0). MUSIC HISTORY REVIEW. A review course required of all graduate students scoring below 70 percent on the MUHI entrance assessment. Students required to take this course must complete it within their first year of enrollment in SMU courses. The course must be completed prior to enrollment in any other graduate MUHI course.

MUHI 6082 (0). 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.

MUHI 6100 (1). MUSIC HISTORY REVIEW. A review course required of all graduate students scoring below 70 percent on the MUHI entrance assessment. Students required to take this course must complete it within their first year of enrollment in SMU courses. The course must be completed prior to enrollment in any other graduate MUHI course.

MUHI 6182 (1). RSCH MUSIC HISTORY-THESIS. For course description, please see published catalogs at http://www.smu.edu/catalogs/

MUHI 6192 (1). DIRECTED STUDIES IN MUSIC HISTORY. A close collaboration between a faculty member and an advanced student who conducts a rigorous project that goes beyond the experience available in current course offerings. Prerequisite: Approval of instructor.

MUHI 6282 (2). RSCH MUSIC HISTORY-THESIS. For course description, please see published catalogs at http://www.smu.edu/catalogs/

MUHI 6292 (2). DIRECTED STUDIES IN MUSIC HISTORY. A close collaboration between a faculty member and an advanced student who conducts a rigorous project that goes beyond the experience available in current course offerings. Prerequisite: Approval of instructor.

MUHI 6320 (3). ORGAN HISTORY AND LITERATURE. (spring term of even-numbered years) A survey of Renaissance to contemporary literature for the organ. Required of organ majors and concentrations. Prerequisite: MUHI 6335, or MUED 6340, or approval of instructor.

MUHI 6335 (3). INTRO TO GRADUATE STUDIES. For course description, please see published catalogs at http://www.smu.edu/catalogs/

MUHI 6336 (3). SEMINAR IN MUSIC HISTORY. Area or topic for intense examination is determined each term, with an emphasis 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.

MUHI 6345 (3). ISSUES IN OPERA HISTORY. An exploration of cultural, historical, analytical, aesthetic, and scholarly issues related to representative operas. Addresses forms, compositional approaches, vocal writing, and orchestration, with a focus on the ways operas interact with larger cultural and historical trends around the time of their genesis and in the world today. Students are expected to demonstrate 1) an ability to understand and respond to recent and advanced scholarly writing on opera and 2) an ability 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, MUED 6340, or instructor permission.

MUHI 6347 (3). ISSUES IN SYMPHONIC LITERATURE. An exploration of cultural, historical, analytical, aesthetic, and scholarly issues related to representative symphonic works. Addresses forms, compositional approaches, vocal writing, and orchestration, with a focus on the ways symphonic works interact with larger cultural and historical trends around the time of their genesis and in the world today. Students are expected to demonstrate 1) an ability to understand and respond to recent and advanced scholarly writing on symphonic literature and 2) an ability 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, MUED 6340, or instructor permission.

MUHI 6348 (3). 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 is given to the evolution of the modern instrument and its repertoire. Prerequisite: MUHI 6335, or MUED 6340, or instructor permission.

MUHI 6374 (3). WIND ENSEMBLE HISTORY AND LITERATURE. A chronological study of the development of the wind ensemble, its literature, and its socio-political influences. Examines scores, recordings, original source materials, and scholarly research. Prerequisites: MUHI 6335 and MUED 6340, or instructor permission.

MUHI 6382 (3). RSCH MUSIC HISTORY-THESIS. For course description, please see published catalogs at http://www.smu.edu/catalogs/

MUHI 6384 (3). SURVEY OF CHORAL LITERATURE. (spring term of even-numbered years) A survey of choral music from the medieval era to the present day. Examination of representative compositions is made with regard to genre, form, compositional procedures, and stylistic aspects. Discussion of the works also includes 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.

MUHI 6392 (3). DIRECTED STUDIES IN MUSIC HISTORY. A close collaboration between a faculty member and an advanced student who conducts a rigorous project that goes beyond the experience available in current course offerings. Prerequisite: Approval of instructor.

MUHI 6682 (6). RSCH MUSIC HISTORY-THESIS. For course description, please see published catalogs at http://www.smu.edu/catalogs/

MUHI 6692 (6). DIR STUD IN MUSIC HISTORY. For course description, please see published catalogs at http://www.smu.edu/catalogs/

Piano Pedagogy Courses (MUPD)

MUPD 5103 (1). CREATIVE PIANO TEACHING. Pedagogical projects designed to meet the needs of the piano teacher. Offered in conjunction with the SMU Institute for Piano Teachers in the summer of even-numbered years or the National Conference on Keyboard Pedagogy in the summer of odd-numbered years. Reserved for music majors. Pedagogy majors are limited to one credit.

MUPD 5196 (1). DIRECTED STUDY IN PIANO PEDAGOGY.

MUPD 5203 (2). CREATIVE PIANO TEACHING. Pedagogical projects designed to meet the needs of the piano teacher. Offered in conjunction with the SMU Institute for Piano Teachers in the summer of even-numbered years or the National Conference on Keyboard Pedagogy in the summer of odd-numbered years. Reserved for music majors. Pedagogy majors are limited to one credit.

MUPD 5210 (2). CURRENT TRENDS IN PIANO PEDAGOGY. (spring term of even-numbered years) Students explore, through participation and observation, the psychological principles operative in group and class environments, with emphasis on teacher effectiveness. Surveys college-level keyboard texts.

MUPD 5312 (3). 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.

MUPD 5325 (3). PIANO PEDAGOGY INTERNSHIP I. 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 performance.

MUPD 5326 (3). PIANO PEDAGOGY INTERNSHIP 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 performance.

MUPD 6021 (0). 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. 15 hours per week as assigned by the department head.

MUPD 6022 (0). 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. 15 hours per week as assigned by the department head.

MUPD 6121 (1). 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. 15 hours per week as assigned by the department head.

MUPD 6122 (1). 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. 15 hours per week as assigned by the department head.

MUPD 6125 (1). PIANO PEDAGOGY PRACTICUM. Specific supervised teaching and/or research projects as designed for the term.

MUPD 6130 (1). COMPOSITION OF PEDAGOGICAL MUSIC FOR KEYBOARD. (spring term of odd-numbered years) Development of skills in composition of pedagogically effective keyboard literature. The student becomes familiar with a wide gamut of supplementary teaching materials, which are 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. Students take 1 or 2 credit hours (MUPD 6130 or 6230) based on projects undertaken. Prerequisite: Successful completion of the Graduate Music Theory Diagnostic Examination or Graduate Theory Review.

MUPD 6196 (1). DIRECTED STUDIES IN PIANO PEDAGOGY. A close collaboration between a faculty member and an advanced student who conducts a rigorous project that goes beyond the experience available in current course offerings. Prerequisite: Approval of instructor.

MUPD 6230 (2). COMPOSITION OF PEDAGOGICAL MUSIC FOR KEYBOARD. (spring term of odd-numbered years) Development of skills in composition of pedagogically effective keyboard literature. The student becomes familiar with a wide gamut of supplementary teaching materials, which are 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. Students take 1 or 2 credit hours (MUPD 6130 or 6230) based on projects undertaken. Prerequisite: Successful completion of the Graduate Music Theory Diagnostic Examination or Graduate Theory Review.

MUPD 6296 (2). DIRECTED STUDIES IN PIANO PEDAGOGY. A close collaboration between a faculty member and an advanced student who conducts a rigorous project that goes beyond the experience available in current course offerings. Prerequisite: Approval of instructor.

MUPD 6396 (3). 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.

MUPD 6397 (3). 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 Courses (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.

MSA 6049 (0). GRADUATE FT STATUS.

MSA 6330 (3). SPECIAL TOPICS. Various topics determined by the instructor regarding studies in the arts.

MUED 6109 (1). ELEMENTARY MUSIC PRACTICUM. 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. Restricted to Music Majors and Minors.

MUPR 6100 (1). INSTRUMENT: PRIVATE INSTRUCTION. One 1/2-hour lesson each week (14 per term) with a jury examination at the conclusion of each term. Repeatable for credit. 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.

MUPR 6200 (2). INSTRUMENT: PRIVATE INSTRUCTION. One 1-hour lesson each week (14 per term) with a jury examination at the conclusion of each term. Repeatable for credit. 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. Subject prefixes vary to designate study in a 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 Courses (VOIC)

VOIC 6005 (0). 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.

VOIC 6007 (0). 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.

VOIC 6100 (1). PRIVATE STUDY: VOICE. One half-hour lesson each week (14 per term) with a jury examination at the conclusion of each term. These repeatable course numbers are offered each fall, spring, and summer. Students are required to accept internships in performance or private teaching, subject to availability and/or scheduling conflicts with other SMU courses. Internships may begin prior to the beginning of the term.

VOIC 6105 (1). VOCAL COACHING. For course description, please see published catalogs at http://www.smu.edu/catalogs/

VOIC 6106 (1). 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.

VOIC 6108 (1). 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.

VOIC 6200 (2). PRIVATE STUDY: VOICE. 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. Majors are required to enroll in private studies each term until degree requirements are completed. 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.

Recitals Courses (MURE)

MURE 6001 (0). GRADUATE RECITAL. Solo performance of approximately 1 hour of music. Graded pass/fail by committee.

MURE 6002 (0). GRADUATE RECITAL. Solo performance of approximately 1 hour of music. Graded pass/fail by committee.

MURE 6101 (1). GRADUATE RECITAL. Solo performance of approximately 1 hour of music. Graded pass/fail by committee.

MURE 6102 (1). GRADUATE RECITAL. Solo performance of approximately 1 hour of music. Graded pass/fail by committee.

MURE 6103 (1). GRADUATE RECITAL. Solo performance of approximately 1 hour of music. Graded pass/fail by committee.

MURE 6104 (1). GRADUATE RECITAL. Solo performance of approximately 1 hour of music. Graded pass/fail by committee.

MURE 6201 (2). GRADUATE RECITAL. Solo performance of approximately one hour of music. Graded pass/fail by committee.

MURE 6202 (2). 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 Courses (MUTH)

MUTH 5000 (0). COMPOSITION SEMINAR. Topics of common interest to all composers are presented and discussed by composition faculty, current students, and guest artists. Required each term of composition study.

MUTH 5130 (1). COLLABORATIVE COMPOSITION. Students collaborate with artists in other disciplines on composition projects. Meadows disciplines rotate periodically.

MUTH 5150 (1). ADVANCED MUSICIANSHIP. Develops musicianship skills beyond the level attained in the undergraduate core musicianship courses. Includes 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. Repeatable for credit. Instructor consent required. *Prerequisites:* MUTH 2130, 2230 for undergraduate students, or a passing score for the Graduate Music Theory Diagnostic Exam or for MUTH 6023, 6124, and 6125 for graduate students.

MUTH 5250 (2). ADVANCED MUSICIANSHIP. Develops musicianship skills beyond the level attained in the undergraduate core musicianship courses. Includes 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. Repeatable for credit. Instructor consent required. *Prerequisites:* MUTH 2130, 2230 for undergraduate students, or a passing score for the Graduate Music Theory Diagnostic Exam or for MUTH 6023, 6124, and 6125 for graduate students.

MUTH 5325 (3). 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. *Prerequisites:* MUTH 2130, 2230 or permission of instructor. Restricted to music majors.

MUTH 5330 (3). INSTRUMENTATION AND ARRANGING. An overview of the ranges and performing characteristics of orchestral and band instruments and vocalists, with practical application via scoring and arranging for a variety of small instrumental and vocal ensembles. *Prerequisites:* MUTH 2130, 2230.

MUTH 5360 (3). ADVANCED ORCHESTRATION. Explores advanced techniques of orchestration through a series of scoring projects for a variety of ensembles. *Prerequisite:* MUTH 5330 or permission of instructor.

MUTH 5370 (3). SURVEY OF COUNTERPOINT. Through exercises in analysis and composition, this course provides a study of contrapuntal techniques from the Middle Ages to the 20th century, with emphasis on traditional modal and tonal styles. *Prerequisites:* MUTH 2130, 2230.

MUTH 6000 (0). GRADUATE THEORY REVIEW. Intensive remedial work in aural perception and/or music theory based on the results of the Graduate Music Theory Diagnostic Examination.

MUTH 6010 (0). KEYBOARD SKILLS. For course description, please see published catalogs at http://www.smu.edu/catalogs/

MUTH 6081 (0). THESIS IN COMPOSITION. Culminating research/creative project for music composition majors. Prerequisite: Permission of instructor.

MUTH 6100 (1). GRADUATE THEORY REVIEW. Intensive remedial work in aural perception and/or music theory based on the results of the Graduate Music Theory Diagnostic Examination.

MUTH 6120 (1). ADVANCED COMPOSITION. Individual study with the composition faculty and regularly scheduled seminars with faculty and visiting guests for students with atypical degree plans. Prerequisites: Permission of instructor and departmental approval.

MUTH 6156 (1). PRACTICUM IN THEORY PEDAGOGY. Teaching experience supervised by department faculty. Prerequisite: MUTH 6355.

MUTH 6184 (1). DIRECTED STUDIES IN THEORY. A close collaboration between a faculty member and an advanced student who conducts a rigorous project that goes beyond the experience available in current course offerings. Prerequisite: Approval of instructor.

MUTH 6190 (1). DIRECTED STUDIES IN COMPOSITION. Composition projects under the direction of faculty. Prerequisite: Approval of instructor.

MUTH 6220 (2). ADVANCED COMPOSITION. Individual study with the composition faculty and regularly scheduled seminars with faculty and visiting guests for students with atypical degree plans. Prerequisites: Permission of instructor and departmental approval.

MUTH 6250 (2). FINAL PROJECT IN THEORY PEDAGOGY. Independent research project in an area of theory pedagogy. Topic must be approved by department faculty. Prerequisite: MUTH 6355.

MUTH 6284 (2). DIRECTED STUDIES IN THEORY. A close collaboration between a faculty member and an advanced student who conducts a rigorous project that goes beyond the experience available in current course offerings. Prerequisite: Approval of instructor.

MUTH 6290 (2). DIRECTED STUDIES IN COMPOSITION. Composition projects under the direction of faculty. Prerequisite: Approval of instructor.

MUTH 6300 (3). ANALYSIS OF CONTEMPORARY MUSIC. Detailed analysis of recent music written in a variety of styles and using diverse techniques. The course also explores early 20th-century antecedents of more recent music. Analysis and discussion are supported by readings from theoretical articles and composers' writings. Prerequisite: Successful completion of the Graduate Music Theory Diagnostic Examination or Graduate Theory Review.

MUTH 6310 (3). INTRODUCTION TO ELECTRO-ACOUSTIC MUSIC. Covers historical and emerging concepts and techniques of composing, performing, and listening to fixed and interactive electro-acoustic music via lectures and laboratory projects. Topics 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 complete individual and collaborative projects applying their studies to the recording, creation, and performance of fixed and real-time interactive creative projects. Prerequisite: Approval of instructor.

MUTH 6311 (3). ADVANCED TOPICS IN MUSIC TECHNOLOGY. Advanced investigation into topics in electro-acoustic music and technology-related art forms. Topics are announced each term the course is offered and may include film music, MIDIstration, real-time interactive performance using Max/MSP/Jitter, algorithmic composition, and technology-related interdisciplinary collaboration. Repeatable. Prerequisite: MUTH 6310 or approval of instructor.

MUTH 6320 (3). ADVANCED COMPOSITION. Individual study with the composition faculty and regularly scheduled seminars with faculty and visiting guests. Prerequisite: Permission of instructor.

MUTH 6326 (3). SEMINAR IN MUSIC ANALYSIS. A study of analytical methods applicable to music from a specific repertoire to be determined with each course offering. Offered irregularly. Prerequisite: Successful completion of the theory portions of the Graduate Music Diagnostic Examination or Graduate Theory Review.

MUTH 6328 (3). ADVANCED COMPOSITION I. Individual study with the composition faculty and regularly scheduled seminars with faculty and visiting guests. The student is assigned additional analytical and/or compositional projects.

MUTH 6329 (3). ADVANCED COMPOSITION II. Individual study with the composition faculty and regularly scheduled seminars with faculty and visiting guests. The student is assigned additional analytical and/or compositional projects.

MUTH 6330 (3). ANALYTICAL TECHNIQUES. A survey of analytical methods applicable to music from a wide range of style periods. Prerequisite: Successful completion of the Graduate Music Theory Diagnostic Examination or Graduate Theory Review.

MUTH 6355 (3). PEDAGOGY OF THEORY. Exploration of philosophies and methods, review of materials and resources available to the theory instructor, curriculum and syllabus design, practice teaching experience. Prerequisites: Successful completion of the Graduate Music Theory Diagnostic Examination or Graduate Theory Review; EDU 6322 or substitute.

MUTH 6356 (3). PRACTICUM IN THEORY PEDAGOGY. Teaching experience supervised by department faculty. Includes a final project subject to department approval. Prerequisite: MUTH 6355.

MUTH 6360 (3). 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.

MUTH 6384 (3). DIRECTED STUDIES IN THEORY. A close collaboration between a faculty member and an advanced student who conducts a rigorous project that goes beyond the experience available in current course offerings. Prerequisite: Approval of instructor.

MUTH 6390 (3). DIRECTED STUDIES IN COMPOSITION. Composition projects under the direction of faculty. Prerequisite: Approval of instructor.

Class Instruction for Performance Courses (PERB)

Harpsichord	PERB 5118, 5213
Instrumental	PERB 5011/5111/5211, 5215
Organ	PERB 6001, 6111, 6212, 6213
Piano	PERB 5107, 5108, 6001, 6112, 6113
Voice	5006, 5022/5122, 5017, 5117, 5208, 5310, 6101

PERB 5006 (0). SINGERS' DICTION REVIEW. A review course required of all students not passing an entrance assessment for proficiency in the pronunciation of Italian, French, and German.

PERB 5011 (0). DIRECTED STUDIES IN PERFORMANCE. 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.

PERB 5022 (0). MUSIC THEATRE ACTING AND PERFORMANCE. Fundamentals of acting in musical theatre: script analysis, blocking, character development, and scene study. Introduces musical theatre movement and audition techniques. Culminates with a series of performed musical scenes. *Prerequisite:* By audition.

PERB 5101 (1). DIRECTED STUDIES IN VOICE. A close collaboration between a faculty member and an advanced student who conducts a rigorous project that goes beyond the experience available in current course offerings. *Prerequisite:* Approval of instructor.

PERB 5107 (1). KEYBOARD SKILLS FOR CONDUCTORS I. Keyboard competencies for conductors, including basic technical patterns, harmonization, and relevant score reading. Review course for the M.S.M. and the M.M. in conducting keyboard proficiency requirement.

PERB 5108 (1). KEYBOARD SKILLS FOR CONDUCTORS II. Advanced keyboard competencies for conductors, including basic technical patterns, harmonization, and relevant score reading. Review course for the M.S.M. and the M.M. in conducting keyboard proficiency requirement.

PERB 5111 (1). DIRECTED STUDIES IN PERFORMANCE. 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.

PERB 5118 (1). INTRODUCTION TO THE HARPSICHORD. (spring term of odd-numbered years) Presents a variety of topics related to the harpsichord and its music. Provides 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.

PERB 5122 (1). MUSIC THEATRE ACTING AND PERFORMANCE. Fundamentals of acting in musical theatre: script analysis, blocking, character development, and scene study. Introduces musical theatre movement and audition techniques. Culminates with a series of performed musical scenes. *Prerequisite:* By audition.

PERB 5201 (2). DIRECTED STUDIES IN VOICE. A close collaboration between a faculty member and an advanced student who conducts a rigorous project that goes beyond the experience available in current course offerings. *Prerequisite:* Approval of instructor.

PERB 5208 (2). ADVANCED ACTING FOR VOICE MAJORS. Acting and performance tools, character development, monologue study, and repertoire preparation and research. *Prerequisites:* Concurrent enrollment in VOIC and consent of instructor.

PERB 5211 (2). DIRECTED STUDIES IN MUSIC PERFORMANCE. 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.

PERB 5213 (2). STUDIES CONTINUO PLAYING. (fall term of even-numbered years) Designed for the harpsichord major, to fill the need for a well-developed skill in playing Baroque through bass accompaniments from an unrealized figured bass and/or from an unfigured bass with style performance suitable to the period.

PERB 5215 (2). INTRODUCTION TO JAZZ THEORY AND IMPROVISATION. Introduces jazz improvisation through applied theory. Students gain theoretical and practical experience in jazz improvisation using common jazz chord progressions and chord and scale relationships. Includes the study of jazz recordings to explore and understand the links among chords, scales, and melodies. May be repeated for credit. *Prerequisite:* Music major or minor, or instructor consent.

PERB 5310 (3). MUSIC THEATRE WORKSHOP. Preparation and performance of musical theatre as an American art form. *Prerequisite:* By audition.

PERB 6001 (0). 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

PERB 6101 (1). DIRECTED STUDIES IN VOICE. For course description, please see published catalogs at http://www.smu.edu/catalogs/

PERB 6111 (1). 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.

PERB 6112 (1). 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.

PERB 6113 (1). ADVANCED PIANO IMPROVISATION. Refinement and further development of improvisation skills.

PERB 6212 (2). ORGAN IMPROVISATION AND SERVICE PLAYING. (spring term of odd-numbered years) Practical skills for the church organist; hymn-playing, transposition, and anthem accompaniment; and hymn-based improvisations in the small forms.

PERB 6213 (2). 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.

Performance Ensembles Courses (PERE)

Large Ensembles	PERE 5016/5116, 6013/6113, 6014/6114, 6018/6118, 6019/6119, 6050/6150
Chamber Ensembles	PERE 5023/5123, 5030/5130, 5071/5171, 5073/5173, 6015/6115, 6020/6120

PERE 6010 (0). POINT: INTERDISCIPLINARY PROJECT AND PERFORMANCE ENSEMBLE. An interdisciplinary ensemble for inventive 'artists' of all interests, exploring the future of

personal expression through collaborative projects and performances. Innovative technologies will be utilized and created. Open to all SMU students with Instructor Consent. May be repeated for credit. Offered Fall and Spring semester.

PERE 6011 (0). MUSTANG STRINGS: AN SMU CAMPUS ORCHESTRA. 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.

PERE 6012 (0). 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.

PERE 6013 (0). 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.

PERE 6014 (0). 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.

PERE 6015 (0). MEADOWS JAZZ ORCHESTRA. Rehearsal and performance of standard and original works for the large jazz ensemble. Prerequisite: By audition.

PERE 6017 (0). SMU SYMPHONY BAND. Open to all students, including music majors, non-music 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.

PERE 6018 (0). MEADOWS SYMPHONY ORCHESTRA. The symphony is a large orchestra that performs major repertoire. Nonmajors who want an orchestral performance experience are invited to audition.

PERE 6019 (0). 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.

PERE 6020 (0). 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. Prerequisites: Music major or consent of instructor.

PERE 6050 (0). MEADOWS OPERA ENSEMBLE. Musical preparation, dramatic coaching, role study, rehearsal, and performance of opera (one-act operas and opera excerpts) and scenes from musical theatre. Eligibility, by audition, for the annual main stage production. Prerequisites: By audition. Requires consent of instructor.

PERE 6110 (1). POINT: INTERDISCIPLINARY PROJECT AND PERFORMANCE ENSEMBLE. An interdisciplinary ensemble for inventive 'artists' of all interests, exploring the future of personal expression through collaborative projects and performances. Innovative technologies will be utilized and created. Open to all SMU students with Instructor Consent. Offered Fall and Spring semester.

PERE 6112 (1). 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.

PERE 6113 (1). 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.

PERE 6114 (1). 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.

PERE 6115 (1). MEADOWS JAZZ ORCHESTRA. Rehearsal and performance of standard and original works for the large jazz ensemble. Prerequisite: By audition.

PERE 6118 (1). MEADOWS SYMPHONY ORCHESTRA. The symphony is a large orchestra that performs major repertoire. Nonmajors who want an orchestral performance experience are invited to audition.

PERE 6119 (1). 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.

PERE 6120 (1). 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 tradition adapted to Western instruments. Prerequisite: Music major or consent of instructor.

PERE 6150 (1). MEADOWS OPERA ENSEMBLE. Musical preparation, dramatic coaching, role study, rehearsal, and performance of opera (one-act operas and opera excerpts) and scenes from musical theatre. Eligibility, by audition, for the annual main stage production. Prerequisites: By audition. Requires consent of instructor.

DIVISION OF THEATRE

Professor Stanley Wojewodski, Jr., **Division Chair**

Professors: Rhonda Blair, Kevin Paul Hofeditz, Bill Lengfelder, Stanley Wojewodski, Jr., Steve Woods. **Associate Professors:** Michael Connolly, James Crawford, Jack Greenman, Russell Parkman, Sara Romersberger, Anne Schilling, Gretchen Smith, Claudia Stephens. **Assistant Professors:** Benard Cummings, Blake Hackler. **Artist-in-Residence:** Will Power. **Lecturers:** Brad Cassil, Marsha Grasselli. **Adjunct Lecturers:** Dawn Askew, Jason Biggs, Linda Blase, Steve Leary, J.D. Margetts, Kathy Windrow. **Costume Shop Manager:** Melissa Panzarello. **Costumer:** Eugenie Stallings. **Prop Master:** JT Ringer. **Scene Shop Foreman:** Eliseo Gutierrez. **Master Electricians:** Dawn Askew, Chris Mount. **Technical Director:** Steve Leary. **Assistant Technical Director:** J.D. Margetts.

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 showcase in New York. 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 (THEA)

General Topics	THEA 5101/5201/5301, 5398/5399, 6101/6201/6301, 6216, 6217, 6315
Acting	THEA 5205–5210, 5303, 5304, 6107, 6108, 6111, 6114, 6205–6210, 6212, 6303, 6304, 6313, 6503, 6604
Stage Design	THEA 5221–5258, 5241, 5351–5357, 5373, 5374, 5375, 5379, 5398, 5399, 6119, 6120, 6215, 6316, 6317, 6319, 6351–6357, 6361, 6362, 6373

THEA 5001 (0). DESIGN LABORATORY I. Exploration of techniques in advanced design.

THEA 5002 (0). DESIGN LABORATORY II. Continuing exploration of techniques in advanced design.

THEA 5003 (0). DESIGN LABORATORY III. Continuing exploration of techniques in advanced design.

THEA 5004 (0). DESIGN LABORATORY IV. Continuing exploration of techniques in advanced design.

THEA 5101 (1). DIRECTED STUDY. Directed study courses are not required and are taken only as needed; form and content are not predetermined. The student and the adviser decide what kind of activity or learning experience should occur. Before the end of the add-drop period, the student must arrange the course content and grading basis with the supervising faculty. Numbers are assigned to the student's year status rather than by the subject matter.

THEA 5103 (1). PROJECTS I. Performance/production workshops for first-year graduate acting students, directed by faculty.

THEA 5104 (1). PROJECTS II. Performance/production workshops for first-year graduate acting students, directed by faculty.

THEA 5106 (1). SINGING FOR ACTORS. Provides fundamental techniques for the embodiment and exploration of melody, rhythm, sustaining sound, shaping lyrics, etc.

THEA 5201 (2). DIRECTED STUDY. Directed study courses are not required and are taken only as needed; form and content are not predetermined. The student and the adviser decide what kind of activity or learning experience should occur. Before the end of the add-drop period, the student must arrange the course content and grading basis with the supervising faculty. Numbers are assigned to the student's year status rather than by the subject matter.

THEA 5204 (2). ACTING II. Furthering the embodiment of a fundamental acting process through exercise, discussion, reading, improvisation, and scene study. Dramaturgical materials are drawn primarily from the works of Chekhov, Ibsen, and early modern American realism.

THEA 5205 (2). MOVEMENT I. 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.

THEA 5206 (2). MOVEMENT 2. 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.

THEA 5207 (2). VOICE FOR THE STAGE I. Introduces basic principles of physical, vocal, and imaginative freedom through a series of progressive exercises and experiences. Encourages the removal of psychophysical barriers to sound production and develops the voice's sensitivity to impulse, power, flexibility, and range. Includes organic exploration of sounds of speech, using IPA pillows and sound and movement improvisations. Students develop self-scripted solo pieces, explore poetry and song, and apply voice work to modern dramatic texts.

THEA 5208 (2). VOICE FOR THE STAGE II. Introduces basic principles of physical, vocal, and imaginative freedom through a series of progressive exercises and experiences. Encourages the removal of psychophysical barriers to sound production and develops the voice's sensitivity to impulse, power, flexibility, and range. Includes organic exploration of sounds of speech, using IPA pillows and sound and movement improvisations. Students develop self-scripted solo pieces, explore poetry and song, and apply voice work to modern dramatic texts.

THEA 5209 (2). APPLIED MOVEMENT I. Bodywork as it pertains to economy of movement, alignment, proper use, kinesthetic awareness, strength, flexibility, and freeing the physical instrument. Includes acrobatics, the Lecoq 20 movements, neutral mask, the physicalization of text, improvisation, and ensemble projects employing the physical work investigated throughout the term.

THEA 5210 (2). 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. Includes acrobatics, the Lecoq 20 movements, neutral mask, the physicalization of text, improvisation, and ensemble projects employing the physical work investigated throughout the term.

THEA 5215 (2). TEXT ANALYSIS FOR ACTORS I. Fundamentals of decoding play texts, from reading and comprehension to personalized embodiment, in order to facilitate and render efficiently imaginative the move of the actor. Dramaturgical focus falls on realism texts from the 19th and 20th centuries.

THEA 5216 (2). TEXT ANALYSIS FOR ACTORS II. Decoding and embodying the texts of Shakespeare.

THEA 5221 (2). SCENE DESIGN I. 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. Includes a design seminar that explores the text relative to its literary, musical, social, and historical influences.

THEA 5222 (2). SCENE DESIGN 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. Includes a design seminar that explores the text relative to its literary, musical, social, and historical influences.

THEA 5223 (2). COSTUME DESIGN I. An introductory course for designers with emphasis on the application of design principles and the use of research materials.

THEA 5224 (2). COSTUME DESIGN II. An introductory course for designers with emphasis on the application of design principles and the use of research materials.

THEA 5225 (2). LIGHTING DESIGN I. The fundamentals of learning how to see, exploring the mind's eye, and painting with light. Includes translating theatrical moments and music into lighting sketches, storyboards, and atmospheres, and developing points of view and approaches. Also, the fundamentals of the tools of the lighting designer and assistant skills and techniques.

THEA 5226 (2). LIGHTING DESIGN II. The fundamentals of learning how to see, exploring the mind's eye, and painting with light. Includes translating theatrical moments and music into lighting sketches, storyboards, and atmospheres, and developing points of view and approaches. Also, the fundamentals of the tools of the lighting designer and assistant skills and techniques.

THEA 5241 (2). 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.

THEA 5258 (2). PHOTOSHOP. A continuation of the exploration of tools for computer image creation (e.g., AutoCAD, MiniCAD, and Adobe Photoshop) and their applications.

THEA 5259 (2). ADVANCED DESIGN SKILLS. Students learn advanced skills in theatrical design practice, including hand drafting, theatrical model-making, set sketching, and digital tablet drawing. Also, fashion illustration and an introduction to textiles.

THEA 5301 (3). DIRECTED STUDY. Directed study courses are not required and are taken only as needed; form and content are not predetermined. The student and the adviser decide what kind of activity or learning experience should occur. Before the end of the add-drop period, the student must arrange the course content and grading basis with the supervising faculty. Numbers are assigned to the student's year status rather than by the subject matter.

THEA 5303 (3). ACTING I. Focuses on defining a fundamental acting process, identifying behavioral blocks, channeling impulses into uncluttered and organic psychophysical connections, and using the text as a blueprint for action. Combines a mix of exercise, improvisation, and scene study with materials drawn from modern American realism and the early modernist plays of Ibsen, Strindberg, and Chekhov.

THEA 5304 (3). ACTING II. Focuses on defining a fundamental acting process, identifying behavioral blocks, channeling impulses into uncluttered and organic psychophysical connections, and using the text as a blueprint for action. Combines a mix of exercise, improvisation, and scene study with materials drawn from modern American realism and the early modernist plays of Ibsen, Strindberg, and Chekhov.

THEA 5319 (3). HISTORY OF DESIGN. How and why do elements of design describe a culture? Students study design elements and their role in various historical cultures, including the relationships among fashion, art, architecture, and the decorative arts of selected time periods. For majors and nonmajors.

THEA 5321 (3). TOPICS IN DESIGN I: LIGHTING. Presents approaches to lighting design and poses specific design problems for the students to solve, with attention given to color composition, cueing, and production values. Focuses on Vari-Lite, Robe, and Martin experimentation.

THEA 5351 (3). SCENE DESIGN III. A continuation of the study of scene design incorporating individual class projects with the intensive study of style and genre.

THEA 5352 (3). SCENE DESIGN IV. A continuation of the study of scene design incorporating individual class projects with the intensive study of style and genre.

THEA 5353 (3). COSTUME DESIGN III. An intermediate course with emphasis on play analysis, character relationships, and techniques of presentation.

THEA 5354 (3). COSTUME DESIGN IV. An intermediate course with emphasis on play analysis, character relationships, and techniques of presentation.

THEA 5355 (3). LIGHTING DESIGN III. Continued study in the art of lighting design. Explores advanced atmosphere creation, professional techniques, and specialized approaches. Professional assistantships are assigned to selected students.

THEA 5356 (3). LIGHTING DESIGN IV. Continued study in the art of lighting design. Advanced atmosphere creation, professional techniques, and specialized approaches are explored. Professional assistantships are assigned to select students.

THEA 5357 (3). DESIGNING WITH COMPUTERS: STAGE PHOTOGRAPHY. An exploration of the tools for computer image creation (e.g., AutoCAD, MiniCAD, and Adobe Photoshop) and their applications.

THEA 5371 (3). AUTOMATED LIGHTING 2. Students work with Vari-Lite, Robe, and Martin automated lighting fixtures while learning advanced programming skills.

THEA 5373 (3). DRAPING I. A study of pattern making that utilizes the three-dimensional approach of draping fabric on a dress form and the approach of drafting patterns by formula. Students learn to drape a basic bodice, skirt, and collars, to create a basic sleeve pattern by formula, and to manipulate these patterns to achieve a variety of shapes.

THEA 5374 (3). DRAPING II. Exploration of period dress from a draping point of view.

THEA 5375 (3). 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.

THEA 5379 (3). COMPUTER-ASSISTED DESIGN I. Students learn the fundamentals of computer-assisted design, using VectorWorks and Spotlight, in application for the theatre. Emphasizes 2-D work and includes 3-D work. *Prerequisite:* Knowledge of mechanical drawing and its conventions.

THEA 5380 (3). COMPUTER-ASSISTED DESIGN II. Uses VectorWorks as the primary drafting software, with a focus on modeling scenic and lighting designs, organization of the drawing layouts, rendering techniques, and lighting-specific CAD tools.

THEA 5398 (3). PRODUCTION RESEARCH AND DEVELOPMENT I. Script analysis, background research, and performance design for actors, designers, and directors.

THEA 5399 (3). PRODUCTION RESEARCH AND DEVELOPMENT II. Script analysis, background research, and performance design for actors, designers, and directors.

THEA 6001 (0). DIRECTED STUDY. Directed Study courses are not required and are taken only as needed. Their form and content is not predetermined. The student and the adviser decide what kind of activity or learning experience should occur. Before the end of the add-drop period, the student must arrange the course content and grading basis with the supervising faculty. Numbers are assigned to the student's year status rather than by the subject matter. The section number indicates the professor with whom the course is undertaken.

THEA 6017 (0). BUSINESS ASPECTS OF DESIGN. An introduction to business skills and self-marketing for the freelance professional designer entering the job market. Topics include union memberships, pension and health care, contracts, taxes, job opportunities, and portfolio development.

THEA 6101 (1). DIRECTED STUDY. Directed Study courses are not required and are taken only as needed. Their form and content is not predetermined. The student and the adviser decide what kind of activity or learning experience should occur. Before the end of the add-drop period, the student must arrange the course content and grading basis with the supervising faculty. Numbers are assigned to the student's year status rather than by the subject matter. The section number indicates the professor with whom the course is undertaken.

THEA 6103 (1). SHAKESPEARE CHARACTER. The actor takes on a single character from Shakespeare or his contemporaries, creating a 20–30 minute, one-person performance piece.

THEA 6104 (1). SHAKESPEARE QUARTETS. An advanced acting course in which student cadres choose a play by Shakespeare or his contemporaries, cut the text for a 1-hour presentation, divide the roles among no more than four actors, rehearse the work, and then present the play as a studio production.

THEA 6105 (1). MOVEMENT V. Continuation of bodywork, improvisation, and ensemble projects as they apply to acting. Also, additional Lecoq-based technique using character mask, physical inquiry in youth and age, partnership, and physical characterization and connectedness.

THEA 6107 (1). VOICE FOR THE STAGE V. A continuation of the voice & 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.

THEA 6111 (1). 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.

THEA 6113 (1). BUSINESS AND PROFESSIONAL ASPECTS OF THEATRE. An introduction to business skills and self-marketing for the professional, including audition preparation, compiling résumés, photographs, cold readings, and monologues. Also, scene work for repertory, summer theatre, and professional theatre casting.

THEA 6114 (1). IMPROVISATION. An advanced course in the exercise of actor spontaneity and intuition through theatre games and improvisation.

THEA 6119 (1). DRAWING FOR DESIGNERS I. Beginning drawing and painting for 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/his own pace.

THEA 6120 (1). DRAWING FOR DESIGNERS II. Intermediate 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/his own pace.

THEA 6125 (1). THEATRE GAMES. Deepens individual abilities (e.g., listen, respond, surrender to the moment, hear) with respect to what is being sent, etc., and heightens the ensemble skills needed in working imaginatively and courageously together.

THEA 6201 (2). DIRECTED STUDY. Directed Study courses are not required and are taken only as needed. Their form and content is not predetermined. The student and the adviser decide what kind of activity or learning experience should occur. Before the end of the add-drop period, the student must arrange the course content and grading basis with the supervising faculty. Numbers are assigned to the student's year status rather than by the subject matter. The section number indicates the professor with whom the course is undertaken.

THEA 6205 (2). MOVEMENT III. Teaches extension of energy and physical listening skills. Skills taught include quarterstaff, rapier and dagger, court sword, and broad sword.

THEA 6206 (2). MOVEMENT IV. Allows the student to process personal experience into the movement and sound of a character. Skills taught include clowning, LeCoq figures, and neutral mask.

THEA 6207 (2). 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.

THEA 6208 (2). VOICE FOR THE STAGE IV. Further deepening of the voice foundation work set out in previous terms, 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.

THEA 6209 (2). APPLIED MOVEMENT III. Continuation of body work, improvisation, and ensemble projects as they apply to acting. This course uses 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).

THEA 6211 (2). APPLIED VOICE I. Students refine their ability to execute detailed speech actions and to identify specific phonetic changes using the International Phonetic Alphabet.

THEA 6212 (2). APPLIED VOICE II. An extension from speech sounds & IPA into the research and application of dialects and accents.

THEA 6214 (2). APPLIED VOICE III. A continuation of the extension from speech sounds and IPA into the research and application of dialects and accents.

THEA 6215 (2). TEXT ANALYSIS FOR DESIGNERS. Offers Design students an interdisciplinary and integrated approach to the analysis of modern and postmodern dramatic literature. 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. Text will range from Dumas fils (c. 1850) to contemporary dramatists.

THEA 6217 (2). 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.

THEA 6257 (2). DESIGNING WITH COMPUTER. An exploration of the tools for computer image creation and their applications. Software includes, but is not limited to, AutoCAD, Minicad, and Adobe Photoshop.

THEA 6258 (2). ADVANCED DESIGNING WITH COMPUTER. A continuing exploration of the tools for computer image creation and their applications. Software includes, but is not limited to, AutoCAD, Minicad, and Adobe Photoshop.

THEA 6301 (3). DIRECTED STUDY. Directed Study courses are not required and are taken only as needed. Their form and content is not predetermined. The student and the adviser decide what kind of activity or learning experience should occur. Before the end of the add-drop period, the student must arrange the course content and grading basis with the supervising faculty. Numbers are assigned to the student's year status rather than by the subject matter. The section number indicates the professor with whom the course is undertaken.

THEA 6303 (3). ACTING III. Focus placed on the actor in the classics. Scene study work begins with the Greeks, moves to Shakespeare, and culminates with work in Moliere, Restoration drama, and Shaw.

THEA 6304 (3). ACTING IV. Focus placed on the actor in the classics. Scene study work begins with the Greeks, moves to Shakespeare, and culminates with work in Moliere, Restoration drama, and Shaw.

THEA 6305 (3). MOVEMENT III. The extension of energy and physical listening skills. Skills taught include quarterstaff, rapier and dagger, court sword, and broadsword.

THEA 6306 (3). 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.

THEA 6308 (3). VOICE FOR THE STAGE VI. Culmination of voice training with forays into other media. Addresses cold readings and the use of a microphone for commercial and radio work to prepare the actor for entry into the profession.

THEA 6313 (3). ACTING V. Course stresses expansion of the actor's technique through extensive exposure to contemporary dramatic texts and performance demands.

THEA 6315 (3). TEXT ANALYSIS I. Offers acting, design, and directing students an interdisciplinary and integrated approach to the analysis of modern and postmodern dramatic literature. 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.

THEA 6316 (3). 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 advisor.

THEA 6317 (3). BUSINESS ASPECTS FOR DESIGNERS. An introduction to business skills and self-marketing for the free-lance working professional designer, including information about union membership, contracts, agents, portfolio presentation, resumes, pension and health plans, and taxes.

THEA 6318 (3). MOVEMENT VI. Continuation of bodywork as it pertains to economy of movement, alignment, proper use of kinesthetic awareness, strength, and flexibility. Applies previous clown and comic mask techniques to comedy, farces, and contemporary plays, with a focus on finding and playing the implied and embedded physical storytelling in the text while integrating comic techniques into the acting process.

THEA 6319 (3). 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.

THEA 6325 (3). SOLO PERFORMANCE. Students construct and perform compelling and revealing solo performance pieces. Research into contemporary practitioners and solo practice and writing, both formally discursive and personally creative, contributes to the construction of the culminating solo play.

THEA 6351 (3). SCENE DESIGN V. Masters class in scene design. Practical study of the integration, collaboration, and exploration of the design process with other theatre artists.

THEA 6352 (3). SCENE DESIGN VI. Masters class in scene design. Practical study of the integration, collaboration, and exploration of the design process with other theatre artists.

THEA 6353 (3). COSTUME DESIGN V. Masters 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.

THEA 6354 (3). COSTUME DESIGN VI. Masters 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.

THEA 6355 (3). LIGHTING DESIGN V. Masters 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.

THEA 6356 (3). LIGHTING DESIGN VI. Masters 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.

THEA 6357 (3). 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.

THEA 6361 (3). TEXTILES. This course will explore various fabrics and materials used in costumes construction, millinery, and crafts for theatre and film. Skills such as dyeing, distressing, fabric painting and various methods of fabrication will be included. The course attempts to complete the training for the designer beyond the sketch.

THEA 6362 (3). ADVANCED SKILLS IN PAINTING. The study of specific technical skills for the practical application of painting on scenery and costumes.

THEA 6375 (3). LIGHTING AUTOMATION I. This course presents approaches to lighting design and poses specific Design problems for the students to solve. Attention is also given to color composition, queing and production values. The course will focus on Vari*Lite, Robe and Martin experimentation.

THEA 6376 (3). LIGHTING AUTOMATION II. This course presents approaches to lighting design and poses specific Design problems for the students to solve. Attention is also given to color composition, queing and production values. The course will focus on Vari*Lite, Robe and Martin experimentation.

THEA 6604 (6). ACTING VI. Course stresses expansion of the actor's technique through extensive exposure to contemporary dramatic texts and performance demands.

MASTER OF SCIENCE IN DATA SCIENCE

Professor: Ira Greenberg

The M.S.D.S. degree is an interdisciplinary program that combines courses from SMU's Dedman College, Lyle School of Engineering and Meadows School of the Arts. The program is delivered entirely online to provide access to working professionals and students located around the world. The program gives students who are prospective data scientists an enriched background in computer science, statistics, strategic behavior and data visualization. Graduates will be able to form relevant questions, collect and analyze appropriate data, and make informed decisions regarding the question of interest. Course instruction includes oral and written communication skills and the basics of database structure, including building, maintaining and securing databases. The website (www.datascience.smu.edu) has additional information, and the academic calendar is at www.smu.edu/registrar ("Academic Calendars and Course Catalogs" link).

Admission Requirements

Applicants to the M.S.D.S. program must hold a bachelor's degree in statistics, applied mathematics, computer science, engineering or other quantitative discipline. An application fee is required. Additional requirements are as follows:

- A basic understanding of a programming language (R, JAVA, C++, Python or similar programming language).
- Calculus I and II. Business calculus does not meet this requirement.
- A completed online application, with the following:
  - Three letters of recommendation.
  - A statement of purpose.
  - All official academic transcripts.
  - An official GRE graduate school admission test score, which may be waived if a prospective student has five or more years of industry-related experience or has earned a master's degree in a related field.
- A satisfactory TOEFL English language proficiency test score is required for an applicant whose native language is not English.

Degree Requirements

To qualify for the M.S.D.S., the student must successfully complete the following courses. **Note:** Students may have additional expenses related to the on-campus immersion course.

Requirements for the Degree	*Credit Hours*
Managerial Economics Course	3
ECO 6383	
Data Science Courses	27
MSDS 6306, 6370–72, 6390, 7330, 7331, 7333, 7349	
Immersion on Campus Course	1
CRCP 61xx	
	31

MSDS 6110 (1). IMMERSION. An immersion experience on SMU's Dallas campus for 3 (plus) days. Students collaborate on group projects, attend information and networking sessions, and meet program faculty and leadership. Reserved for students in the M.S.D.S. program.

MSDS 6306 (3). INTRODUCTION TO DATA SCIENCE. An introduction to methods, concepts, and current practice in the growing field of data science, including statistical inference, algorithms, financial modeling, data visualization, social networks, and data engineering. Reserved for students in the M.S.D.S. program.

MSDS 6370 (3). STATISTICAL SAMPLING. Covers principles of planning and conducting surveys: simple random sampling; stratified and systematic subsampling; means, variances, and confidence limits; finite population correction; sampling from binomial populations; and margin of error and sample-size determination. Reserved for students in the M.S.D.S. program.

MSDS 6371 (3). EXPERIMENTAL STATISTICS I. Noncalculus development of fundamental statistical techniques, including hypothesis testing for population means and proportions, analysis of variance, factorial designs, and linear regression. Covers obtaining sample sizes during the planning stages of research studies and emphasizes interpretation of results from analysis with SAS statistical software. Reserved for students in the M.S.D.S. program.

MSDS 6372 (3). EXPERIMENTAL STATISTICS II. Extension of techniques in MSDS 6371 to multivariate data. Multiple linear regression, multivariate analysis of variance, canonical regression, and principal components analysis. Emphasizes interpretation of results from analysis with SAS. Reserved for students in the M.S.D.S. program.

MSDS 6383 (3). NEW APPROACHES TO MANAGERIAL ECONOMICS. Presents recent developments in information theory, multiproduct analysis, and principal-agent theory in order to show how these developments can be usefully applied in management decision-making. Reserved for students in the M.S.D.S. program.

MSDS 6390 (3). VISUALIZATION OF INFORMATION. Introduces data visualization and creative coding utilizing the Processing programming language. Explores visual and information design principles, primarily though hands-on programming exercises. Includes assignments and exams that incorporate 2-D and 3-D computer graphics, interactivity, and data input. Covers procedural and object-oriented programming approaches to data visualization and provides an overview of leading-edge data visualization libraries and application program interfaces, including Web-based approaches. Reserved for students in the M.S.D.S. program.

MSDS 7330 (3). FILE ORGANIZATION AND DATABASE MANAGEMENT. A survey of current database approaches and systems, and the principles of design and use of these systems. Covers query language design and implementation constraints, and applications of large databases. Includes a survey of file structures and access techniques. Also, the use of a relational database management system to implement a database design project. Reserved for students in the M.S.D.S. program.

MSDS 7331 (3). DATA MINING. Introduces data mining topics, with an emphasis on understanding concepts through an applied, hands-on approach. Includes other related topics such as data warehousing and dimensional modeling. All material covered is reinforced through hands-on implementation exercises. Reserved for students in the M.S.D.S. program.

MSDS 7333 (3). QUANTIFYING THE WORLD. In the global information age, data can be leveraged to rapidly answer previously unanswerable questions. Students explore how to make sense of the large amounts of data frequently available, from hypothesis formation and data collection to methods of analysis and visualization. Includes ways to set up Internet-level measurements and formulate testable hypotheses; ways to automatically gather, store, and query large datasets; and ways to apply statistical methods (descriptive and predictive) and information visualization to collected datasets. Students learn to use Python and R programming languages to carry out data collection, analysis, and visualization. Culminates in a final project using real data of the students' choosing. Reserved for students in the M.S.D.S. program.

MSDS 7349 (3). DATA AND NETWORK SECURITY. Covers conventional and state-of-the-art methods for achieving data and network security. Private key and public key encryption approaches are discussed in detail, with coverage of popular algorithms such as DES, Blowfish, and RSA. In the network security area, the course covers authentication protocols, IP security, Web security, and system-level security. Reserved for students in the M.S.D.S. program.

TUITION, FEES AND LIVING EXPENSES

A catalog supplement, the *Financial Information Bulletin,* 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 at www.smu.edu/bursar ("Financial Bulletin" link).

Continuing students registering must ensure that payment for the full amount of charges is posted to their account by the payment due date showing on their bill. The due dates are also published on the Bursar website.

Billing notifications are sent to the student's SMU email address and to the designated authorized payer(s) email address when a bill is generated. The billing notification will provide instructions on how to view the bill online through SMUpay. If notification is not received two weeks prior to the due date, the student and/or designated authorized payer(s) should contact the Office of the University Bursar.

Payments made in person or mailed must be received by the Office of the University Bursar, located on the first floor of the Laura Lee Blanton Student Services Building, no later than 4 p.m. on the payment due date. Payments made online via electronic check or credit card must be posted no later than 11:59 p.m. Central Standard Time on the payment due date. Students and/or those paying on behalf of the student who pay online automatically receive an electronic confirmation of payment; students and/or designated authorized payer(s) paying through other methods can also verify receipt of payment online.

Students enrolling after the payment due date must pay at the time of enrollment. Students whose accounts are not cleared by the payment due date or at the time of enrollment are subject to a late payment fee of $50 for balances between $250 and $999.99, and $150 for balances between $1,000 and $5,000. Balances more than $5,000 are charged 3 percent of the outstanding balance, not to exceed $750. Also, after the monthly payment due date has passed, a 1.5 percent past due fee will be assessed on the unpaid student and/or miscellaneous account each month until the balance is paid. The enrollment of students whose accounts remain unpaid after the payment due date may be canceled at the discretion of the University. Students are individually responsible for their financial obligations to the University.

All refunds except federal parent PLUS loans, prepayment accounts, the SMU Monthly TuitionPay Payment Plan and international wires will be made payable to the student. A credit card payment will only be refunded to the student if federal student loans have been applied to their account. International wires will be refunded by wire to the originating wire account less a $35 wire-processing fee. The PLUS loan borrower can request the refund to be processed to the student by submitting a Parent PLUS Release form, located on the Bursar website. 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. Any outstanding debts to the University that include Title IV funds must have an Authorization to Credit Account form and/or an Authorization to Credit Account Parent form on file in order to transfer funds to cover current award year debts. Students need to sign the ACA form and the federal parent PLUS loan borrower needs to sign the ACAP form.

Any outstanding debts to the University that do not include Title IV funds will be deducted from the credit balance prior to issuing a refund. All other debts should be paid directly by the student.

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.

During the registration process, students will be prompted to read and agree to the Student Rights and Responsibilities, which provides information regarding financial rights and obligations, SMU's Honor Code, the Code of Conduct, and the student appeals and complaints process.

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: No refunds are made without an official withdrawal. Policies for official withdrawal, including medical and mandatory administrative withdrawal, are found under Withdrawal From the University in the Academic Records and General and Enrollment Standards section of this catalog.

Reduction of tuition and fees is determined by the effective date of the withdrawal and is based on the schedule listed in the *Financial Information Bulletin*, which can be accessed online at www.smu.edu/bursar ("Financial Bulletin" link).

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 *Financial Information Bulletin*); 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 the Financial Aid Advising Office.

Medical withdrawals and mandatory administrative withdrawals allow a prorated refund of tuition and fees.

PAYMENT PLAN OPTIONS

SMU Monthly Payment Plan

The SMU TuitionPay Payment Plan administered by Higher One allows term charges to be paid in monthly installments. Students can enroll in a payment plan at www.tuitionpaymentplan.com/smu. Higher One consultants are available at 877-279-6092 to answer questions or help with the online enrollment process.

Annual payment plans are available in 12-month, 10-month and eight-month formats. Term payment plans are available in four-month, five-month and six-month formats. The summer payment plan is three months.

SMU Prepayment Plan

The SMU Prepayment Plan (a single payment up front for all terms) allows families to avoid the effects of tuition and fee increases by paying for two, three or four years in one single payment at the current rate of tuition and fees. Questions should be addressed to the Division of Enrollment Services, Southern Methodist University, PO Box 750181, Dallas TX 75275-0181; phone 214-768-1096.

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. Schools and departments that offer master'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 appropriate school or 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 www.fafsa.gov. The SMU Title IV school code number is 003613.

More information is available online at www.smu.edu/financial_aid.

In order to qualify for financial aid, a graduate student must meet the requirements of halftime to full-time status as determined by the University. A student who is ineligible for financial aid should contact a student account adviser in the Bursar's Office for payment plan options: www.smu.edu/bursar/paymentplans.asp.

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, pghender@smu.edu, Office of Scholarships, 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 www.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, phone 214-768-3417, email Enrol_Serv@smu.edu.

RESIDENCE ACCOMMODATIONS

The University prides itself on offering a full living and learning experience for its resident students. The mission of the Department of Residence Life and Student Housing is to advance the goals and objectives of the University by creating residential communities that empower residents to value learning, citizenship and leadership. To this end, RLSH seeks opportunities to promote an intellectual culture in SMU's residential communities that complements an already flourishing campus social culture. RLSH is responsible for residence halls, 11 Residential Commons, approximately 40 SMU-owned apartments and 10 SMU-owned Greek chapter houses. This responsibility includes making sure that facilities are well maintained and that students have opportunities to grow personally and excel academically. For more information, students should visit www.smu.edu/housing or contact the Department of Residence Life and Student Housing, Southern Methodist University, PO Box 750215, Dallas TX 75275-0215; phone 214-768-2407; fax 214-768-4005; housing@smu.edu.

HOUSING POLICY FOR ALL STUDENTS

All incoming first-year undergraduate students are required to live on campus for two years. Exceptions may be granted on the basis of a financial, medical or personal hardship at the discretion of the dean of RLSH to those students from Dallas/Fort Worth who live with a parent or legal guardian in the primary residence of the parent or guardian. For housing purposes, the *two years* means the first two years of college. Incoming transfer students who are over the age of 16 and under the age of 20 are required to live on-campus for their first year at SMU. For 2015–2016, upperclass and graduate students are not required to live on campus but may apply on a space-available basis.

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. Notification of assignment will be made by RLSH. The housing license agreement is for the full academic year (fall and spring terms). Room charges for the fall term will be billed and are payable in advance of the term for students who register before August 1, and room charges for the spring term will be billed and are payable in advance of that term for students who register before December 1. Students who register after these dates must pay at the time of registration. Room charges for the full academic year will be due and payable should a student move out at any time during the school year. Accommodations for shorter periods are available only by special arrangement with RLSH before acceptance of the housing license agreement. It is important that applicants become familiar with the license agreement, as it is a legally binding document.

GRADUATE RESIDENCE ACCOMMODATIONS

The Department of Residence Life and Student Housing operates one apartment residence hall designated for graduate students. Hawk Hall, a one-bedroom-apartment facility, houses single graduate students and married students (graduate and undergraduate) with families. Families with no more than two children may be housed in Hawk Hall.

SPECIAL HOUSING NEEDS

Students having special housing needs because of a disability should contact the SMU Office of Disability Accommodations and Success Strategies in order to establish eligibility for accommodations. When applying for housing, students should also submit information to RLSH regarding a request for accommodations. DASS and RLSH will work together with the student on their specific situation to make necessary accommodations.

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 the graduate hall.

Academic Records and General and Enrollment Standards

The standards herein are applicable to all students at the University and constitute the basic authority and reference for matters pertaining to University academic regulations and records management. Enrollment in the University is a declaration of acceptance of all University rules and regulations. A complete *University Policy Manual* is available at www.smu.edu/policy. Additional information regarding rules and regulations of the University can be found in this catalog. Undergraduate students must follow the Universitywide requirements that are in effect for the academic year of matriculation to SMU. The applicable requirements of majors and minors are those in effect during the academic year of matriculation to SMU or those of a subsequent academic year. Students may not follow a catalog for an academic year in effect prior to their matriculation term. Students who are not enrolled for three or more years will return to SMU under the current 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 its own FERPA-based guidelines that are available at the University Registrar's Office FERPA website. Policy 1.18 of the *University Policy Manual* 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 my.SMU Self-Service that it be withheld, 2) information authorized by the student through my.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.

Additional information is available at www.smu.edu/LegalDisclosures/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, as this number 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. A valid passport may also be used to complete a name change. 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.

Email and Mailing Addresses, Telephone, 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 my.SMU, the University's Web-based self-service system. Students may be prevented from enrolling if their information is insufficient or outdated. Changes to parent information should be reported by contacting records@smu.edu, and the email should include the student's full name and SMU student ID number.

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.

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 should provide this information to the University through my.SMU Self-Service. Students may be prevented from enrolling if their cellular telephone numbers are not on file or if they have not declared "no cell" or "prefer not to report" in my.SMU.

Ethnicity

SMU requires that a valid ethnic group category be on file for all students. SMU's policies and the Family Educational Rights and Privacy Act of 1974 protect the confidentiality and privacy of this information. A student's ethnic group category can be viewed in my.SMU, Self-Service Student Center.

U.S. Citizens or Permanent Residents. Ethnicity is self-determined. Students of multiple ethnic backgrounds may select multiple ethnic group categories. If the ethnic group value is incorrect, the student should go to the University Registrar's Office in the Laura Lee Blanton Student Services Building and complete an Ethnic/Racial Category Update Form.

International Students Living in the U.S. While Attending School. Selecting an ethnic group category is not required unless the student becomes a U.S. citizen or permanent resident.

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.

Note: 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. Instructions for requesting a transcript to be mailed or picked up on campus are available at www.smu.edu/registrar ("Transcript Requests" link). A student may request his or her official transcript through the online my.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 Student Services Building. Transcripts may be delayed pending a change of grade, degree awarded or term grades.

SMU is permitted, but not required, to disclose to the parents of a student any 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/LegalDisclosures/FERPA/Forms.

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

Veterans

The University Registrar's Office certifies veterans each term for their benefits under federal programs, including the Yellow Ribbon Program. Most academic programs at SMU qualify for U.S. Department of Veterans Affairs benefits, making an SMU education accessible and affordable. Veterans are required to provide specific documents before they can be certified with the VA's Veterans Benefits Administration. Specific information regarding the certification process is available from the University Registrar's Office at www.smu.edu/registrar ("Veterans Affairs" link).

Final Examinations

Final course examinations shall be given in all courses where they are appropriate, must be administered as specified on 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 with the 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 students engaged in graduate studies. Individuals who enroll for fewer than these minimum hours are designated as part-time students.

Cautionary Note: Federal financial aid agencies and some other agencies require a minimum number of hours of enrollment for full-time status and do not make exceptions for internship, co-op or student-teaching enrollments. Students on financial aid should consult a Financial Aid Office adviser regarding minimum enrollment requirements for their situation.

Minimum and Maximum Course Loads. Minimum and maximum course loads allowed are based on the school of record.

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.

Transfer Courses From Other Institutions

Policies for transfer credit are found under Transfer Credit in the Academic Regulations section of this catalog.

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 school's records office monitors progress and maintains official degree plans for all students in a school. Students should schedule conferences with their academic advisers and the school's records office upon admission to a school and prior to their

final term to ensure that they are meeting all University and 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. Petitions are to be submitted to the appropriate records office within six months of the term in which the discrepancy appeared; contact information for submission of an Enrollment Discrepancy Petition can be viewed on the University Registrar's Office website at www.smu.edu/EnrollmentDiscrepancy. 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 on the Official University Calendar (www.smu.edu/registrar). 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 my.SMU Self-Service Student Center. The specific deadline is listed on the Official University Calendar.

After the deadline date on the Official University Calendar, the student may not drop a class. All schedule changes must be processed by the deadline date specified on the Official University Calendar. **Note:** 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 Athletic Compliance Office will update my.SMU 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 must consult with the International Center prior to dropping a course. If dropping a course will cause the student to be enrolled in fewer than the required number of hours to remain a full-time student, the student's immigration status could be affected. After the consultation, the International Center will update my.SMU to allow the student to process the drop, if necessary. 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 the required number of hours to remain a full-time student, the student's financial aid status may be affected. After the consultation, the student may drop a course through my.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

Policies on refunds for withdrawal from the University are found in the Financial Information section of this catalog and in the *Financial Information Bulletin*, which can be accessed online at www.smu.edu/bursar ("Financial Bulletin" link). Online/distance students who reside outside of Texas should visit the SMU Right to Know Web page to learn about state-specific refund policies. No refunds are made without an official withdrawal.

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 for each 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 first day of the term**, 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 and secure approval from his/her school's records office. The records office will then submit the form to the Office of the University Registrar. The effective date of the withdrawal is the date on which the Student Petition for Withdrawal is processed in the University 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 on the Official University Calendar will be canceled. Courses and grades are not recorded for canceled enrollments; however, the student will owe a portion of his/her tuition and fees. Additional information is available in the *Financial Information Bulletin*, which can be accessed online at www.smu.edu/bursar ("Financial Bulletin" link). A student who withdraws after the fifth class day will receive the grade of *W* in each course in which he or she enrolled.

Medical withdrawals and mandatory administrative withdrawals allow a prorated refund of tuition and fees and have conditions that must be met prior to reenrollment at SMU. Medical withdrawals can only be authorized by a licensed physician or psychologist counselor in the SMU Memorial Health Center. Mandatory administrative withdrawals can be authorized only by the vice president for student affairs. As a matter of University policy, and in compliance with federal regulations, retroactive medical withdrawals cannot be granted. The last day for a medical withdrawal is the last day of class instruction for the term from which the student is withdrawing.

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

Wisconsin Refund Policy. The following information applies only to students enrolled in distance/online courses who reside in the state of Wisconsin. The Wisconsin Administrative Code contains provisions related to online/distance education for

students residing in that state. Sections from Chapter 8 of the Educational Approval Board are reprinted below. The complete code is available online at http://docs.legis.wisconsin.gov/code/admin_code.

EAB 8.05 Partial Refunds. A student who withdraws or is dismissed after the period of time identified under s. EAB 8.03 (1) has passed, but before completing 60 percent of the potential units of instruction in the current enrollment period, shall be entitled to a pro rata refund, as calculated below, less any amounts owed by the student for the current enrollment period, less a one-time application fee of $100.

(1) Pro rata refund shall be determined as the number of units remaining after the last unit completed by the student, divided by the total number of units in the enrollment period, rounded downward to the nearest 10 percent. Pro rata refund is the resulting percent applied to the total tuition and other required costs paid by the student for the current enrollment period.

(2) All efforts will be made to refund prepaid amounts for books, supplies and other charges unless the student has consumed or used those items and they can no longer be used or sold to new students, or returned by the school to the supplier.

(3) Refunds shall be paid within 40 days after the effective date of termination.

(4) After the student's first period of enrollment, if a student withdraws or is dismissed in a subsequent enrollment period, the school may also retain an administrative fee of 15 percent of the total cost of a resident program, or $400, whichever is less.

(5) No refund is required for any student who withdraws or is dismissed after completing 60 percent of the potential units of instruction in the current enrollment period unless a student withdraws due to mitigating circumstances, which are those that directly prohibit pursuit of a program and which are beyond the student's control.

SMU Refund for Wisconsin Students. SMU online/distance education students residing in Wisconsin who cancel their enrollment will receive a full refund of all tuition and fees if they officially withdraw from the University before the withdrawal deadline listed on the Official University Calendar. The University will issue refunds within 10 business days of withdrawal.

Audit Enrollment (Course Visitor)

Individuals desiring to audit (visit) a class, including those concurrently enrolled for regular coursework, are required to process an Audit Permit form. Audit Permit forms must be completed, approved and received in the University Registrar's Office no later than the last day to enroll for the term. Forms are available at www.smu.edu/registrar ("Forms Library" link). 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 individual'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, 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 of classes in summer sessions; the second day of classes in intersession terms) 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, and the student is listed on class rolls. 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 may release a student from disciplinary action but 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 may also be dropped by a course instructor for inappropriate classroom behavior. The instructor must submit the request by the University deadline to drop. After the deadline, the student must remain enrolled in the class and receive a final grade of *F*.

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.

Interpretation of Course Numbers

Each SMU course has a four-digit course number. The first number indicates the general level of the course.

1000–1999	First-year
2000–2999	Sophomore
3000–3999	Junior
4000–4999	Senior
5000–5999	Senior or Graduate
6000–9999	Graduate

The second digit specifies the number of credit hours; exceptions are noted below.

Digit	*Credit Hours*
0	0, .5 or 10–15
1	1 or 1.5

The third and fourth digits are used to make the course number unique within the department.

GRADE POLICIES

A student's grades are available to him or her through my.SMU Student Center.

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 graduate 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
P, CR	Pass, Credit	*
I	Incomplete	*
NC	No Credit Received	*
X	No Grade Received in Registrar's Office	*
WP/W	Withdrawal Passing/Withdrew	*

Note: Asterisks denote grades not included in a student's GPA.

Grade of F, D or W

Failing is graded *F*. If the student's work is incomplete, poor quality and not acceptable, a grade of *F* will be given. 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. Courses passed with a grade of *D*, *D*- or *D*+ will generally not count toward major or minor requirements.

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.

Grade of Incomplete

A student may temporarily receive a grade of Incomplete (*I*) if a substantial portion 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.

The grade of *I* is normally changed to a final grade within one year but no later than the time of graduation.

At the time a grade of *I* is given, the instructor must stipulate in my.SMU the requirements and completion date that are to be met and the final grade that will be given if the requirements are not met by the completion date.

The maximum period of time allowed to clear the Incomplete is 12 months. If the Incomplete grade is not cleared by the date set by the instructor or by the end of the 12-month deadline, the grade of *I* will be changed to the grade provided by the instructor at the time the Incomplete was assigned or to a grade of *F* if no alternate grade was provided.

The grade of *I* is not given in lieu of a grade of *F* or *W*, or other grade, each of which is prescribed for other specific circumstances.

The grade of *I* in a course does not authorize a student to attend or enroll in the course during a later term. Graduation candidates must clear all Incompletes prior to the deadline on the Official University Calendar. 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.

Grade Point Average

A student's grade point average (cumulative 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, not rounded, 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 the request as a written petition, 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 in cases where a grade is 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 University Registrar's Office.

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 (transcript). Both grades will be included in the calculation of the student's cumulative 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

Students should consult with their advisers before declaring the pass/fail option for any course, as some courses may not be taken pass/fail.

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 decision on 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

For an effective advising relationship, the student must be prepared when meeting with the adviser. The student must initiate the advising appointment. 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 dean's office or records office. A student who enrolls without first meeting with his or her assigned academic adviser may be subject to sanctions including, but not limited to, 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 "timeout" – that may be necessary during an academic career. 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 or 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 return to SMU and successfully finish the 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 or her academic adviser, who will then assist the student with the process.

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 Student Affairs section of this catalog.

Graduate students must maintain a cumulative GPA of 3.000. If in any term the student falls below this cumulative GPA, the student will be placed on probation for one regular 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 dean's office or records office.

Definitions: Academic Probation, Academic Suspension, Academic Reinstatement and Academic Dismissal

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. 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 be subject to academic suspension if he or she does not clear academic probation.

Academic Suspension. Academic suspension is an involuntary separation of the student from SMU. Academic suspension is for at least one regular term. The term of suspension might be for a longer period depending on the policy of the school of record or the terms of the individual student's suspension.

The status of academic suspension is recorded on a student's 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. Students who have served their suspension and who are eligible to return may not enroll for any intersession terms.

Credits earned at another college or university during a term of suspension may not be applied toward an SMU degree. A grade point deficiency must be made up through enrollment 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 he or she 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. A second suspension results in an academic dismissal from the University. Academic dismissal is final, with no possibility of reinstatement or readmission to the University. Academic dismissal is recorded on the student's permanent academic record.

Academic Petitions and Waivers

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

Transfer Coursework

Policies for transfer credit are found under Transfer Credit in the Academic Regulations section of this catalog.

GRADUATION POLICIES

Apply to Graduate

Students must file an Application for Candidacy to Graduate with their school's records office no later than the last day of the first week of the term in which they will complete all degree requirements. Applications are filed through my.SMU Self-Service Student Center by the deadline date on the Official University Calendar.

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 applied to the next con-

ferral 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 for most programs: fall (December), spring (May) and summer (August). In addition, students who complete their degree requirements during a Jan Term (January), May term or August term will have their degrees conferred at the conclusion of the intersessions.

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 session 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 December Commencement Convocation is held each year for students completing degree requirements during the fall term. Students who completed degree requirements during the previous summer session may also participate. Students on schedule and enrolled to complete all degree requirements during the following Jan Term (January) intersession may also participate in the December ceremony, although their degrees will be conferred in January.

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

To participate in a ceremony, a student must apply online and file with their school's records office an Application for Candidacy to Graduate or Intent to Participate Form.

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.

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 dean of graduate studies 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 they are 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. Dissertation is required of all Ph.D. programs.

Students submit a final copy of the thesis/praxis/dissertation electronically as partial fulfillment of degree requirements. The final thesis must be uploaded to the UMI dissertation website in PDF format. Additionally, each candidate is required to submit one bound copy of the thesis for circulation in the Jake and Nancy Hamon Arts Library. These may be ordered and purchased through the UMI website (www.dissertations.umi.com/smu). 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.

SMU LIBRARIES

www.smu.edu/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 four million volumes. The Web-based library catalog system provides 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 are one of the greatest assets of the University. The SMU libraries comprise the largest private research library in Texas and rank third in the state in total volumes. The University's library system is divided into a number of different units:

1. Central University Libraries: www.smu.edu/cul.
2. Underwood Law Library: http://library.law.smu.edu.
3. Bridwell Library: www.smu.edu/bridwell.
4. Business Library: www.cox.smu.edu/bic.

LABORATORIES AND RESEARCH FACILITIES

The University provides laboratories and equipment for courses in accounting, advertising, anthropology, art, biology, chemistry, chemistry, communication studies, creative computation, languages, Earth sciences, film and media studies, journalism, psychology, physics, health and physical education, dance, music, theatre, and statistics, as well as civil, computer, electrical, environmental and mechanical engineering. The University is also home to a number of centers and institutes.

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 in the world, as well as selected masterpieces of modern European sculpture, from Rodin and Maillol to David Smith and Claes Oldenburg. The permanent collection of more than 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 is responsible for providing computing and communications services to support academic and administrative needs of 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, 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 access to resources via a virtual private network connection.

All students receive an SMU email account, which remains active after graduation. The email account may be accessed online via Office 365 (office365.smu.edu). In addition, students have access to a variety of Web-based services, e.g., my.SMU, personal Web space, unlimited network storage space (OneDrive) and academic applications such as the Blackboard Course Management System (Courses.SMU). All academic information, including grade history, financial information, transcripts and class registration, is available through the my.SMU system.

The IT Help Desk, located in Fondren Library West, provides technical support for most computing issues Monday through Friday 8 a.m.–9 p.m., Saturday 9 a.m.–6 p.m. and Sunday 9 a.m.–9 p.m. Evening or weekend support is available from student staff via walk up or chat. Phone or 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. In addition, the OIT website (www.smu.edu/oit) provides information, step-by-step instructions and answers to many frequently asked questions.

Although most students have their own computers, there are a number of public computer labs available for use. 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.

OIT also provides on-campus telephone and voice mail services for on-campus residents. Discounts on technology purchases are available throughout the year. More information can be found on the OIT website.

For additional information on services provided by IT, students should visit www.smu.edu/help or call the Help Desk (214-768-HELP or 214-768-4357). Technology news and updates are available on Twitter (@smuoit) and the IT Connect blog (blog.smu.edu/itconnect).

ENGLISH AS A SECOND LANGUAGE PROGRAM

www.smu.edu/esl

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. Dedman College offers the following ESL resources to students from all schools and departments of SMU. Students may apply on the ESL website.

More information about the ESL Program is available on the website or from the director, John E. Wheeler (jwheeler@smu.edu).

The Courses (ESL)

ESL 1001 (0). 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 undergraduate and graduate students who may be fully competent in their field of study yet require specialized training to effectively communicate in an American classroom setting. The course is free of charge, noncredit bearing, and transcripted as pass or fail. *Prerequisite:* ESL Program approval required.

ESL 1002 (0). 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. *Prerequisite:* ESL Program approval required.

ESL 20XX (0). INTENSIVE ENGLISH PROGRAM. All 2000-level ESL courses are exclusive to the Intensive English Program. 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 6-week summer term. This is a noncredit, nontranscripted program, and separate tuition fees are charged. *Prerequisite:* ESL Program approval required.

ESL 3001 (0). 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 transcripted as pass or fail. *Prerequisite:* ESL Program approval required.

ESL 3002 (0). 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 transcripted as pass or fail. *Prerequisite:* ESL Program approval required.

ESL 4001 (0). 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 transcripted as pass or fail. *Prerequisite:* ESL Program approval required.

ESL 6001, 6002. SEMINAR FOR INTERNATIONAL TEACHING ASSISTANTS. Graduate students who speak English as a second language prepare for their teaching responsibilities with undergraduate students taking University Curriculum courses. The main components include language skills needed as international teaching assistants, ITA-related teaching methodology, cross-cultural communication within the American classroom, and presentation skills. Also, examination of case studies, microteaching demonstrations, and periodic out-of-class individual consultations on the student's language and pedagogical skills. The course is free of charge, noncredit bearing, and transcripted as pass or fail.

Conversation Buddy Program

At the beginning of each term, all students are notified via campus email of the opportunity to practice their language skills in an informal, one-on-one setting outside the classroom for one to two hours a week.

ESL Self-Study Lab

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

SMU-IN-PLANO

www.smu.edu/plano

The SMU campus in Plano's Legacy Business Park extends the University's resources to meet the educational needs of residents in Collin County and beyond, and makes enrollment in graduate-level programs more convenient for working professionals in North Texas. The campus collaborates with area businesses by offering programs to serve the training needs of their employees and by providing corporate meeting space.

Conveniently located about 1 mile south of the intersection of state Highway 121 and the Dallas North Toll Road, SMU-in-Plano features 16 landscaped acres and four buildings with nearly 200,000 square feet of classroom space, with an additional 9 acres adjacent to the facility.

SMU-in-Plano serves more than 800 adult students each year through several full-time, evening and weekend programs leading to master's degrees and/or professional certificates in counseling, dispute resolution and video game technology (SMU Guildhall). In addition, numerous noncredit certificates and professional development programs are offered in Plano, including paralegal studies, certified financial planner, social media and digital communications, best practices in supervision, and project management.

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 Mediation and Arbitration Center and the Center for Family Counseling.

More information is available online or through the SMU-in-Plano office: 5236 Tennyson Parkway, Bldg. 4, Plano, TX 75024, 972-473-3400.

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 mem-

ber 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), Monnie E. Champion, ORAU corporate secretary (423-576-3306), or visit the ORAU website at www.orau.org.

Continuing and Professional Education

The Office of Continuing and Professional Education provides noncredit courses that address different cultural, scholarly, personal and professional topics for the community, a practice that has been part of the SMU tradition since 1957. CAPE offers a selection of courses for open enrollment each fall, spring and summer term. Additional information is available at www.smu.edu/cape.

Personal Enrichment. CAPE classes – historically, *Informal Courses for Adults* – are generally short sessions on topics for enjoyment and reflection. Courses offered for personal enrichment include several major areas of exploration: personal finance and life planning, communication and workplace skills, history, literature and film, culture and travel, and the fine arts (e.g., studio art, music, architecture, photography and art history). CAPE also offers noncredit language conversation courses, including Spanish, French, Italian, Mandarin Chinese and American Sign Language.

Test Preparation. Study courses for the SAT, ACT, GRE, GMAT and LSAT are offered throughout the year. Information is available at www.smu.edu/testprep.

Professional Development. For those who are seeking professional achievement or a new career direction but who are not interested in a traditional undergraduate or graduate degree-granting program, CAPE offers noncredit courses to enhance workplace skills and noncredit **certificate programs**, including special certificates offered in partnership with Meadows School of the Arts, the National Criminal Justice Training Center and the Center for Nonprofit Management.

Students complete certificates by taking a series of classes over weeks or months, depending on the specialization and the student's schedule. Cohort and independent options are available, with some classes being offered online. Upon completion of the series, students receive a noncredit transcript documenting completion from Continuing and Professional Education at SMU.

Additional information and a full listing of current opportunities are available at www.smu.edu/cape/professionaldevelopment.

SMU's Summer Youth Program offers one-week, special-interest enrichment workshops throughout the summer for those entering grades K–12. More information is available at www.smu.edu/SummerYouth.

Online Learning. CAPE partners with national leaders in online teaching and learning to offer self-paced, practical, career-enhancing courses. Additional information is available at www.smu.edu/capeonline.

The mission of the Division of Student Affairs (www.smu.edu/studentaffairs) is to develop, with others in the University, opportunities for students to become productive citizens through the creation of challenging environments that contribute to students' intellectual, spiritual, physical, social, cultural, moral and emotional growth, and, in so doing, engage them with the widest range of persons within the University and beyond. The vice president for student affairs oversees programs, services and activities that complement students' academic pursuits and promote their development, success and cocurricular learning. The Division of Student Affairs includes programs and services in the areas of student transitions, student life and well-being, and values and community, as well as resources, operations and initiatives.

Concern for and realization of the full development of each student in and out of the classroom constitutes one of the major goals of the University. Consequently, the division's programs are designed to support and supplement SMU's formal academic work. Many departments exist to provide services for the benefit and convenience of SMU students. The Division of Student Affairs encompasses a broad range of programs and services dealing with housing and residential matters, physical and mental wellness, personal and career counseling and testing, recreational sports and intramurals, religious affairs, multicultural student programs, as well as student conduct and community standard matters, new student orientation, leadership programs, volunteer opportunities and women's programs.

STUDENT TRANSITIONS

The Office of Student Transitions and Orientation provides on-going programs and services that support students and families in transition to SMU and throughout the collegiate experience. The office supports a welcoming and inclusive atmosphere, connects students to University resources and people, acquaints new students with institutional expectations and values, promotes learning and discovery inside and outside of the classroom, and fosters pride in the SMU community.

Student Transitions and Orientation

www.smu.edu/newstudent

Academic Advising, Registration and Orientation events for all incoming students take place in July, August and January. As part of the AARO sessions, students meet one-on-one with an academic adviser and register for classes. An extended orientation experience, Mustang Corral, is coordinated by the Office of Student Transitions and Orientation during August each year.

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, understand the regulations defining it and 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 their own interests and their integrity as individuals would suffer if they condone dishonesty in others.

The Honor System

All SMU undergraduate students and graduate students enrolled in the Dedman College of Humanities and Sciences, Lyle School of Engineering and Meadows School of the Arts 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. Honor codes for the Cox School of Business, Dedman School of Law, Perkins School of Theology and Simmons School of Education and Human Development are explained in their graduate catalogs.

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 re-

ferred to the Honor Council for resolution. Suspected violations reported to the Honor Council by a student or by an instructor will be investigated and, if the evidence warrants, a hearing will be held by a board composed of a quorum of four members of the Honor Council.

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

Code of Conduct

The following are University procedures and standards with which every student must become familiar. The University considers matriculation at SMU an implicit covenant and a declaration of acceptance on the part of the student of all University regulations. The Student Conduct and Community Standards Office, website www.smu.edu/studentconduct, promotes community, scholarship and civility by holding students accountable to the Student Code of Conduct and the Honor Code.

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.

Due respect for the entire University community, faculty, staff and one's fellow students is always expected. The University expects all students to be responsible citizens and to abide by all federal, state and local laws. The University Code of Conduct applies to students both on and off campus. It is the University's expectation that students will avoid behaviors such as, but not limited to, the misuse of drugs and alcohol, dishonesty, gambling, hazing, or behavior that endangers or threatens to endanger the health and safety of any person.

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.

Conduct Review Process

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. The purpose of the conduct review process is to encourage personal responsibility.

Depending on the degree of misconduct, a student may be subject to sanctions ranging from an informal warning to expulsion from the University. In addition, a student may be assigned educational sanctions designed to promote personal growth and development. 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 Student Conduct and Community Standards to return to campus. In the event of such separation, a student is still responsible for University financial obligations.

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 related to the conduct review process 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*, which is available online at www.smu.edu/StudentAffairs/StudentLife/StudentHandbook.

Housing

The Department of Residence Life and Student Housing supports the goals of the University by creating residential communities that empower residents to value learning, citizenship and leadership in comfortable, well-maintained facilities. The department is responsible for the campus residential community, including all residence halls, SMU-owned apartments and SMU-owned Greek chapter houses. This responsibility includes maintaining facilities that are well cared for and that enhance opportunities for students to grow personally and excel academically.

Hegi Family Career Development Center

www.smu.edu/career

The Hegi Family Career Development Center guides and encourages students and alumni in the development of skills necessary for lifelong career management. The center provides a comprehensive set of services to assist each individual in the development of career plans and specific strategies leading to the desired employment goal.

Career Counseling. SMU students and alumni can schedule career-counseling appointments to investigate different career paths. By exploring their interests, values and personality through the use of assessments, students can increase their self-awareness and make better-informed career decisions. Counselors are available to help students develop an individualized career action plan.

On-Demand Advising. The Career Center offers 15-minute sessions to drop-in visitors on a first-come, first-served basis. On-call counselors are available to introduce students to the Career Center's services and to address any time-sensitive career needs. Office hours are 11 a.m.–noon and 1–3 p.m. weekdays.

MustangTrak. The Career Center manages MustangTrak, a job-posting service that offers thousands of opportunities for the SMU student population. The online database includes full-time jobs, part-time jobs, volunteer opportunities and internships for all majors. MustangTrak is also used to manage on-campus recruiting interviews.

Career Fair. The Career Center hosts two Career and Internship fairs featuring more than 90 employers and more than 700 student participants. Employer participants include representatives from sectors such as business, technology, education,

government and nonprofit. Students and alumni from all majors are welcome to attend.

SMU Connection. SMU Connection, which is a partnership between SMU's Office of Alumni Relations and Engagement and the Hegi Family Career Development Center, helps students to have a firm understanding of today's competitive, ever-changing job market, and it offers opportunities for students to develop an industry network before they graduate. SMU Connection also hosts OneDay Externship, a program that provides SMU undergraduate students with the foundation for a successful career development and major choice.

Career Events and Workshops. Specialized recruitment and networking events take place throughout the year. Events include Speed Networking, Résumania, industry-specific panels and career-related training. These events offer an opportunity to network with employers and alumni and to learn the skills necessary to be successful in the workplace.

Career Development Ambassadors. CDA is a group of students, chosen by Career Center staff, who help educate peers about resources available at the Hegi Family Career Development Center. CDAs receive specialized training that equips them to represent and promote the center.

STUDENT LIFE AND WELL-BEING

The Office of the Dean of Student Life and Well-Being (www.smu.edu/studentlife) educates students and the SMU community by providing purposeful opportunities for learning, progressing in personal growth, clarifying values, and developing decision-making and other skills that promote responsible citizenship and well-being. Located in the Hughes-Trigg Student Center, the office is a resource for students to consult when they need general information and assistance. The dean serves as a primary liaison for students and parents who have concerns about any aspect of their SMU experience.

Student Activities

www.smu.edu/orgs

The mission of the Department of Student Activities is to advise and support student organizations and to encourage student development through involvement. Involvement outside the classroom is a tradition at SMU. Research shows that students who get involved outside the classroom tend to be more successful during their college experience. The department supports more than 180 extracurricular opportunities for SMU students through 32 academic and professional associations, four campus programming councils, nine community service coalitions, 31 fraternities and sororities, 10 governing boards, nine honor societies, 15 multicultural organizations, two political clubs, 23 club sports, 29 religious organizations and 17 special-interest groups. Higher-education professionals advise and support specific areas of involvement, including diversity, programming and governance, and are available to answer student's day-to-day questions about getting involved.

The Student Activities Office, located on the third floor of the Hughes-Trigg Student Center, Suite 300, is the hub of activity for SMU student organizations. Many out-of-class programs planned and implemented by students are considered cocurricular in that they are designed to complement a student's educational experience. These student groups and their committees provide many opportunities for students to become involved as leaders or participants.

Additional information is available online, including organization interests or type, membership requirements, contact information and event calendars. The department can also assist students in forming a new organization.

Eligibility Requirements. Campus activities and organizations are an integral part of the developmental experience for SMU students. Leadership skills and interpersonal, social and cultural enhancement are but some of the benefits associated with out-of-class participation. Accordingly, students who hold office in a student organization or represent the University as a member of a sponsored campus group (Mustang Band, University Choir, etc.) must be matriculated in a University degree-granting program and may not be on academic probation.

Student Government

Through SMU's system of representative governance, students participate with faculty and administration in the University's decision-making process. The primary voice of students in this process is the student-elected Student Senate. The Student Code of Conduct in the *SMU Student Handbook* is reviewed and updated annually in conjunction with the Student Senate and contains the student code of rights and responsibilities.

Fraternity and Sorority Life

Fraternities and sororities exist to develop an individual's potential through leadership opportunities and group effort. These groups are a social network for students at SMU. Fraternities and sororities were among the first organizations at SMU and are one of SMU's longest standing traditions. There are 17 national fraternities and 14 national sororities on campus. The governing bodies for these groups are the Interfraternity Council, the Multicultural Greek Council, the National Pan-Hellenic Council and the SMU Panhellenic Council. Students must meet the requirements as indicated in the *SMU Student Handbook* (Policies Pertaining to Social Fraternities and Sororities, section 1.02(b), and/or other council and fraternity and sorority life requirements) to join a fraternity or sorority. More details on fraternity and sorority programming and recruitment are available from the Student Activities or Multicultural Student Affairs offices or their websites.

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 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 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, the Veteran's Center, a commuter lounge, and several restaurants and stores. 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 living room of the campus."

Student Media

The student media experience at SMU is one that offers aspiring media professionals the opportunity to work and learn in a fully converged news operation that combines print, online and broadcast platforms. Editors, writers and photographers of the *Daily Campus*, SMU's independent newspaper, work together with directors and videographers of SMU-TV, the student-run broadcast journalism program, to share content and produce timely and compelling packages for a shared news website at www.smudailycampus.com. SMU student media opportunities also include the student yearbook, *Rotunda* (www.smurotunda.com), which has chronicled the life and times on The Hilltop since 1915.

Veterans Services

The Division of Student Affairs provides a coordinator of veteran support and services through the Office of the Dean of Student Life and Well-Being. The coordinator helps veterans navigate the campus community and connect with available resources on campus and in the greater Dallas community. A chartered student organization, U.S. Military Veterans of SMU (SMU MilVets), meets regularly to provide support to fellow veterans and to participate in fundraisers, care package drives, tailgating on the Boulevard during football games and other activities during the school year. The Veterans Center, in Hughes-Trigg Student Center, Suite 323, provides coffee, a refrigerator and microwave, printing, meeting and study space, and a relaxed setting for interacting with fellow veterans. The University Registrar's Office certifies veterans each term for their benefits under federal programs and the Office of Financial Aid works to provide individual aid packages. More information regarding services and benefits for veterans is available at www.smu.edu/veterans.

Women and LGBT Center

www.smu.edu/womenandlgbtcenter

The Women and LGBT Center empowers students within the University to increase awareness and understanding of gender equity issues by eliminating barriers, diminishing prejudices and creating a supportive climate and space for all. Through advocacy, information, referral services and leadership experiences, the 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 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.

Health Services

www.smu.edu/healthcenter

SMU Memorial Health Center, the University's health facility, is temporarily located at 3014 Daniel Avenue. Services include an outpatient primary care clinic, pharmacy and lab, and counseling services are located on the second floor. The Health Center is accredited by the Accreditation Association for Ambulatory Health Care Inc.

Outpatient Medical Services. SMU provides a convenient, economical medical clinic for diagnosis and treatment of illness and injury, as well as for immunizations

and continuation of treatment such as allergy injections. The clinic is staffed by physicians, registered nurses, medical assistants and lab technologists. Physicians are available by appointment 8:30 a.m.–4:30 p.m., Monday through Friday. For appointments and health information, students should call 214-768-2141.

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

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

Costs. Undergraduate and graduate students pay a mandatory health center fee and receive fully covered primary care physician services at the Health Center for that term, as well as counseling services and access to health education programs. Any lab work, pharmacy items and medical supplies are charged at reasonable rates.

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 my.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 semiannual premium charge applied to his or her University account. Waivers will not be accepted nor will changes be made after the deadline each term. For more information and instructions on how to WAIVE or ELECT coverage, students should visit the website www.smu.edu/healthinsurance. Students who elect SHIP for the fall term will automatically be reenrolled in mid-December unless the insurance office receives notification of the desire to waive for spring. **Note:** Health insurance is separate from the student Health Center fees and is paid for separately.

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, and the pharmacy will transmit pharmacy claims to a student's insurance company if provided with the student's pharmacy benefits information.

Laboratory Services. Laboratory tests are available for nominal fees.

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 rec-

ord, military health record or school health record. Students will not be allowed to register without immunization compliance.

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. More information is found under Final Matriculation to the University in the Admission to the University section of this catalog.

Students are encouraged to check their my.SMU account for immunization status. Immunizations are available at the Health Center. Health history forms are available on the Health Center's website (www.smu.edu/healthcenter).

Class Absence Due to Illness. Students should schedule appointments with physicians at times when they do not have classes. The Health Center does not issue excuses from classes for illness. Students should refer to the Health Center website (www.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.

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. More information is available from the Health Center (telephone: 214-768-2393; website: www.smu.edu/healthcenter/healtheducation.

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, sexual identity, eating/body image concerns and sexual assault/sexual harassment matters. Alcohol and drug prevention is a free and confidential source of help and information to the SMU community, covering issues related to substance abuse and addiction. 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 visit 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.

Child Care

SMU provides a licensed child care center for children ages 1 month to 5 years on a space-available basis. More information is available at www.smu.edu/childcare or from the director of the center at SMU Preschool and Child Care Center, Southern Methodist University, PO Box 215, Dallas TX 75275-0215; phone 214-768-2278.

Recreational Sports

www.smu.edu/recsports

Dedman Center for Lifetime Sports is a facility designed for recreational sports and wellness. The center provides racquetball courts, aerobic studios, an indoor running track, basketball courts, volleyball courts (indoor and outdoor), a climbing wall, a bouldering wall, a 25-meter recreational pool with five lanes, 15,000 square feet of fitness and weight equipment, and a café next to the lobby area. These facilities are open to SMU students, faculty, staff and members.

A variety of services and programs are available, including fitness classes, intramural sports, sport clubs, the Outdoor Adventure program, personal training, personal assessments, massage therapy, swimming lessons and camps.

Fitness. SMU Fitness offers group exercise classes, personal training sessions and massage therapy. Group X exercise classes are offered throughout the day to accommodate a variety of schedules. Different types of cardio, strength and flexibility classes are available. Experienced and knowledgeable trainers offer sessions to train members of the University community, either one-on-one or in groups, to meet their personal fitness goals. Licensed massage therapists offer chair or full-body massages. All SMU Fitness programs have a fee for participation.

Intramural Sports. Many opportunities for team and individual competition are available through intramural sports such as bowling, golf, racquetball, tennis, track and swimming. The five major sports are flag football, volleyball, basketball, soccer and softball. Leagues provide year-round opportunities to participate in a wide variety of sports and activities. Additional leadership opportunities are available for those interested in officiating or supervising various activities.

Club Sports. Club sports offer an opportunity for students interested in concentrated training and participation in a sport. These student-sanctioned clubs, funded by the Student Senate, offer competition with other university/college club teams in baseball, badminton, cricket, crew, cycling, ice hockey, men's and women's lacrosse, martial arts, polo, rugby, running, sailing, men's and women's soccer, triathlon, ultimate Frisbee, volleyball, wakeboarding and water polo.

Aquatics. SMU Aquatics features a five-lane, indoor recreational pool and an outdoor, zero-depth entry fountain pool known as "The Falls." Students have opportunities to participate year-round in recreational swimming, sunbathing and water sports such as water basketball, volleyball and polo. Classes offered include water fitness, adult and child swimming lessons, children's group lessons, and American Red Cross lifeguard training.

Outdoor Adventures. SMU Outdoor Adventures is the campus source for outdoor recreation and adventure, offering fun and challenging recreational adventure activities, community-building programs, and student leadership and personal growth opportunities. The Outdoor Adventure Center, located on the bottom floor of the Dedman Center for Lifetime Sports, is the place to rent outdoor recreation and picnic equipment. Students can sign up for SMU OA trips offering traditional and non-

traditional outdoor adventure pursuits such as backpacking, rock climbing, skydiving and canoeing. SMU OA also manages the SMU Climbing Center, the indoor climbing and bouldering facility, and the Portable Challenge and Team Development course.

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

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

Intercollegiate Athletics. SMU is a member of the National Collegiate Athletic Association (Division I-A). 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).

VALUES AND COMMUNITY

Office of the Chaplain and Religious Life

www.smu.edu/chaplain

The Office of the Chaplain and Religious Life offers resources of pastoral care and theological reflection that nurture spiritual development and the moral and ethical vision and character of students, faculty and staff. Dr. Stephen W. Rankin is the chaplain and minister to the University community. Chaplain Rankin leads and preaches at Underground, an ecumenically Christian, all-University service of worship, in Hughes-Trigg Theater each Wednesday during the term. Students, faculty and staff are invited to participate in this service through music, scripture readings or other expressions of worship. Other services, including the University Service of Memory, Ash Wednesday Service and memorial services as needed, are also planned and implemented by the Office of the Chaplain.

Presently, there are more than 30 religious life organizations. Alongside the Christian groups aligned with denominations, local Dallas-area congregations or national parachurch ministries, SMU also has an active Hillel chapter for Jewish students, a bustling Muslim Student Association and other faith groups of various traditions. A large number of undergraduate, graduate and professional students, as well as many of SMU's faculty, staff and administrators, participate in these dynamic religious communities.

In cooperation with the Department of Residence Life and Student Housing, the Office of the Chaplain places in each residential commons a residential community chaplain who provides a pastoral presence and help for students navigating the sometimes confusing concerns of life.

Additionally, the Office of the Chaplain partners with faculty members across campus to direct the Faith and Learning Scholars, an initiative involving a cohort of upperclass students who want the experience of integrating their faith with their

academic pursuits. Similarly, the Civil Rights Pilgrimage, founded in 2004, is an eight-day spring break journey through the South whereby students encounter shrines of freedom and meet heroes of the civil rights movement. This collaboration with Dedman College offers students a transformative opportunity while earning academic credit.

Chaplains are available for personal counseling and spiritual direction with students, faculty and staff during office hours. The Office of the Chaplain is located in the Hughes-Trigg Student Center, Suite 316. Adjacent to this office is the Quiet Place, a setting for meditation, prayer and reflection for all faiths. The Quiet Place is open daily and available with no prior reservation needed.

Community Engagement and Leadership

www.smu.edu/cel

The Community Engagement and Leadership Center, a department in the Division of Student Affairs, develops student leaders through educational and transformational experiences that equip them to impact positive social change. CEL advises and fully supports two student-run, service-based organizations, Alternative Breaks and Mustang Heroes, whereby students participate in service trips throughout the U.S. and internationally and in ongoing service opportunities in Dallas. CEL also hosts the annual Stampede of Service and MLK Day of Service.

The leadership programs available to students include the Emerging Leaders First-Year Leadership Development Program, the Crain Leadership Conference, the Mustang Intersections Leadership Retreat for Diversity and Social Change, and LeaderShape. CEL also supports student leadership development through the Caswell Undergraduate Leadership Fellows Program, a grant opportunity for a group of selected students to develop projects focused on sustainability leadership, faith-based leadership, nonprofit leadership, educational leadership, or international and cross-cultural leadership.

Multicultural Student Affairs

The Office of Multicultural Student Affairs works collaboratively with the campus community to provide support for students of color and to create an environment that fosters inclusivity and a deeper understanding of diversity. The office focuses on holistic development, advocacy and comprehensive student success. In addition, the office sponsors diversity and social justice education programs such as InterSECTIONS and Real Talk to provide opportunities for the exchange of ideas and experiences that enhance student perspectives, and offers various leadership opportunities through culturally based student organizations, peer dialogue leader positions and the CONNECT Mentoring and Retention Program.

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

Provost Office, Perkins Administration Building, Room 219
214-768-3219

a. Current degree programs and other educational and training programs.

b. Instructional, laboratory and other physical facilities relating to the academic program.

c. Faculty and other instructional personnel.

d. Names of associations, agencies or governmental bodies that accredit, approve or license the institution and its programs and the procedures by which documents describing that activity may be reviewed.

2. Enrollment

Registrar, Blanton Student Services Building, Room 101
214-768-3417

a. *Graduation Rates*. The completion or graduation rate of the institution's certificate-seeking 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.

Wisconsin Refund Policy. The following information applies only to students enrolled in distance/online courses who reside in the state of Wisconsin. The Wisconsin Administrative Code contains provisions related to online/distance education for students residing in that state. Sections from Chapter 8 of the Educational Approval Board are reprinted below. The complete code is available online at http://docs.legis.wisconsin.gov/code/admin_code.

EAB 8.05 Partial Refunds. A student who withdraws or is dismissed after the period of time identified under s. EAB 8.03 (1) has passed, but before completing 60 percent of the potential units of instruction in the current enrollment period, shall be entitled to a pro rata refund, as calculated below, less any

amounts owed by the student for the current enrollment period, less a one-time application fee of $100.

(1) Pro rata refund shall be determined as the number of units remaining after the last unit completed by the student, divided by the total number of units in the enrollment period, rounded downward to the nearest 10 percent. Pro rata refund is the resulting percent applied to the total tuition and other required costs paid by the student for the current enrollment period.

(2) All efforts will be made to refund prepaid amounts for books, supplies and other charges unless the student has consumed or used those items and they can no longer be used or sold to new students, or returned by the school to the supplier.

(3) Refunds shall be paid within 40 days after the effective date of termination.

(4) After the student's first period of enrollment, if a student withdraws or is dismissed in a subsequent enrollment period, the school may also retain an administrative fee of 15 percent of the total cost of a resident program, or $400, whichever is less.

(5) No refund is required for any student who withdraws or is dismissed after completing 60 percent of the potential units of instruction in the current enrollment period unless a student withdraws due to mitigating circumstances, which are those that directly prohibit pursuit of a program and which are beyond the student's control.

SMU Refund for Wisconsin Students. SMU online/distance education students residing in Wisconsin who cancel their enrollment will receive a full refund of all tuition and fees if they officially withdraw from the University before the withdrawal deadline listed on the Official University Calendar. The University will issue refunds within 10 business days of withdrawal.

3. Financial Aid

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

a. Financial assistance available to students enrolled in the institution.

b. Cost of attending the institution, including tuition and fees charged to full- 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

(1) Service under the Peace Corps Act;

(2) Service under the Domestic Volunteer Service Act of 1973; or

(3) Comparable service as a volunteer for a tax-exempt organization of demonstrated effectiveness in the field of community service.

(4) The requirements for return of Title IV grant or loan assistance.

(5) Enrollment status of students participating in SMU study abroad programs, for the purpose of applying for federal financial aid.

4. Student Financials/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

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

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

a. Athletic program participation rates and financial aid support.

b. Graduation or completion rates of student athletes.

c. Athletic program operating expenses and revenues.

d. Coaching staffs.

7. Campus Police

SMU Police Department, Patterson Hall
214-768-1582

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

8. Student Appeals and Complaints

Southern Methodist University operates with integrity in all issues and is dedicated to preserving the rights of all members of the University community. Categories for which students may wish to reach out for advice and assistance and/or to submit an appeal or register a complaint are as follows: academics, code of conduct, discrimination, financial issues, honor code and privacy issues. An overview of the roles, responsibilities and procedures for complainants and the University is outlined in each of the areas below.

a. Academic Appeals and Petitions
www.smu.edu/Provost/Pages/Resources/Appeals

b. Student Code of Conduct
www.smu.edu/StudentAffairs/StudentLife/StudentHandbook/StudentAppealsComplaints

c. Office of Institutional Access and Equity
www.smu.edu/IAE

d. Financial Responsibility and Confidentiality
www.smu.edu/LegalDisclosures/FinancialAndConfidentiality

e. Honor Code
www.smu.edu/StudentAffairs/StudentLife/StudentHandbook/HonorCode

In addition to the right to use internal University complaint procedures, every student has the right under federal law to use complaint processes provided by the state in which his or her campus is located.

9. State-Specific Information for Appeals and Complaints

Texas. For complaints regarding programs in Texas, students should contact the Texas Higher Education Coordinating Board, Office of General Counsel, PO Box 12788, Austin TX 78711-2788; email: studentcomplaints@thecb.state.tx.us. Additional information about the Texas student complaints process may be found at www.thecb.state.tx.us ("College Readiness and Success" link).

New Mexico. For complaints regarding programs in New Mexico, students should contact the New Mexico Higher Education Department, 2048 Galisteo Street, Santa Fe NM 85705-2300; telephone 505-476-8400. Additional information about the New Mexico student complaints process may be found online at www.hed.state.nm.us/students/complaints.aspx.

ADMINISTRATION

Corporate Officers of the University

R. Gerald Turner, *President*

Thomas E. Barry, *Vice President for Executive Affairs*

Brad E. Cheves, *Vice President for Development and External Affairs*

Michael A. Condon, *Chief Investment Officer and Treasurer*

Harold W. Stanley, *Provost ad interim and Vice President for Academic Affairs ad interim*

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David J. Chard, *Leon Simmons Endowed Dean of Annette Caldwell Simmons School of Education and Human Development*

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Jennifer M. Collins, *Judge James Noel Dean of Dedman School of Law*

Samuel S. Holland, *Algur H. Meadows Dean of Algur H. Meadows School of the Arts*

William B. Lawrence, *Dean of Joe and Lois Perkins School of Theology*

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Julia P. Forrester, *Associate Provost ad interim*

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Wes K. Waggoner, *Associate Vice President for Enrollment Management ad interim*

Anthony Tillman, *Assistant Provost*

Patricia Alvey, *Director of Assessment and Accreditation*

Kathleen Hugley-Cook, *Director of National Fellowships and Awards*

Kate Livingston, *Director of SMU-in-Plano and CAPE*

Michael Tumeo, *Director of Institutional Research*

John Whaley, *Provost's Financial Officer*

Lisa O'Donnell, *Senior Program Specialist*

Office of the Vice President for Business and Finance

Ernie Barry, *Associate Vice President for Budgets and Finance*

Joe Gargiulo, *Chief Information Officer*

Ellen Shew Holland, *Associate Vice President and Chief Risk Officer*

Philip Jabour, *Associate Vice President and University Architect for Facilities Planning and Management*

Julie Wiksten, *Associate Vice President for Operational Excellence*

Jeff Strese, *Associate Vice President and Chief Human Resource Officer*

Alison Tweedy, *Associate Vice President of Campus Services*

Rick Shafer, *Chief of Police*

Melanie Bailey, *Senior Contracts Administrator*

Office of the Vice President for Development and External Affairs

Patricia Ann LaSalle, *Associate Vice President and Executive Director of Public Affairs*

Pam Conlin, *Assistant Vice President for University Development*

Marianne B. Piepenburg, *Assistant Vice President for Alumni and Constituent Giving and Executive Director of Alumni Relations*

Robert A. Bucker, *Assistant to the Vice President for Strategic Affairs*

Office of the Vice President for Legal Affairs and Government Relations, General Counsel and Secretary

Martha Fleisher, *Associate University Counsel*

Susan Howe, *Associate University Counsel*

Claudia Trotch, *Higher Education Law Fellow and Assistant University Counsel*

Mary Anne Rogers, *Associate University Secretary*

Office of the Vice President for Student Affairs

Joanne Vogel, *Associate Vice President for Student Affairs and Dean of Student Life*

Troy Behrens, *Assistant Vice President for Student Affairs, Executive Director of Hegi Family Career Development Center and Dean of Residence Life and Student Housing*

Julius Mwangi, *Executive Director for Finance and Administration*

Jennifer Jones, *Executive Director of Student Development and Programs*

Jorge Juarez, *Executive Director of Recreational Sports*

Stephen Rankin, *Chaplain to the University*

MEADOWS SCHOOL OF THE ARTS FACULTY AND STAFF

Office of the Academic Dean

Samuel S. Holland, *Algur H. Meadows Dean of Algur H. Meadows School of the Arts*

Kevin Paul Hofeditz, *Senior Associate Dean*

David Sedman, *Associate Dean for Administration*

Karen Drennan, *Assistant Dean for Marketing and Communications*

Kris Muñoz Vetter, *Executive Director, Principal Gifts and Assistant Dean for Development and External Affairs*

Corinna Nash-Wnuk, *Assistant Dean for Admissions and Enrollment Management*

Meadows Administration

Mark Roglán, *Linda P. and William A. Custard Director of the Meadows Museum and Centennial Chair*

Deanna Johnson, *Assistant to the Dean*

Chuck Donaldson, *Undergraduate Degree Counselor*

Pam Henderson, *Director of Scholarships and Financial Aid*

Jay Hengst, *Director of Facilities and Events*

Joe Hoselton, *Graduate Admissions and Strategic Enrollment Management*

Ellen Schlachter Jackson, *Director of Annual Giving and Alumni Relations*

Jennifer R. Smith, *Student Academic Services Coordinator*

Janet Stephens, *Undergraduate Degree Counselor*

Cynthia Watson, *Director of Business and Finance*

Margaret Weinkauf, *Director of Development, Major Gift Fundraising*

Zannie Giraud Voss, *Director of the National Center for Arts Research*

Meadows Faculty

Joaquín Achúcarro, *Professor of Music, Joel Estes Tate Chair in Piano*

Matthew Albert, *Artist-in-Residence of Music, Chamber Music Director*, M.M., Northwestern

Sarah Allen, *Associate Professor of Music Education*, Ph.D., Texas

Patricia Alvey, *Professor of Advertising*, Ph.D., Texas

Christopher Anderson, *Associate Professor of Sacred Music*, Ph.D., Duke

Yong Bakos, *Visiting Professor of Creative Computation,* M.S., Regis

Beatriz Balanta, *Assistant Professor of Art History,* Ph.D., Duke

Willie Baronet, *Stan Richards Professor of Advertising,* M.F.A., Texas (Dallas)

Barbara Bastable, *Lecturer of Music Therapy*, M.A., Texas Woman's, MT-BC

Jacob Batsell, *Assistant Professor of Journalism*, M.A., Texas

Chelsea R. Bell, *Professor of Practice in Journalism, Fashion Media Program Director,* M.F.A., North Texas, M.Ed., Sul Ross State

Susan Benton, *Assistant Professor of Arts Management and Arts Entrepreneurship*, J.D., SMU

Shelley C. Berg, *Professor of Dance*, Ph.D., New York

Janis Bergman-Carton, *Associate Professor of Art History,* Ph.D., Texas

Rhonda Blair, *Professor of Theatre*, Ph.D., Kansas

Mary Walling Blackburn, *Assistant Professor of Art,* M.F.A., New York

Tom Booth, *Lecturer of Trumpet*, Assistant Principal Trumpet DSO, M.M., Illinois

Emanuel Borok, *Artist-in-Residence of Violin*, Concertmaster DSO 1985–2010, B.M., Gnessin Academy of Music

Danny Buraczeski, *Professor of Dance*, B.A., Bucknell

Brad Cassil, *Lecturer of Theatre,* B.F.A., California Institute of the Arts

Michael Connolly, *Associate Professor of Theatre*, Ph.D., Indiana

Michael Corris, *Professor of Art,* Ph.D., University College London

James Crawford, *Associate Professor of Theatre*, M.F.A., California (San Diego)

Benard Cummings, *Assistant Professor of Theatre*, M.F.A., Yale

Jack Delaney, *Professor of Music, Bands Director,* D.M.A., Cincinnati College Conservatory of Music

Patricia Harrington Delaney, *Associate Professor of Dance, Division of Dance Chair*, M.F.A., SMU

Andrés Díaz, *Professor of Cello*, B.M., Artist Diploma, New England Conservatory

Dale Dietert, *Senior Lecturer of Voice*, M.M., Texas

Maria Dixon, *Associate Professor of Communication Studies,* Ph.D., Missouri

Christopher Dolder, *Associate Professor of Dance*, M.F.A., Mills

Sandra C. Duhé, *Associate Professor of Communication Studies, Division of Communication Studies Chair,* Ph.D., Texas (Dallas)

Virginia Dupuy, *Professor of Voice*, M.M., Texas

Steven Edwards, *Professor of Advertising, Temerlin Advertising Institute Director*, Ph.D., Texas

Stefan Engels, *Professor of Music, Leah Young Fullinwider Centennial Chair in Music Performance,* D.M.A., Northwestern

Valerie Evans, *Professor of Practice in Journalism,* B.A., Northern Illinois

Mark Feezell, *Senior Lecturer in Music Theory*, Ph.D., North Texas

Barnaby Fitzgerald, *Professor of Art*, M.F.A., Yale

Gary Foster, *Senior Lecturer of Music Theory*, Ph.D., Louisiana State

Hugh Clifton Forbis, *Associate Professor of Voice*, M.M., SMU

Robert Frank, *Associate Professor of Music Theory and Composition, Chair of Composition*, Ph.D., North Texas

Amy Freund, *Assistant Professor of Art History, Kleinheinz Family Endowment for the Arts and Education Endowed Chair in Art History,* Ph.D., California (Berkeley)

Kathleen Gallagher, *Assistant Professor of Arts Management and Arts Entrepreneurship,* Ph.D., Colorado (Denver)

Paula Goldberg, *Lecturer of Film and Media Arts,* M.F.A., Rutgers

Marsha Grasselli, *Lecturer of Theatre, Production Manager*, M.F.A., Goodman

Ira Greenberg, *Professor of Creative Computation*, M.F.A., Pennsylvania

Jack Greenman, *Associate Professor of Theatre,* M.F.A., California (Irvine)

Randall C. Griffin, *University Distinguished Professor of Art History, Department of Art History Chair ad interim,* Ph.D., Delaware

Sean Griffin, *Professor of Film and Media Arts,* Ph.D., Southern California

Kevin Gunter, *Lecturer of Piano and Class Piano,* M.M., SMU

Pam Harris Hackett, *Executive-in-Residence in Journalism*, B.S., Texas

Blake Hackler, *Assistant Professor of Theatre*, M.F.A., Yale

David Hadeler, *Executive-in-Residence in Advertising*, M.A., North Texas

Hank Hammett, *Senior Lecturer of Music, Opera Director*, M.M., Texas

Kevin Hanlon, *Associate Professor of Composition*, D.M.A., Texas

Jim Hart, *Assistant Professor of Practice of Arts Management and Arts Entrepreneurship, Arts Entrepreneurship Director,* M.F.A., Yale

C. Michael Hawn, *Professor of Sacred Music,* D.M.A., Southern Baptist Theological Seminary

Kevin Heffernan, *Associate Professor of Film and Media Arts*, Ph.D., Wisconsin (Madison)

Adam Herring, *Associate Professor of Art History*, Ph.D., Yale

Kevin Paul Hofeditz, *Professor of Theatre,* M.F.A., Missouri (Kansas City)

Samuel S. Holland, *Professor of Music, Piano Pedagogy Chair*, Ph.D., Oklahoma

Michele Houston, *Professor of Practice in Journalism*, M.A., North Texas

Pamela Elrod Huffman, *Associate Professor of Music, Choral Activities Director*, D.M.A., Illinois

Debora Hunter, *Associate Professor of Art*, M.F.A., Rhode Island School of Design

Cara Jacocks, *Assistant Professor of Communication Studies,* Ph.D., Texas A&M

David Karp, *Professor of Piano*, D.M.A., Colorado

Alice Kendrick, *Professor of Advertising,* Ph.D., Tennessee (Knoxville)

Mark Kerins, *Associate Professor of Film and Media Arts*, Ph.D., Northwestern

Chee-Yun Kim, *Artist-in-Residence, Violinist*

Eunjin Kim, *Assistant Professor of Advertising,* Ph.D., Missouri

Rita Kirk, *Professor of Communication Studies,* Ph.D., Missouri

Matthew Kline, *Senior Lecturer of Piano Pedagogy and Preparation, Piano Preparatory Department Associate Director*, M.M., SMU

Derek Kompare, *Associate Professor of Film and Media Arts, Division of Film and Media Arts Chair,* Ph.D., Wisconsin (Madison)

Camille Kraeplin, *Associate Professor of Journalism*, Ph.D., Texas

Robert Krout, *Professor of Music Therapy, Music Therapy Director*, Ed.D., Columbia, MT-BC

Peter Kupfer, *Assistant Professor of Music History and Literature*, Ph.D., Chicago

Carrie La Ferle, *Professor of Advertising*, Ph.D., Texas

Stephanie Langin-Hooper, *Assistant Professor of Art History, Karl Kilinski, II Endowed Chair in Hellenic Visual Culture,* Ph.D., California (Berkeley)

Bill Lengfelder, *Professor of Theatre*, M.F.A., Lindenwood College

Carol Leone, *Associate Professor of Piano, Piano Department Chair*, D.M.A., North Texas

Owen Lynch, *Associate Professor of Communication Studies*, Ph.D., Texas A&M

Catharine Lysinger, *Senior Lecturer of Piano Pedagogy and Preparation, Piano Preparatory Department Director*, D.M.A., Houston

David L. Mancini, *Associate Professor of Music Theory, Division of Music Director*, Ph.D., Yale

Stephanie Martin, *Assistant Professor of Communication Studies,* Ph.D., California (San Diego)

Cheryl Mendenhall, *Lecturer of Advertising*, M.F.A., Tennessee (Knoxville)

Jamal Mohamed, *Lecturer of Percussion, World Music Ensemble Director*

Brian Molanphy, *Assistant Professor of Art,* M.F.A., Pennsylvania State

Barbara Hill Moore, *Professor of Voice,* M.S., Illinois

Alfred Mouledous, *Professor of Piano*, M.M., Eastman School of Music

Sidharth Muralidharan, *Assistant Professor of Advertising*, Ph.D., Southern Mississippi (Hattiesburg)

Melissa Murray, *Lecturer of Music Theory, Division of Music Associate Director for Recruitment,* M.M., SMU

Peter-J.E. Noble, *Executive-in-Residence in Advertising,* M.A., Texas

Larry Palmer, *Professor of Organ/Harpsichord*, A.Mus.D., Eastman School of Music

Russell Parkman, *Associate Professor of Theatre*, M.A., Illinois

Leslie Peck, *Associate Professor of Dance*, Balanchine Trust Repetiteur and Principal Dancer

Tony Pederson, *Professor of Journalism, Belo Foundation Endowed Distinguished Chair in Journalism*, M.A., Ohio State

Paul Phillips, *Professor of Music, Martha Raley Peak Centennial Chair, Meadows Symphony Orchestra Director*, D.M.A., Eastman School of Music

Lisa Pon, *Associate Professor of Art History*, Ph.D., Harvard

Will Power, *Artist-in-Residence in Theatre*, B.A., San Francisco State

Jésus Ramos-Kittrell, *Assistant Professor of Music History and Literature*, Ph.D., Texas

Brittany Ransom, *Assistant Professor of Art,* M.F.A., Illinois (Chicago)

Sara Romersberger, *Associate Professor of Theatre*, M.A. (Certified in Mime), Illinois

Christopher Salinas, *Senior Lecturer of Communication Studies,* Ph.D., Wayne State

Anne Schilling, *Associate Professor of Theatre*, M.A., Central School of Speech and Drama (London)

Julie Scott, *Associate Professor of Practice in Music Education,* Ph.D., Eastman School of Music

David Sedman, *Associate Professor of Film and Media Arts,* Ph.D., Bowling Green

Noah Simblist, *Associate Professor of Art, Division of Art Chair,* M.F.A., Washington

Gretchen Smith, *Associate Professor of Theatre*, Ph.D., Indiana

Jason Smith, *Lecturer of Voice, Vocal Coach*, M.M., Florida State

Claudia Stephens, *Associate Professor of Theatre*, M.F.A., Carnegie Mellon

Eric Stryker, *Assistant Professor of Art History*, Ph.D., Yale

Jayne Suhler, *Professor of Practice in Journalism*, M.A., Texas

James W. Sullivan, *Professor of Art*, M.F.A., California State (Long Beach)

Karen Thomas, *Professor of Practice in Journalism*, M.S., Columbia

Thomas W. Tunks, *Professor of Music*, Ph.D., Michigan State

Mark N. Vamos, *Journalist-in-Residence, William J. O'Neil Chair in Business Journalism*, M.S., Columbia

Philip Van Keuren, *Professor of Art*, M.F.A., SMU

Mary Vernon, *Professor of Art,* M.A., New Mexico

Zannie Giraud Voss, *Professor of Arts Management and Arts Entrepreneurship, Division of Arts Management and Arts Entrepreneurship Chair,* Ph.D., IAE, Aix-en-Provence (France)

Ben Voth, *Associate Professor of Communication Studies, Debate and Speech Director,* Ph.D., Kansas

Zachary Wallmark, *Assistant Professor of Musicology,* Ph.D., California (Los Angeles)

Xi Wang, *Associate Professor of Music Theory*, Ph.D., Cornell

Anne Westwick, *Senior Lecturer of Dance*, M.F.A., Mills College

Stanley Wojewodski, Jr., *Meadows Distinguished Professor of Directing, Division of Theatre Chair*, M.F.A., Catholic

Myra Woodruff, *Professor of Dance*, B.A., New York, International Artist, Instructor and Choreographer, Graham Technique Scholar

Steve Woods, *Professor of Theatre*, M.F.A., New Orleans

Rick Worland, *Professor of Film and Media Arts*, Ph.D., California (Los Angeles)

Hye Jin Yoon, *Assistant Professor of Advertising*, Ph.D., Georgia

Meadows Emeritus Professors

Robert Beard, *Professor Emeritus of Dance*, M.F.A., SMU

Annemarie Weyl Carr, *Professor Emerita of Art History,* Ph.D., Michigan

Robert B. Chambers, *Professor Emeritus of Stage Design*, M.A., Kansas

Alessandra Comini, *Professor Emerita of Art History*, Ph.D., Columbia

Charles Eagle, *Professor Emeritus of Music Therapy*

Elizabeth A. Ferguson, *Professor Emerita of Dance,* M.F.A., SMU

John Gartley, *Professor Emeritus of Cinema*, Ph.D., Michigan

Kenneth Hart, *Professor Emeritus of Sacred Music*, D.M.A., Cincinnati

Charley Helfert, *Professor Emeritus of Theatre*, Ph.D., Wisconsin (Madison)

Arthur B. Koch, *Professor Emeritus of Art,* M.S.A., Washington

Karen Kriete, *Professor Emerita of Dance*

Margaret Loft, *Professor Emerita of Theatre*

John McElroy, *Professor Emeritus of Art*, M.S., Florida State

David McHam, *Professor Emeritus of Communications*, M.S., Columbia

Dale Moffitt, *Professor Emeritus of Theatre,* Ph.D., Washington State

Jim Morris, *Professor Emeritus of Communications*, Ed.D., North Texas

James A. Ode, *Professor Emeritus of Music Education,* D.M.A., Performer's Certificate, Eastman School of Music

Cecil O'Neal, *Professor Emeritus of Theatre*, B.A., Wisconsin

Meadows Emeritus Professors (continued)

G. Donald Pasquella, *Professor Emeritus of Communications*, M.A., Iowa

Darwin Payne, *Professor Emeritus of Communications*, Ph.D., Texas

Simon Sargon, *Professor Emeritus of Composition,* M.S., Juilliard School of Music

Laurence Scholder, *Professor Emeritus of Art*, M.A., Iowa

Don Umphrey, *Professor Emeritus of Advertising*, Ph.D., Texas

P. Gregory Warden, *Professor Emeritus of Art History,* Ph.D., Bryn Mawr

Stephen D. Wilder, *Professor Emeritus of Art*, M.F.A., Wisconsin

Meadows Artist Staff

Richard Abrahamson, *Staff Musician*, Juilliard School of Music

David Brown, *Piano Technician*, B.A., Coe College

Tara Emerson, *Accompanist*, M.M., South Carolina

Liudmila Georgievskaya, *Accompanist,* Moscow State Conservatory

Ryan Goolsby, *Studio Technician,* M.F.A., Texas Christian

Eliseo Gutierrez, *Scene Shop Foreman*

Don Hopkins, *Mustang Band Director*

Janice Lindstrom, *Music Therapy Supervisor*, M.A., M.T.-B.C., Texas Woman's

Chris Mount, *Master Electrician,* B.F.A., Texas (Arlington)

Melissa Panzarello, *Costume Shop Manager*, M.F.A., Florida State

Mina Polevoy, *Part-time Staff Musician*

JT Ringer, *Prop Master*, B.F.A., Emerson College

Eugenie Stallings, *Costumer*, B.A., Texas

Tommy Tucker, *Mustang Band Staff*

Janeen Vestal, *Part-time Staff Musician*, B.M., SMU

Alan Wagner, *Division of Music Associate Director for Academic Affairs*, Ph.D., Florida State

Meadows Adjunct Faculty

Note: The list of faculty adjuncts provided here is advisory only. In any given term, a particular adjunct may not be able to teach because of other commitments. This is especially true because many of SMU's adjuncts are professionals and scholars who are in high demand.

Christopher Adkins, *Adjunct Professor of Cello*, Principal Cello DSO, M.M.A., Yale

Dawn Askew, *Adjunct Lecturer of Theatre, Master Electrician*, B.A., Southwestern Oklahoma State

Belinda Baldwin, *Adjunct Lecturer of Advertising,* Ph.D., Southern California

Deborah Baron, *Adjunct Assistant Professor of Flute*, Assistant Principal Flute DSO, M.M., Juilliard School of Music

Carolyn Barta, *Adjunct Professor of Practice in Journalism,* M.A., Texas

Alessio Bax, *Adjunct Assistant Professor of Piano*, Artist Certificate, M.M., SMU

Jason Biggs, *Adjunct Lecturer of Theatre,* B.M., SMU

Linda Blase, *Adjunct Lecturer of Theatre*, M.F.A., Trinity

Trey Bowles, *Adjunct Lecturer of Arts Management and Arts Entrepreneurship,* B.B.A., Baylor

John Bryant, *Adjunct Lecturer of Percussion*

Kathy Chamberlain, *Adjunct Lecturer of Dance*

Kalman Cherry, *Adjunct Associate Professor of Percussion*, Principal Timpani DSO (retired), Artist Diploma, Curtis Institute of Music

Lucille Chung, *Adjunct Lecturer of Piano*, International Concert Artist, M.M., Artist Certificate, SMU

Kim Corbet, *Adjunct Assistant Professor of Music History and Literature*, M.M., Texas Christian

Sue Cruse, *Adjunct Lecturer of Music Education,* D.M.A., Houston

Albert Drake, *Adjunct Lecturer of Dance,* B.F.A., SMU

Donald Fabian, *Adjunct Associate Professor of Saxophone*, M.M., Michigan State

Paul Garner, *Adjunct Associate Professor of Clarinet*, Associate Principal Clarinet DSO, M.M., Kansas

Jean Larson Garver, *Adjunct Associate Professor of Flute*, Principal Flute DSO (retired), M.M., Texas

Martha Gerhart, *Adjunct Assistant Professor of Voice, Vocal Coach*, M.M., Colorado

Matthew Good, *Adjunct Associate Professor of Tuba*, Principal Tuba DSO, B.M., Curtis Institute of Music

Robert Guthrie, *Adjunct Professor of Guitar, Guitar Ensemble Director*, B.M., North Carolina School of the Arts

John Hall, *Adjunct Lecturer of Advertising,* B.A., Oklahoma

Zac Hammer, *Adjunct Lecturer of Dance,* B.F.A., SMU

Erin Hannigan, *Adjunct Associate Professor of Oboe*, Principal Oboe DSO, M.M., Eastman School of Music

Lane Harder, *Adjunct Assistant Professor of Music Theory and Composition,* Ph.D., Texas

Robert Hart, *Adjunct Lecturer of Journalism*, B.A., Texas (Arlington)

Sally Helppie, *Adjunct Lecturer of Film and Media Arts,* J.D., California (Los Angeles)

Haley Hoops, *Adjunct Lecturer of Horn*, DSO, M.M., Northwestern

Adam Hougland, *Visiting Artist-in-Residence of Dance,* B.F.A., Julliard

Douglas Howard, *Adjunct Professor of Percussion*, Principal Percussion DSO, M.M., Catholic

Gregory Hustis, *Adjunct Professor of Horn,* Principal Horn DSO (retired), B.M., Curtis Institute of Music

Tearlach Hutcheson, *Adjunct Lecturer of Film and Media Arts,* M.A., Colorado

Lynne Jackson, *Adjunct Assistant Professor of Music Education*, M.M., Michigan

JoLynne Jensen, *Adjunct Lecturer of Arts Management and Arts Entrepreneurship,* Ph.B., Wayne State

Brian Jones, *Adjunct Lecturer of Percussion,* Professional Certificate, Temple

Susan Kress, *Adjunct Professor of Art,* M.F.A., Southern Illinois

Camille King, *Adjunct Assistant Professor of Voice*, B.A., California

Diane Kitzman, *Adjunct Associate Professor of Violin*, Principal Violin DSO, B.A., Michigan

Meadows Adjunct Faculty (continued)

John Kitzman, *Adjunct Professor of Trombone*, Principal Trombone DSO, B.M., Michigan

Drew Lang, *Adjunct Lecturer of Percussion*, M.M., Arizona

Suzanne Larkin, *Adjunct Lecturer of Advertising,* M.F.A., Texas A&M (Commerce)

Gordon Law, *Adjunct Lecturer of Advertising,* B.S., Oklahoma State

Steve Leary, *Adjunct Lecturer of Theatre, Technical Director*, B.A., Cameron

Linda Leavell, *Adjunct Lecturer of Journalism,* B.A., Texas

Thomas Lederer, *Adjunct Associate Professor of Double Bass*, Co-principal Double Bass DSO, B.F.A., Carnegie Mellon

Jon Lee, *Adjunct Lecturer of Music, Percussion Ensemble Director*, M.M., SMU

Steve Lee, *Adjunct Lecturer of Communication Studies*, M.A., Texas (Arlington)

J.D. Margetts, *Adjunct Lecturer of Theatre, Assistant Technical Director*, M.F.A., Northern Illinois

David Matthews, *Adjunct Assistant Professor of Music,* B.M., North Texas

Morgan May, *Adjunct Lecturer of ESL,* M.Ed., SMU

Brian Merrill, *Adjunct Associate Professor of Music Education*, M.M.E., North Texas

Maureen Mixtacki, *Adjunct Lecturer of Arts Management and Arts Entrepreneurship,* B.B.A., Notre Dame

Naoko Nakamura, *Adjunct Lecturer of Harp,* M.M., Rice

Bruce Orr, *Adjunct Lecturer of Advertising,* M.B.A., Illinois

Deborah Perkins, *Adjunct Assistant Professor of Music Education*, Ph.D., North Texas

Brian Perry, *Adjunct Lecturer of Double Bass,* DSO, M.M., Boston

Wilfred Roberts, *Adjunct Professor of Bassoon*, Principal Bassoon DSO, B.M., Oberlin College Conservatory of Music

Mark Roglán, *Adjunct Associate Professor of Art History,* Ph.D., Autónoma de Madrid

Ellen Rose, *Adjunct Associate Professor of Viola*, Principal Viola DSO, M.M., Juilliard School of Music

Jennifer Schuder, *Adjunct Lecturer of Arts Management and Arts Entrepreneurship,* M.S., Texas

Lauren Smart, *Adjunct Lecturer of Journalism,* M.A., Syracuse

Dylan Smith, *Adjunct Lecturer of Jazz,* M.M., SMU

Edward Lee Smith, *Adjunct Lecturer of Percussion*

Barbara Sudweeks, *Adjunct Associate Professor of Viola*, Associate Principal Viola DSO, Curtis Institute of Music

Jean-Jacques Taylor, *Adjunct Lecturer of Journalism,* B.A., Ohio State

Bruce Tomaso, *Adjunct Lecturer of Journalism,* B.A., Texas

Kelly Trager, *Adjunct Assistant Professor of Arts Management and Arts Entrepreneurship,* J.D., New York (Brooklyn)

Kara Kirkendoll Welch, *Adjunct Assistant Professor of Flute*, DSO, M.M., SMU

Margaret Williams, *Adjunct Professor of Arts Management and Arts Entrepreneurship,* M.A., MBA, SMU

Kathy Windrow, *Adjunct Lecturer of Theatre*, M.A., M.F.A., SMU