

		<i>Credit Hours</i>
Business Hours (satisfies requirements for General Business major)		
Business Electives		18
	TOTAL Business Hours	48
Non-business Electives		33
	TOTAL DEGREE HOURS	122

The applicable requirements for each Cox major are those in effect during the academic year in which the student is officially admitted to the Cox B.B.A. Program. The Cox School offers the following majors:

Major in General Business

To earn the Bachelor of Business Administration degree with a major in General Business, students must comply with the core B.B.A. degree requirements and satisfy the following additional requirements:

		<i>Credit Hours</i>
Business Electives (any combination of Cox departments)		18

Major in Accounting

To earn the Bachelor of Business Administration degree with a major in Accounting, students must comply with the core B.B.A. degree requirements, as well as satisfy the requirements below. The State of Texas requires 150 college credit hours including 30 hours of accounting beyond introductory, 20 hours of business courses, and a baccalaureate degree to take the CPA exam. Senior accounting majors may participate in an optional competitive internship experience through the Cox School.

The SMU program provides a B.B.A. degree with a major in Accounting that prepares students for careers in the general field of accounting, but students wishing to become CPAs are encouraged to enter the one-year Cox School of Business Master of Science Degree in Accounting Program after completing the B.B.A. degree.

To earn the Bachelor of Business Administration degree with a major in Accounting, students must comply with the core B.B.A. requirements and satisfy the following additional requirements:

Twenty-one credit hours in Accounting courses beyond the current six-hour core requirement (ACCT 2311, 2312), to be composed of the following:

		<i>Credit Hours</i>
1. Accounting core:*		15
	ACCT 3311 Intermediate Accounting I	
	ACCT 3312 Intermediate Accounting II	
	ACCT 4311 Cost Accounting I	
	ACCT 4315 Federal Income Tax I	
	ACCT 5314 Accounting Systems/Auditing	
2. Accounting elective hours selected from the following:		3
	ACCT 4306 Business Process Consulting	
	ACCT 4307 Business Modeling with Spreadsheets	
	ACCT 5317 Studies in Accounting Theory	
	ACCT 5321 Financial Statements Analysis	
3. Accounting Communications elective hours selected from the following		
	ACCT 3391 Ethics for Accounting	
	BLI 3303 Business Communications	3

*Must be taken in residence.

Major in Finance

To earn the Bachelor of Business Administration degree with a major in Finance, students must comply with the core B.B.A. degree requirements and satisfy the following additional requirements:

Twelve credit hours in Finance, beyond the three-hour core requirement of FINA 3320, to be composed of the following:

	<i>Credit Hours</i>
1. Six-hour Finance core:*	6
FINA 4325 Advanced Financial Management	
FINA 4326 Investment Analysis and Portfolio Management	
2. Six Finance elective hours selected from the following:	6
FINA 3330 Money and Capital Markets	
FINA 4327 Speculative Markets	
FINA 4328 Management of Financial Institutions	
FINA 4329 International Finance	
FINA 5331 Advanced Concepts in Financial Management	
FINA 5332 Honors Practicum in Portfolio Management (FINA 5132; FINA 5232)	
3. Recommended business electives for Finance majors:	6
ACCT 3311 Intermediate Accounting I	
ACCT 3312 Intermediate Accounting II	
ACCT 5321 Practicum in Financial Statement Analysis	
INS 3360 Principles of Risk and Insurance	
RE 3381 Real Estate Fundamentals	
RE 4381 Real Estate Finance	

Major in Financial Consulting

	<i>Credit Hours</i>
1. Accounting core:*	6
ACCT 3311 Intermediate Accounting I	
ACCT 3312 Intermediate Accounting II	
2. Finance core:*	6
FINA 4325 Advanced Financial Management	
FINA 4326 Investment Analysis and Portfolio Management	
3. Required Accounting and/or Finance electives:	6
ACCT 4315 Federal Income Tax	
ACCT 4307 Financial Planning and Control Using Microcomputers	
ACCT 5317 Studies in Accounting Theory	
ACCT 5321 Financial Statement Analysis	
FINA 3330 Money and Capital Markets	
FINA 4327 Speculative Markets	
FINA 4328 Management of Financial Institutions	
FINA 4329 International Finance	
FINA 5331 Advanced Concepts in Financial Management	
FINA 5332 Honors Practicum in Portfolio Management (FINA 5132, FINA 5232)	

Major in Business and Financial Reporting

To earn a Bachelor of Business Administration degree with a major in Financial Reporting, students must comply with the core B.B.A degree requirements and satisfy the following requirements:

Eighteen hours of required Business and Financial Reporting courses:

ACCT 3391 Ethics in Accounting

*Must be taken in residence.

- CCJN 2312 Reporting I
- CCJN 2313 Reporting II
- ACCT 3321 Financial and Business Reporting
- ACCT 3353 Financial Statement Analysis Reporting
- CCJN 4380 Objectivity and Bias in the News

And 6 hours of Elective Courses from the following:

- FINA 4320 Development of the American Private Enterprise System
- FINA 3330 Money and Capital Markets
- FINA 4326 Investment Analysis and Portfolio Management
- BA 4101 Executive Speaker Series
- BA 5325 Internship in Financial Reporting I
- BA 5326 Internship in Financial Reporting II

Major in Information Systems

To earn the Bachelor of Business Administration degree with a major in Information Systems, students must comply with the core B.B.A. degree requirements, as well as satisfy the following requirements:

**Eighteen credit hours in Information Systems courses beyond the current nine-hour core requirement (ITOM 2305 or STAT 2301 or STAT 2331, ITOM 3306, and ITOM 2308), to be composed of:

	<i>Credit Hours</i>
ITOM Core:**	9
ITOM 3307 Database Management	
ITOM 3354 Business Programming (Java)	
ITOM 4305 Systems Analysis and Design	

In addition, students will complete one of the following two tracks, based on their interests:

The IT Track is for students with a primary interest in the Management of IT, and consists of the following courses:

ITOM 4307 Business Modeling with Spreadsheets	
ITOM 4355 Systems Integration (Visual Studio.Net)	9
ITOM 4306 Business Process Management	

The AIS Track is for students with interests in both accounting and information systems, who would take four additional courses as follows:

ACCT 3311 Intermediate Accounting I	12
ACCT 3312 Intermediate Accounting II	

Two of the following four courses:

- ACCT 4307 Business Modeling with Spreadsheets
- ACCT 4311 Cost Accounting I
- ACCT 4315 Federal Income Tax
- ACCT 5314 Accounting Systems/Audit Concepts

Major in Marketing

To earn the Bachelor of Business Administration degree with a major in Marketing, students must comply with the core B.B.A. degree requirements and satisfy the following additional requirements:

Twelve credit hours in Marketing, beyond the three-hour core requirement of MKTG 3340, to be composed of the following:

	<i>Credit Hours</i>
1. Six-hour Marketing core:*	6
MKTG 3342 Marketing Research	
MKTG 5341 Marketing Management	
2. Six Marketing elective hours selected from the following:	6
MKTG 3343 Consumer Behavior	
MKTG 3344 Integrated Communication Advertising Management	
MKTG 3345 Sales and Distribution Management	
MKTG 3346 Retailing	
MKTG 3348 International Marketing	
MKTG 3349 Product and Brand Management	
MKTG 4341 Marketing Implementation and Control	
MKTG 4345 Sports Marketing	
MKTG 5345 Honors Marketing Practicum	
3. Six business elective hours	6

Major in Management

To earn the Bachelor of Business Administration degree with a major in Management, students must comply with the core B.B.A. degree requirements and satisfy the following requirements:

Twelve credit hours in Management (MNO) and Strategy (STRA) courses beyond the three-to-six hour core requirement of MNO 3370 and STRA 5370 (may be substituted by CISB 5397), to be composed of the following:

	<i>Credit Hours</i>
1. Six credit hours of MNO classes:*	6
MNO 3371 Human Resources	
MNO 4371 Leadership and Culture	
2. Six credit hours of STRA classes*	6
CISB 5397 Entrepreneurship I (if "senior core" is completed with STRA 5370)	
CISB 5398 Entrepreneurship II (<i>Prerequisite:</i> CISB 5397)	
STRA 3373 Negotiations	
STRA 5370 Strategic Management in a Global Economy (if "senior core" is completed with CISB 5397)	
STRA 5371 Advanced Strategic Management (<i>Prerequisite:</i> STRA 5370)	
3. Six hours of business electives	6

Major in Real Estate Finance

To earn the Bachelor of Business Administration degree with a major in Real Estate Finance, students must comply with the core B.B.A. degree requirements and satisfy the following additional requirements:

	<i>Credit Hours</i>
1. Twelve hours of Real Estate core:*	12
RE 3381 Real Estate Fundamentals	
RE 4338 Real Estate Law	
RE 4381 Real Estate Finance	
RE 4382 Real Estate Markets and Valuation	
2. Six hours from the following set of classes MUST be completed	6
FINA 3330 Money and Capital Markets	
FINA 4325 Advanced Financial Management	
FINA 4326 Investment Analysis and Portfolio Management	

*Must be taken in residence.

- FINA 4327** Speculative Markets
- FINA 4328** Management of Financial Institutions
- FINA 4329** International Finance
- FINA 5331** Advanced Concepts in Financial Management
- FINA 5332** Practicum in Portfolio Management
- INS 3360** Principles of Risk and Insurance

Concurrent Degrees

B.B.A. students may simultaneously complete a second baccalaureate degree in a major outside of business. Students interested in a double major should contact the Undergraduate Office in the Cox School in 252 Maguire Building and the appropriate representative of the Dean of the School in which the second degree will be earned.

Minor in Business Administration

Undergraduates with majors outside the Cox School may complete a minor in business administration.

Admission requirements

See "Admission of SMU Students to the B.B.A. Program as a Major or Minor" under Admission in the Cox section of this catalog.

Course requirements

Matriculated students must complete all hours toward the business minor in residence. Transfer students must complete 18 hours in business at SMU.

The following six courses (18 hours) are required for the minor in business:

- ACCT 2311** Fundamentals of Accounting I
- ACCT 2312** Fundamentals of Accounting II
- FINA 3320** Financial Management
- ITOM 3306** Operations Management
- MKTG 3340** Fundamentals of Marketing
- MNO 3370** Management of Organizations

Grading

Regular grading standards will be used. None of the 18 hours may be completed Pass/Fail for a minor in business. A minimum 2.00 G.P.A. on all business courses attempted is required for satisfactory completion of the minor in business.

Minors

B.B.A. students are encouraged to complete a minor in other schools on campus, including Dedman College, Meadows School of the Arts, and the School of Engineering.

Directed Studies

Business students may pursue independent studies, a research-based project, in a specified department *under the sponsorship* of a full-time Cox faculty member. This project may involve further study by the student in some aspect not covered in regularly scheduled business courses. B.B.A. students must first complete the basic required course in the field of study.

Business elective or free elective credit will be granted to a maximum of six hours (no more than three hours in one term) and cannot be used to fulfill major requirements. Regular grades or grades of Pass/Fail may be granted without consideration for the 54-, 57-, or 60-hour regulation for business classes to be allowed on a Pass/Fail basis. Independent studies will be exempted from the 54-, 57-, or 60-business-hour limit. Students on academic probation may not register for independent studies.

Internships

Business students can take up to three hours of internship credit for work experience. The credit cannot be used towards the BBA major or minor requirements.

COURSES OF STUDY IN COX

The following business courses have been approved by the faculty of the Edwin L. Cox School of Business. It should be noted that not all courses described in this bulletin are necessarily offered in any given academic year. Students should check published course schedules to see which courses are offered at a particular time.

DEPARTMENTS OF INSTRUCTION

Courses are listed under the following:

Accounting; Business Administration; Business Leadership Institute; Caruth Institute of Entrepreneurship; Finance; Information Technology and Operations Management; Marketing; Management and Organizations; Real Estate, Law, and Risk Management; and Strategy and Entrepreneurship.

There have been some course changes and new courses added. Students should use caution in selecting courses to avoid repetition of courses previously taken.

With the exception of the required accounting courses ACCT 2311 and 2312 and the required management information technology courses ITOM 2305 (or STAT 2301 or STAT 2331) and 2308, no student will be allowed to receive credit for any business course unless that individual has attained junior status (or a minimum of 47 academic term hours satisfactorily completed).

NOTE: Students registering for any course are advised to check course prerequisites.

Accounting (ACCT)

Professor Joseph Magliolo, **Department Chair**

Professors: Marvin L. Carlson, Wayne M. Shaw; **Associate Professors:** Hemang A. Desai, Elbert B. Greynolds, Michael van Breda; **Assistant Professors:** Nilabhra Bhattacharya; Chris E. Hogan, Gregory A. Sommers; **Senior Lecturer:** Susan M. Riffe; **Lecturer:** Jeffrey R. Austin.

See requirements to major in Accounting in the “Programs of Study” section.

B.B.A. degree-seeking students should take ACCT 2311 and 2312 during their sophomore year. Matriculated students must take these courses in residence.

2310. Accounting for Markets and Culture (NOT for Business Majors) (Spring Only). Will introduce students to accounting fundamentals with an emphasis on the role of accounting in markets and different cultures. Will provide an understanding of financial statements. *Prerequisite:* SOCI 2377 in the Markets and Culture major in Dedman College.

2311. Fundamentals of Accounting I. Theory and practice of measuring and interpreting financial data for business units: basic concepts, principles, and procedures. *Prerequisites:* Calculus and ECO 1311, 1312.

2312. Fundamentals of Accounting II. Extension of Fundamentals of ACCT 2311, uses of accounting information in making business decisions. *Prerequisite:* ACCT 2311.

3311. Intermediate Accounting I. Theory and techniques for construction of corporate financial reports for use by stockholders, creditors, and other analysts. *Prerequisite:* ACCT 2312.

3312. Intermediate Accounting II. Continuation of Intermediate Accounting I. *Prerequisite:* ACCT 3311 and FINA 3320, or consent of department chair.

3321 Financial and Business Reporting. This course examines financial and business reporting from a journalistic point of view. Aspects of business reporting with an emphasis on finance and accounting information will be examined.

3353. Financial Statement Analysis Reporting. This course examines the role of financial statement analysis in the evaluation of the firm and the prediction of its future condition. Topics covered include fundamental analysis, the use of accounting numbers in the credit market, the use of accounting numbers in the stock market, and the use of accounting numbers for corporate restructuring decisions. *Prerequisites:* ITOM 2305 (or STAT 2301) and ACCT 2311 and 2312.

3391. Ethics in Accounting. Develops students’ ability to identify and evaluate ethical issues related to accounting and business management in a corporate environment. *Corequisite:* ACCT 5325 or consent of department chair.

4300. Special Topics in International Accounting. Offered through SMU International Programs. Junior standing required.

4306. (ITOM 4306) Business Process Management (Spring Only). The application and management of information technology in business organizations. Application areas include systems to enable business processing, electronic data interchange, decision support systems, and expert systems. Management issues include designing and managing technology architectures, organizing and distributing information technology resources, make-vs.-buy, benchmarking, and measuring performance of information resources, and project management.

4307. (ITOM 4307) Business Modeling with Spreadsheets. Study of uses and limitations of microcomputers in the financial planning and control process of the firm. Analyzes cases and problem situations using microcomputer software. Emphasis on financial analysis, budgeting, forecasting, capital expenditure analysis. Primarily lecture/discussion with some use of case studies and projects. *Prerequisites:* ACCT 2312, ITOM 2308, and FINA 3320.

4311. Cost Accounting (Fall Only). Study of the measurement, accumulation, and control of costs. Topics include: product cost accounting, cost behavior analysis, direct costing, standard cost variance analysis, and relevant cost analysis. *Prerequisite:* ACCT 2312.

4315. Federal Income Tax I (Spring Only). A conceptual basis and structure for the determination of income taxes. Tax research methods are used in preparing tax returns, solving problems, and planning business decisions. *Prerequisite:* ACCT 2312.

5314. Accounting Systems/Auditing: Concepts, Design and Analysis (Fall Only). Deals with the understanding, development, and analysis of financial and management accounting systems. Presents fundamental concepts and applies them to contemporary issues. Management internal control functions serve as a central theme for evaluation and analysis. Furthermore, the behavioral characteristics and mechanics of accounting fraud are presented. *Prerequisite:* ACCT 3311.

5317. Studies in Accounting Theory I (Spring Only). Study of selected topics and current issues in the area of accounting theory. *Prerequisite:* ACCT 3312 or permission of instructor.

5318, 5319. Independent Studies in Accounting.

5321. Practicum in Financial Statement Analysis (Honors, Fall Only). An honors course that examines the role of financial statement analysis in the evaluation of the firm and the prediction of its future condition. Topics covered include fundamental analysis, the use of accounting numbers in the credit market, the use of accounting numbers in the stock market, and the use of accounting numbers for corporate restructuring decisions. *Prerequisites:* ACCT 3311, FINA 3320, ITOM 2305 (or STAT 2301 or STAT 2331), and permission of instructor.

5325, 5326. Accounting Internships. 3 or 6 hours. *Prerequisites:* Senior standing, departmental approval.

Business Administration (BA)

2172. Career Planning Strategies. The objectives of this course are for students to explore and define their career interests and summarize the steps necessary for job search preparation. Students will examine personal interests, values, and abilities related to possible career options, identify majors most related to their career interests, formulate ways to develop skills and experience related to their career interests, and explain and assess characteristics involved in making lifelong career decisions. Each student will be able to select a minimum of three occupations and industries of interest, describe employer expectations and professional behavior in the work place, create a Career Portfolio to include their resume, demonstrate their interviewing and networking skills, and compose an action plan focused on meeting their career objectives.

3300, 3301. Special Topics in International Business. Offered through SMU International Programs. *Prerequisite:* Junior standing.

3303. Written Technical Communications for Accounting Majors. *Prerequisite:* Junior standing.

4101. Executive Speaker Series. *Prerequisite:* Junior standing. (One academic credit hour.)

4111,4112,4113. Business Internship. Instructor approval only.

4315. European Union (EU) Seminar. Offered through SMU International Programs and available spring only for full-year students. *Prerequisite:* Junior standing.

5180, 5280, 5380, 5381. Independent Studies in Business Administration.

3 hours each:

5325. Business Reporting.

5326. Internships. *Prerequisites:* Senior standing, departmental approval.

Business Leadership Institute (BLI)

1110. Special Topics in Business Administration: B.B.A. Scholars Seminar (One credit hour, Pass/Fail grading option). Provides an introduction to various business topics including an overview of business disciplines and careers in business. Restricted to B.B.A. Scholars in fall of their first year.

2301. Contemporary Business Topics. Practical application for interpersonal business skills such as integrity and ethics, leadership, creativity, accelerated learning, interpersonal relations, and effective business presentations. For B.B.A. sophomores, juniors, or seniors.

2304. Integrated Communications. The course presents a general five-step process for performing integrated corporate communications. It also explores specific strategies and tactics that are best suited for communicating with three key audiences: the media/public, customers/prospects, and employees. Students will develop and be evaluated individually on a number of writing and presentation exercises. In addition, student teams will develop and be evaluated on complex communication planning exercises.

3303. Business Communications. Seeks to improve students' individual and team oral and written communication skills. Helps students better understand communication channels and appropriate media within organizations. For B.B.A. juniors or seniors as business elective credit.

Finance (FINA)

Professor David C. Mauer, Department Chair

Professors: Andrew H. Chen, Albert W. Niemi, James L. Smith, Rex W. Thompson, Michael R. Vetsuypens; **Associate Professors:** Jeffrey W. Allen, Chun H. Lam; **Assistant Professors:** Evrim Akdogu, Amar Gande, Kumar Venkataraman; **Lecturers:** Brian R. Bruce, Michael L. Davis, Jeffrey R. Hart.

See requirements to major in Finance in the "Programs of Study" section.

3300. Special Topics in International Finance. Offered through SMU International Programs. *Prerequisite:* Junior standing.

3320. Financial Management. Survey of concepts, practices, and problems surrounding financial markets, securities, and decision-making. Includes time value of money, market efficiency, evaluation of securities, and capital budgeting. *Prerequisites:* Calculus, ECO 1311, 1312; ACCT 2311; and EMIS 5370, ITOM 2305, or STAT 2301/2331. Students may not receive credit for this course and ECO 4368. Economics courses will not fulfill B.B.A. requirements.

3330. Money and Capital Markets. Analyzes the structural interrelationships among the important participants in the U.S. financial markets. Topics discussed include flow of funds, determinants of interest rates, monetary policy and interest rates, money and capital market instruments, and problems in managing financial institutions. *Prerequisite:* FINA 3320. Students may not receive credit for this course and ECO 3355.

4320. Development of the American Private Enterprise System. This course examines the evolution of private enterprise in the American economy. The course will track changes in American capitalism from the establishment of the nation in the late 1700s, to the global challenges facing U.S. companies today and in the future. This course does not count as a Finance elective.

4325. Advanced Financial Management. In-depth analysis of capital budgeting, cost of capital, sources of capital open to the firm, capital structure, dividend policy, mergers, and bankruptcy, in a combined lecture-case format. *Prerequisite:* FINA 3320.

4326. Investment Analysis and Portfolio Management. Evaluation of the interactive effects of economic, industry, company, and market considerations on the risk and return of individual assets. Analysis of the interrelationships of risky assets when combined in portfolios; asset pricing theory and implications. *Prerequisite:* FINA 3320. Students may not receive credit for this course and ECO 4378.

4327. Speculative Markets (Spring Only). Introduction to analysis of speculative securities such as options and futures. Evaluates underlying theories explaining speculative markets in which such securities are traded. Discusses strategies such as hedging and arbitrage. *Prerequisite:* FINA 4326.

4328. Management of Financial Institutions (Spring Only). Management of assets, liabilities, and capital accounts of financial institutions in general and commercial banks in particular. Emphasis on an understanding of the interrelationship among profitability, liquidity, and capital adequacy. Uses simulations and/or cases to illustrate the concepts. *Prerequisite:* FINA 3330.

4329. International Finance. Analyzes the effects on financial transactions of dealing in foreign markets. Considers international financial markets and such issues as interest rate differences between countries and spot and forward transactions in foreign currencies. Major emphasis is given to the impact of international operations for the corporate financial manager. *Prerequisite:* FINA 3320.

5325, 5326. Independent Studies in Finance.

5331. Advanced Concepts in Financial Management (Fall Only). Selected advanced topics in corporate finance such as cost of capital, efficient markets, acquisitions, cash management, and applications of options concepts. Combined lecture-case format. *Prerequisite:* FINA 4325 or permission of instructor.

5132/5232/5332. Practicum in Portfolio Management (Honors Section, One Hour Fall and Two Hour Spring). Offers practical experience in investments by managing the Ann Rife Cox Investment Fund. Economic and industry analysis and the determination of their effect on investment decisions. Money and capital market forecasts; selection of individual securities; development of a portfolio strategy. *Prerequisites:* Application process required. FINA 4326 and minimum 3.50 G.P.A. are highly recommended.

Information Systems (ITOM)

Professor Amit Basu, Department Chair

Professors: Bezalel Gavish, Richard O. Mason, Marion G. Sobol; **Associate Professor:** John H. Semple; **Assistant Professors:** Chester G. Chambers, Joakim Kalvenes, Neil J. Keon, Ulrike Schultze, Eli V. Snir; **Lecturers:** Ellen Allen, Michael Babb, James C. Collins.

See requirements to major in ITOM in the “Programs of Study” section.

B.B.A. degree-seeking students should take ITOM 2305 (or STAT 2301 or STAT 2331) and 2308 during their sophomore year.

2305. Managerial Statistics. Introductory course consisting of probability and descriptive statistics, regression analysis, decision making under uncertainty, and use of data in decision making. (STAT 2301 and STAT 2331 are alternates for this course.) *Prerequisites:* Calculus, ECO 1311 and 1312, and the GEC Information Technology requirement.

2308. Information Systems for Management. Covers the business use of information technologies (IT). Databases, networks, and software applications are studied as business resources, and the social and ethical influences of IT on individuals, firms, and society are examined. Coursework includes problem solving with information technology and case assignments involving information systems. *Prerequisite:* ITOM 2305 or STAT 2301 or STAT 2331. Will satisfy IT requirement for business majors.

3306. Operations Management. An introduction to the models and concepts used for problem solving in operations management. Topics include inventory management, production planning and scheduling, linear programming, decision analysis, simulation, and forecasting. Coursework includes problem solving and case assignments involving operations management.

Prerequisites: Calculus, ECO 1311 and 1312, ACCT 2311, and student chooses one of the following four courses: STAT 2301 or STAT 2331 or ITOM 2305 or EMIS 5370.

3307. Database Management. The management of the information resource and the issues in communicating data include defining information requirements, the role of information in the organization, and the design and administration of the system. The relational model is used along with database management systems to facilitate the communication and distribution of data and its conversion into information. The process of normalizing data, data integrity and security, the Structured Query Language (SQL), and application generation are among the topics. *Prerequisite:* ITOM 2308.

3354. Business Programming. The design, coding, testing, and debugging of business computer programs. The student will learn to specify, estimate, structure, pseudo-code, test, and code (in Java or other business programming language) a substantial business application. *Prerequisite:* ITOM 2308.

4305. Systems Analysis and Design (Fall Only). Emphasizes the technical and managerial skills required to analyze, design, and implement cost-effective systems for the collection and processing of information in a business environment. Topics include: systems development life cycle, prototyping, structured methodologies, business process analysis and redesign, and project management. Typically students complete a project. *Prerequisite:* ITOM 3354.

4306. Business Process Management. This course teaches students business process consulting skills, which include identifying, documenting, analyzing (for efficiency, effectiveness and controls) and improving business processes. Topics include workflow diagramming, designing and evaluating controls, the use of IT to improve business process performance, change management, stakeholder analysis, and benchmarking. The course covers core business processes such as sales, billing and procurement. Typically students complete a project. *Prerequisite:* ITOM 2308, ACCT 2311, ACCT 2312, STAT 2301 or STAT 2331 or ITOM 2305, ITOM 2306 or ITOM 3306.

4307. Business Modeling with Spreadsheets. The study of uses and limitations of microcomputers in the financial planning and control process of the firm. Cases and problem situations will be analyzed using microcomputer software. *Prerequisites:* ACCT 2312, ITOM 2308, and FINA 3320.

4309. Decision Analysis (Spring Only). Helps students understand how complex business problems can be analyzed, modeled, and solved in an optimal manner using information technology tools. *Prerequisite:* ITOM 3306.

4355. Systems Integration. The course will focus on how to design and develop a system that must integrate various technologies and/or systems into a fully functional system in order to meet the needs of a client or to solve a business problem. The course will draw on the skills learned in previous ITOM courses including: Database Design, Systems Analysis and Design, and Beginning Business Programming in order to complete a semester-long project that merges these concepts through the use of the Systems Development Life Cycle. *Prerequisites:* ITOM 2308, 3307, 3354, and 4305.

5350, 5351. Research Practicum in Information Technology I and II. Topics determined by student and faculty interests.

Management and Organizations (MNO)

Professor Don Vandewalle, **Department Chair**

Professor: Miguel A. Quiñones, John Slocum; **Associate Professors:** Ellen F. Jackofsky; **Assistant Professors:** Anita D. Bhappu, Mel Fugate, Peter A. Heslin, Robert W. Rasberry.

See requirements to major in Management in the “Programs of Study” section.

3300 and 3301. Special Topics in International Management I and II. Offered through SMU International Programs. *Prerequisite:* Junior standing.

3370. Management of Organizations. A survey course to help students become aware of and develop skills in management which facilitate not only high performance and satisfaction, but also continued self-development. *Prerequisites:* Calculus; ECO 1311, 1312; ACCT 2311; and EMIS 5370, ITOM 2305 or STAT 2301.

3371. Human Resources. Seeks to increase understanding of theories of effective human resources utilization; to acquaint students with procedures and practices for recruitment, hiring, training, and development; to acquaint students with organizational and individual factors associated with effective human resource utilization. *Prerequisite:* MNO 3370.

4371. Leadership and Culture. The course is designed to enhance effectiveness and success as an outstanding leader. Important theories of motivation, leadership, interpersonal relationships, teamwork, and organizational culture are studied and applied to making leadership decisions. *Prerequisite:* MNO 3370

4378. Independent Studies in Management. Research in this area will consider contemporary issues – theoretical, ethical, methodological, social, etc. — that are currently of interest to management. *Prerequisite:* MNO 3370 and permission of full-time faculty.

Marketing (MKTG)

Professor Daniel J. Howard, Department Chair

Professors: Thomas E. Barry, William R. Dillon, Roger A. Kerin; **Associate Professors:** Amna Kirmani, Raj Sethuraman, Tasadduq Shervani; **Assistant Professors:** Richard A. Briesch, Edward J. Fox, Priyali Rajagopal, Suzanne B. Shu; **Lecturers:** Charles A. Besio, Judith H. Foxman, James T. Kindley.

See requirements to major in Marketing in “Programs of Study” section.

3300. Special Topics in International Marketing. Offered through SMU International Programs. *Prerequisite:* Junior standing.

3340. Fundamentals of Marketing. Examines three major areas: The nature of marketing decisions, the environment in which these decisions are made, and the relationship of these decisions to the firm, business, and society. *Prerequisites:* Calculus; ECO 1311, 1312; ACCT 2311; and ITOM 2305 or STAT 2301.

3342. Marketing Research. Nature and role of information in the decision-making process; identification and discussion of the elements and relationships that constitute the research process; planning and conducting a research project; the role and nature of a marketing information system. *Prerequisites:* MKTG 3340 and either ITOM 2305 or STAT 2301.

3343. Consumer Behavior. Helps students understand the motivation and behavior of buyers and consumers. Consumer behavior within a marketing framework will be discussed and will be related to the task of marketing management. *Prerequisite:* MKTG 3340.

3344. Integrated Communication Advertising Management. Provides an opportunity for students to explore key marketing communication concepts and management issues through the study of message strategy, advertising, sales promotion, direct marketing, and media planning. *Prerequisite:* MKTG 3340.

3345. Sales and Distribution Management. A multidisciplinary approach to the study of sales and sales force management. The topic areas of major concern focus on the total sales process, e.g., selection, training, motivation, and compensation of personnel, sales forecasting, sales territory management, and analyses. The basic objectives are to provide the student with a fundamental understanding of the elements of the sales process and to provide the student with a management perspective to plan, organize, and direct a sales force. *Prerequisite:* MKTG 3340.

3346. Retailing. A study of retailing, focusing on the environment of retailing management, retail strategy, merchandise management, sales promotion and customer services, and expense and productivity management. *Prerequisite:* MKTG 3340.

3347. Services Marketing. Investigates the institutions that facilitate the transfer of title of a good as it moves from producer to ultimate consumer. *Prerequisite:* MKTG 3340.

3348. International Marketing. Focuses on the analysis of environmental variables in the foreign market context. *Prerequisite:* MKTG 3340.

3349. Product and Brand Management. Deals with the management of product development programs and the appraisal of the many factors that affect product decision making. Examines policies concerning branding, product line strategy, and compliance with social and govern-

ment restrictions. Studies the fundamentals of pricing the product and the formulation of price policies, including their legal aspects. *Prerequisite:* MKTG 3340.

4341. Marketing Implementation and Control. Uses the case analysis method to examine strategy, tactics, and decision making regarding the implementation and control of marketing problems. *Prerequisite:* MKTG 3340.

4345. Sports Marketing. An exploration of sports marketing from two perspectives: the marketing *of* sports and marketing *through* sports. Focuses on key issues including fan segmentation, branding, licensing, and sponsorship. *Prerequisite:* MKTG 3340.

5341. Marketing Management (Spring Only). The objectives are to (1) provide the student with a fundamental understanding of the marketing strategy planning process within the firm and (2) develop the abilities to cope with marketing management problems encountered by senior marketing managers, general management executives, and marketing consultants. Viewed as the capstone course for marketing majors. Heavy emphasis is placed on case analysis and class projects. *Prerequisites:* Senior standing and MKTG 3342.

5342, 5343. Independent Studies in Marketing.

5345. Honors Marketing Practicum (Spring). Gives students an opportunity to apply marketing concepts and theories learned in the classroom to a real-life business situation. Groups will be responsible for researching, designing and presenting a comprehensive integrated marketing promotions plan to a Dallas business. *Prerequisite:* By application.

Real Estate, Law, and Risk Management (RE)

Professor William B. Brueggeman, Department Chair

Associate Professor: Robert Puelz; **Lecturers:** Barbara W. Kincaid, Catherine Weber.

See requirements to major in Real Estate Finance in the “Programs of Study” section.

3381. Real Estate Fundamentals. An introduction to all phases of real estate and the foundation for other courses in real estate. *Prerequisite:* ACCT 2312 and FINA 3320.

4338. Real Estate Law (Spring Only). A survey of real estate law with particular attention given to real estate transactions, financing, syndication, and land use regulation. *Prerequisites:* LT 3335 and RE 3381.

4381. Real Estate Finance (Spring Only). Development of technical competence necessary to structure real estate transactions. Computation of periodic payments, amortization schedules, and true borrowing costs. Examination of the secondary mortgage market. Application of techniques for structuring real estate transactions (e.g., sale-leaseback, joint ventures, syndications, etc.). *Prerequisites:* RE 3381 and FINA 3320.

4382. Real Estate Markets and Valuation (Fall Only). The principles and techniques of estimating the value of residential and income-producing properties. Also considers the economic base, structure, and distribution of land use in urban areas. *Prerequisites:* RE 3381 and FINA 3320.

5193, 5293, 5393. Independent Studies in Real Estate. Number of credit hours per course may range from one to three hours. *Prerequisite:* Permission of instructor.

Law Area (LT)

3335. Introduction to Legal Environment and Ethics. An environmental course that emphasizes the nature, formation, and application of law with a macro view. Public law and regulation of business is emphasized. *Prerequisites:* Calculus, ECON 1311, 1312, ACCT 2311, ITOM 2305 or STAT 2301 or STAT 2331.

4336. Business Law II. Includes the law of real property, commercial paper, creditors’ rights and secured transactions, agency and employment, partnerships and corporations. *Prerequisite:* LT 3335.

Risk Management and Insurance Area (INS)

3360. Principles of Risk and Insurance. Focuses on the principles of risk and the role of

insurance in handling risk. Examines many different topics, from insurance markets to personal insurance contracts to legal principles that reinforce insurance contracts. Concludes with a discussion of employee benefit plans and social insurance. *Prerequisite:* ACCT 2311.

Strategy and Entrepreneurship (STRA)

Professor Gordon Walker, **Department Chair**

Associate Professors: David Croson, David T. Lei, Robin L. Pinkley; **Assistant Professors:** Steven R. Postrel; **Senior Lecturer:** Gary T Moskowitz, **Lecturer:** Evan L. Lukasik.

3373. Negotiations. Studies theories and processes of negotiation as it is practiced in a variety of settings. Focuses on understanding the strategy or conflict resolution in the context of competitive situations. Emphasizes simulations, role playing, and cases. *Prerequisite:* MNO 3370.

5370. Strategic Management in a Global Economy. Analyzes the processes of building competitive advantage and strategy execution in single and multi-business firms with emphasis on industry evolution, the boundaries of the firm, and global competition. *Prerequisites:* ACCT 2311 and 2312, EMIS 5370, ITOM 2305, or STAT 2301 or STAT 2331, ITOM 2308, FINA 3320, MKTG 3340, MNO 3370, ITOM 3306.

5371. Advanced Strategic Management (Spring Only). Seeks to extend the theories and practices introduced in STRA 5370 and to broaden the understanding of strategic problems found in modern corporations. Topics may vary. *Prerequisite:* STRA 5370.

5378/79. Independent Studies in Strategy. Projects will focus on contemporary issues in strategy research. *Prerequisite:* STRA 5370 and permission of full-time faculty.

The Caruth Institute (CISB) (An Entrepreneurship Center)

Jerry White, **Director**

5397. Entrepreneurship I (Starting a Business). How to plan and start a new business or expand an existing owner-managed or family-owned business. The personal characteristics of successful entrepreneurs; the career path of successful entrepreneurs; profit and cash flow forecasts; sources of information; forecasting sales, the importance of relevant experience; finding financing; the business plan. *Prerequisites:* FINA 3320, MKTG 3340, MNO 3370, ITOM 3306.

5398. Entrepreneurship II (Managing the Entrepreneurial Business). Explores the unique challenges and opportunities involved in the management and ownership of a closely-held enterprise. Examines key business, personal, and interpersonal issues relevant to the continuity and management of these firms. Topics include strategic management and corporate governance, life cycle and systems analyses, and leadership *Prerequisite:* CISB 5397 or senior standing.

5399. Independent Studies in Entrepreneurship.

MEADOWS SCHOOL OF THE ARTS

GENERAL INFORMATION

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

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

The Meadows School of the Arts, founded through the generosity of Algur H. Meadows, his family, and the Meadows Foundation, is recognized as one of the nation's premier arts schools. It offers intense specialized education in the communication, performing, and visual arts to arts majors, and provides a rich variety of course work for students from other disciplines exploring the arts as part of their liberal arts education.

In addition to working closely with a nationally renowned faculty, Meadows students have access to many eminent visiting professors, artists, and scholars, as well as the annual winners of the Algur H. Meadows Award for Excellence in the Arts. Recipients of the award spend several days in residence at Meadows in personal interaction with students. They have included playwright Edward Albee; filmmaker Ingmar Bergman; dancer and choreographer Martha Graham; television producer and journalist Don Hewitt; actress Angela Lansbury; artist Jacob Lawrence; musician and composer Wynton Marsalis; playwright Arthur Miller; soprano Leontyne Price; cellist and conductor Mstislav Rostropovich; composer and lyricist Stephen Sondheim; and dancer and choreographer Paul Taylor. The Meadows School also offers one of the nation's finest university complexes for instruction, performance, and exhibition in art, art history, arts administration, communications, dance, music, and theatre.

ACADEMIC, PERFORMANCE, AND EXHIBITION SPACES

The Owen Arts Center houses the Greer Garson Theatre (a classical thrust stage), the Bob Hope Theatre (a proscenium theatre), the Margo Jones Theatre (a black box theatre), Caruth Auditorium (which includes a 51-stop, 3681-pipe Fisk organ), the Charles S. Sharp Performing Arts Studio, the O'Donnell Lecture/Recital Hall, and several smaller performance spaces, as well as classrooms, studios, and rehearsal areas. The Doolin Gallery in the Owen Arts Center and the Pollock Gallery, housed in the Hughes-Trigg Student Center, are the art exhibition spaces of the Division of Art. Student work is exhibited and critiqued in the Doolin Gallery; exhibitions organized in the Pollock Gallery provide students, faculty, staff, and the community with opportunities to experience a thoughtful and wide array of exhibitions representing diverse artists, time periods, and cultures.

The Meadows Museum exhibits one of the finest and most comprehensive collections of Spanish art outside of Spain, including works of such masters as El Greco, Velázquez, Ribera, Montañes, Murillo, Goya, Sorolla, Picasso, Gris, Miró, and Tápies. The Elizabeth Meadows Sculpture Collection includes important works by

such modern sculptors as Rodin, Maillol, Lipschitz, Henry Moore, Marini, Giacometti, Noguchi, David Smith, and Claes Oldenburg.

The Umphrey Lee Center serves as home to several of the communication arts areas. A new journalism complex, including a television studio, computer labs, and editing suites, opened in 2002.

The four-story Jake and Nancy Hamon Arts Library is adjacent to the Owen Arts Center and houses all arts library collections, a slide library, an audio/visual center, and the Center for Instructional Technology in the Arts. The G. William Jones Film and Video Collection, a part of the library's holdings, is housed in the Greer Garson Theatre's 3,800-square-foot refrigerated storage vault, with screening rooms also in the building.

MEADOWS SCHOOL OF THE ARTS AND THE LIBERAL ARTS EDUCATION

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

Meadows Divisions

Meadows consists of 10 undergraduate and graduate divisions. Each is outlined in detail in individual sections of this publication. They are as follows:

- Temerlin Advertising Institute for Education and Research
- Art
- Art History
- Arts Administration
- Cinema-Television
- Corporate Communications and Public Affairs
- Dance
- Journalism
- Music
- Theatre

Programs of Study

Bachelor of Arts

- Advertising
- Art History
- Cinema-Television
- Corporate Communications and Public Affairs
- Electronic Media
- Journalism
- Music
- Specialized Studies in the Arts

Bachelor of Fine Arts

- Art
- Art History
- Dance
- Theatre

272 Meadows School of the Arts

Bachelor of Music

Music Education (includes Texas teacher certification)

Music Performance

Music Composition

Music Therapy (includes registration by the National Association for Music Therapy)

Piano Pedagogy

Academic Minors

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

Advertising

Art

Art History

Arts Administration

Corporate Communications and Public Affairs

Dance

Television & Media

Cinema Studies

Journalism

Music

Photography

ADMISSION

AUDITIONS AND OTHER SPECIAL ADMISSIONS CRITERIA

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

ADMISSION PROCEDURES

Prospective students interested in undergraduate degrees in Meadows School of the Arts apply for undergraduate admission to SMU as first-year students or transfer students through the SMU Office of Enrollment Services, PO Box 750296, Dallas TX 75275-0296. The application deadline for first-year students entering for the fall term is November 1 for early action, January 15 for regular decision and merit scholarships, and November 1 for the spring term. For transfer students, the application deadline is June 1 for the fall term and November 1 for the spring term. (See the University Admission section in the front of this bulletin.)

Admission as an SMU Inter-School Transfer Student

First-year pre-major students enter Dedman College and then transfer to Meadows School of the Arts when they complete requirements for the major declaration. A student transferring from Dedman College (or other schools of the University) must secure a Change of Academic Program form from the dean of the student's current school to present to the Undergraduate Academic services office of Meadows School of the Arts.

Students must have completed a minimum of 24 term hours of study with a minimum cumulative G.P.A. of 2.00. Students in various divisions also must receive formal recognition for suitable scholarly or creative ability, and talent in the performing arts. Art students must take introductory course work in the first year and must seek admission through a review of the work done in those classes. Art History students should contact the chair of the Art History Division for a conference. Advertising, Cinema/Television, Journalism, and Corporate Communications and Public Affairs students must successfully complete the prerequisite subset of courses with the appropriate G.P.A. to be admitted to their degree programs.

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

Admission as an External Transfer Student

Transfer students applying for admission to Meadows School of the Arts by transfer from another accredited educational institution should request a transfer application from the Office of Enrollment Services. Transfer applicants who have completed 30 transferable hours with a G.P.A. of 2.70 or better are often successful in gaining admission to the University. Once admitted, a transfer student must be prepared to earn 60 hours of credit in residence at SMU.

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

Transfer into Meadows School of the Arts is not automatic. Recognition is also given to creative or scholarly potential for the program to be undertaken and to particular talent in performing areas. Admissions criteria pertinent to each instructional unit also must be satisfied.

Readmission Students

Students should contact the Meadows Undergraduate Academic Services Office regarding readmission. A student who has been readmitted after an absence of more than three years will be expected to meet all current requirements for graduation.

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

UNDERGRADUATE STUDENT FINANCIAL AID

For many SMU students, scholarships and other aid make the cost of attending a distinguished university no more, and often less, taxing on their families’ financial resources than attending a public university. More than 75 percent of all SMU students receive some type of financial aid. For more information, see the Student Financial Aid section or contact the Division of Enrollment Services – Financial Aid.

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

Meadows Undergraduate Artistic Scholarships

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

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

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

By January 15

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

By March 1

- Complete auditions and/or interviews

DEGREE REQUIREMENTS

REQUIREMENTS FOR GRADUATION

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

1. Credits:

- a. A minimum total of 122 term credit hours (125 for art majors and 124-137 for music majors).
- b. Each student with a major in Meadows School of the Arts will complete, as a co-curricular requirement, three term credit hours of course work within Meadows but outside the division in which he or she is a major.

2. Grades:

- a. A minimum cumulative G.P.A. of 2.00 on all attempted SMU work and a minimum 2.00 G.P.A. in the major area of study.
- b. A maximum of 12 term credit hours with a grade of *P*.

3. Residency:

- a. A minimum total of 60 term credit hours in residence.
- b. A maximum of 15 term credit hours of transfer work after matriculation.

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

Requirements for the Major

Candidates for undergraduate degrees must complete the requirements for an academic major in one of the divisions in Meadows. Students usually declare a major at the end of the first year. Students may major in more than one program within Meadows, or combine a major in Meadows with one in a different school. All course work counting toward a major must be taken for a letter grade, except for those courses that are routinely designated Pass/Fail. To change majors or to declare a second major, students must process appropriate forms in the Undergraduate Academic Services Office.

General Education Requirements

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

Double Majors

A student who wishes to double major (majors in two departmental areas or in two schools) must satisfy the requirements of each department or school.

Graduation Honors

There are three classes of graduation honors: *summa cum laude*, *magna cum laude*, and *cum laude*. Eligibility for graduation honors will be based upon a student's total academic program. All academic work attempted at other colleges or universities that is equivalent to SMU work will be included in the calculation of the G.P.A. For students who have transferred to SMU, two grade-point averages will be calculated, that for all work attempted, and that for work completed at SMU. Honors will be based on the lower of the two averages.

Commencement Activities Prior to Completion of Degree Requirements

Participation in May graduation activities is allowed to students who are within six hours of completing graduation requirements and are enrolled to complete the required work during the summer following graduation activities. Students who meet the above requirements may petition to participate in Commencement activities.

Interdisciplinary Course Offerings (MSA)

1101. Introduction to Performing and Visual Arts. A survey of arts opportunities on campus and in the Dallas area, this course consists of approximately five lectures and 10 performances or museum visits.

2301. Mass Media and Society. A survey of all print and broadcast media – their backgrounds as well as their current status as industries. Ethics, law, effects of mass media, international communication, advertising, and public relations also are treated. Required for majors.

1315. Mass Media and Technology. An overview of technology as it applies to mass media in America, emphasizing the access of information via the Internet. Topics include the expanding nature of technology, legal aspects, and the effects of technology on society.

2308. Strategic Writing I. The fundamentals of structuring and presenting information in written form, especially for mass audiences and using all media. Emphasis on language usage and syntax. Required for majors. *Prerequisites:* MSA 2301 and CCPA 2327.

5005, 5101, 5102, 5103, 5104. Workshop: Microcomputers in the Arts.

5105, 5205, 5305. Directed Study.

5301. Microcomputer Applications in the Arts. An in-depth survey of available courseware and utilities programs in the arts, including sound and graphics application. Introduction to structured BASIC programming for arts application.

5302. Developing Computer-Based Instructional Materials for the Arts. A course designed to provide students with skill in hierarchical, structure program design in BASIC computer language, including sound and graphics routines. Explores pedagogical approaches, using the computer, appropriate to the student's arts discipline.

MINOR IN ARTS ADMINISTRATION

Adviser: Gregory Poggi

Coordinator: Lynette Hilliard

The minor in Arts Administration provides an overview of how the nonprofit professional arts are managed in the United States with an emphasis on understanding the practical issues facing today's arts manager.

Requirement: 18 hours, distributed as follows:

ACCT 2311 Fundamentals of Accounting I (*Prerequisites:* Calculus, ECO 1311, 1312)

STAT 2301 Statistics of Modern Business Decisions (*Prerequisites:* CEE Math Fundamentals or equivalent)

CCPA 2308 Strategic Writing I

CCPA 3352 Strategic Writing II (*Prerequisite:* CCPA 2308)

ARAD 4301 Management of the Arts in the United States

ARAD 4302 Fiscal Strategies for Successful Arts Organizations

The Courses (ARAD)

4301. Management of the Arts in the United States. A study of nonprofit arts institutions such as orchestras, museums, theaters, etc., and their management practices with a focus on structure, governance, their funding patterns, and their role in the community. Practicum required.

4302. Fiscal Strategies for Successful Arts Organizations. The theory and best practices of marketing, development, and outreach strategies to build audiences and secure income for nonprofit arts institutions. Practicum required.

PROGRAMS OF STUDY IN MEADOWS

ADVERTISING

Temerlin Advertising Institute for Education and Research

Professor Patricia Alvey, *Distinguished Chair and Director*

Professor: Alice Kendrick; **Assistant Professors:** Glenn Griffin, Kartik Pashupati; **Senior Lecturer:** Peter Noble; **Lecturer:** Mark Allen; **Executive-in-Residence:** Bill Ford; **Adjunct Lecturers:** Adrienne Beam, Brice Beard, Bill Galyean, David Hadel, Sarah Hall, David Henry, Alison Malone, Jim O'Rourke, Chris Owens, Helayne Wendel.

The Temerlin Advertising Institute was endowed by the Dallas advertising community through a pledge to augment scholarships, faculty salaries and public programs that enrich student learning and practical experience in advertising. Established in 2001, it is the nation's only endowed advertising institute. It enjoys a strong relationship with the industry, as it is situated in a top media and advertising market — the Dallas/Fort Worth Metroplex. DFW is the nation's seventh largest television and media market and the headquarters for major advertising agencies, national and global corporations, large U.S. media corporations, public relations firms and film production companies. This location affords access to professionals of the highest caliber who serve as class clients, guest lecturers, executives-in-residence, adjunct faculty and internship sponsors. Students have access to high-profile internships at national and global agencies as well as client and media corporations. All students admitted to the Institute work toward a B. A. degree in Advertising. In addition, students may wish to focus their elective studies to form a media emphasis or they may apply, after their first semester at the Institute, for admission into the creative program.

Admission Requirements

For students wishing to pursue either a Bachelor of Arts in Advertising or a minor in Advertising at SMU, admission into the Temerlin Advertising Institute is a two-step process.

STEP ONE: Advertising major or minor candidates must complete the following four required subset courses with a minimum cumulative G.P.A. of 3.0: STAT 1301, ENGL 1301, ENGL 1302, and ADV 2374. (STAT 2301 or STAT 2331 may replace STAT 1301. No other exceptions will be granted.) Students transferring from other universities must have completed equivalent courses and obtained the equivalent cumulative G.P.A. in those courses before they can progress to Step Two.

STEP TWO: Advertising major or minor candidates who have fulfilled Step One also must complete a written onsite application that examines grammar, spelling, punctuation, critical thinking and writing skills. The application process is offered once each fall and spring semester prior to the preregistration period. Students who are not admitted during an application process may re-apply during the next application period.

Program of Study

B.A. Degree in Advertising

The Temerlin Advertising Institute offers a general advertising curriculum. The general advertising program prepares students for careers in several areas of the profession, including advertising agencies and corporate and retail advertising departments. Graduates are also prepared for careers in major media outlets such as newspapers, magazines, television, radio and interactive media. If students want to target their studies toward a particular area, they may choose to focus their elective courses to form a media emphasis, or they may apply for admission into the creative program if they wish to become advertising writers or art directors.

SMU advertising students receive a broad-based liberal arts degree with approxi-

mately 70 percent of their coursework taken outside the Temerlin Advertising Institute. All SMU advertising students are required to take a core of advertising courses that includes creative, research, advertising literacy, media planning, marketing principles of advertising and advertising campaigns. In addition, advertising majors are required to complete eight hours of foreign language coursework and all majors must declare and complete a second major or a minor of their choosing. Because SMU is in the center of a dynamic top 10 U.S. advertising market, many students participate in internships for course credit. Thirty-six hours of advertising and communications courses are required for a major in advertising.

	Credit Hours
General Education Curriculum	41
Advertising Course Requirements (beyond General Education):	24
ADV 2374 Survey of Advertising	
ADV 2375 Advertising Ethics	
ADV 3351 Advertising Literacy	
ADV 3362 Marketing Principles of Advertising	
ADV 3376 Advertising Media	
ADV 3385 Introduction to Creativity	
ADV 3393 Advertising Research	
ADV 4399 Advertising Campaigns	
General Advertising Electives (Choose One):	3
ADV 4317 Consumer Behavior	
ADV 4375 Contemporary Advertising Issues	
ADV 4381 Advertising Sales Management	
ADV 5301, 5302, 5303, 5304 Topics in Advertising	
ADV 4125, 4225, 4325 Advertising Internship	
Specialized Advertising Electives (Choose One):	3
ADV 4362 Advertising Account Management	
ADV 4393 Advertising Account Planning	
ADV 4376 Advanced Advertising Media	
Communications Electives:	6
<i>Communications Electives include any Advertising, Journalism, Cinema-Television, or Corporate Communications course.</i>	
<i>For a list of suggested Communications Electives please consult the "TAI Student Handbook," available online: temerlin.smu.edu</i>	
Foreign Language (Two terms of the same language):	8
Statistics (STAT 1301, STAT 2301, OR STAT 2331)	3
Meadows Elective:	3
<i>Meadows Electives include any Art, Art History, Dance, Theatre, or Music course. For a list of suggested Meadows Electives please consult the "TAI Student Handbook," available online: temerlin.smu.edu</i>	
Second Major or Minor Choice	31-40
Total Hours	122

Media Emphasis

Working in conjunction with their academic advisers, students may opt to focus their studies on the media buying, planning, and selling process. In addition to the required advertising courses, students selecting this course of study would also take the following: ADV 4376 (*Advanced Advertising Media*), ADV 4381 (*Advertising Sales Management*), ADV 5302 (*Topics in Advertising: Interactive Media*) and ADV 4325 (*Advertising Internship in a Media-Related Position*.)

Creative Program

Overview

The Temerlin Advertising Institute's creative program prepares students for careers in art direction or copywriting. Admission to the program is selective, and based upon a faculty panel's evaluation of an application used to assess a student's creative ability and potential. This screening process improves the quality of the experience each student receives in creative courses and helps ensure that the quality of work produced by our students is of the highest caliber and competitive by industry standards.

Creative program applications are collected at the end of every fall and spring semester. Most students' first opportunity to apply is near the end of their ADV 3385 (*Introduction to Creativity*) course. Any student who is not admitted to the creative program on a first attempt may reapply during a subsequent application process.

Creative Program Application

The application requires students to submit two samples of creative work as evidence of their capabilities — one that demonstrates facility to solve a specific problem and another that permits a longitudinal examination of creative thinking ability:

Part I: The Big Question – Each semester, members of the creative program faculty will confer and propose a question that applicants are challenged to answer. The question is open to broad interpretation and responses may be crafted using words, images or a combination of both. Applicants must observe submission guidelines but are otherwise free to propose the most unique, intelligent and imaginative answers possible.

Part II: Idea Journal – Over the course of a semester, all ADV 3385 (*Introduction to Creativity*) students are required to maintain and submit a journal documenting their ideas and insights on a variety of topics, both assigned and voluntary. The journal conforms to certain parameters as a class assignment, but is designed to offer students the opportunity to document and showcase their identities as independent thinkers.

Student Progress

Students admitted to the creative program are required to produce work that meets artistic standards (as evaluated by creative program faculty) in order to continue taking courses in the program, consistent with Meadows School of the Arts policy. This evaluation is made by the creative program faculty, who regularly consult with industry professionals, at the end of every semester for each creative program student. Students who fail to meet artistic standards will discontinue coursework in the creative program and have the option to continue pursuing their general advertising degree.

	Credit Hours
General Education Curriculum	41
Advertising Course Requirements (beyond General Education Curriculum):	33
ADV 2374 Survey of Advertising	
ADV 2375 Advertising Ethics	
ADV 3351 Advertising Literacy	
ADV 3362 Marketing Principles of Advertising	
ADV 3376 Advertising Media	
ADV 3385 Introduction to Creativity	
ADV 3390 Creative Production	
ADV 3393 Advertising Research	

	Credit Hours
ADV 3395 Concepting	
ADV 4385 Portfolio	
ADV 4399 Advertising Campaigns	
Communications/Meadows (Advertising Creative) Electives (Choose Two):	6
ADV 4354 Copywriting Seminar OR ADV 4355 Art Direction Seminar	
ADV 4395 Advanced Portfolio	
<i>Communications Electives include any Advertising, Journalism, Cinema-Television, or Corporate Communications and Public Affairs courses. Meadows Electives include any Art, Art History, Dance, Theatre, or Music course. For a list of suggested Meadows Electives please consult the "TAI Student Handbook," available online: temerlin.smu.edu. Creative program students are strongly encouraged to take either ADV 4354 or 4355 and ADV 4395 to satisfy Communications Elective (3 credits) and Meadows Elective (3 credits).</i>	
Foreign Language (Two terms of the same language):	8
Statistics (STAT 1301, STAT 2301, OR STAT 2331)	3
Second Major or Minor Choice	31-40
Total Hours	<hr/> 122

Minor in Advertising

Admission to the minor is contingent upon available space. In addition, for students wishing to pursue a minor in Advertising, admission is a two-part process. See "Admission Requirements" section. The minor in Advertising offers the student a cogent overview of the social, economic, legal and marketing environments in which advertising functions. Courses offered in the minor are designed to satisfy the needs of the consumer of advertising messages, as well as those of a person who might choose advertising as a valuable adjunct to another career choice.

	Credit Hours
Advertising Course Requirements	15
ADV 2374 Survey of Advertising	
ADV 2375 Advertising Ethics	
ADV 3351 Advertising Literacy	
ADV 3385 Introduction to Creativity	
ADV 3362 Marketing Principles of Advertising (or MKTG 3340 <i>Fundamentals of Marketing</i>)	
Elective Requirements (Choose Three):	9
ANTH 3346 Culture and Diversity in American Life	
ARHS 1303 Introduction to Western Art I: Prehistoric through Medieval	
ARHS 1304 Introduction to Western Art II: Renaissance through Modern	
ENGL 2311 Poetry	
ENGL 2314 Doing Things With Poems	
HIST 3364 Consumer Culture in the United States, 1700-1990	
PSYC 3341 Social Psychology	
Total Hours	<hr/> 24

The Courses (ADV)

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

2375. Advertising Ethics. Students will gain a broad overview of the issues that relate to the ethical practice of advertising and marketing communications. In-depth exploration of ethical topics will be accomplished through directed reading assignments, class/small group discussions, guest speakers and independent research. Required for all majors and minors. *Prerequisite:* ADV 2374. Restricted to advertising majors and minors.

3351. Advertising Literacy. Students are introduced to the history, current news and developing trends of the advertising industry. This includes exploration into the effects of world-changing events on advertising strategy, historical perspectives from industry leaders and the metamorphosis of advertising agencies including mergers and international conglomerates. *Prerequisites:* ADV 2374. Restricted to advertising majors and minors.

3354. International Advertising. Students examine the principles, trends and impact of advertising in a global environment. Focus will be on the role advertising plays in shaping the social, economic and political forces of various countries. *Prerequisites:* ADV 2374. Restricted to advertising majors and minors.

3362. Marketing Principles of Advertising. Students learn the basic principles of consumer marketing and the role of advertising in the marketing mix. The marketing and advertising strategy and planning processes are emphasized through case studies in which students develop advertising answers to marketing problems and opportunities. *Prerequisite:* ADV 2374. Restricted to advertising majors and minors.

3376. Advertising Media. Principles covered are those essential to media planners, buyers and sellers. Includes media audience analysis, media vehicle comparisons and budgeting. Students master the elements of media plans used in major advertising agencies. *Prerequisite:* ADV 2374. Restricted to advertising majors.

3385. Introduction to Creativity. A survey of the theoretical, practical and ethical issues associated with creative thinking. Examines both individual and organizational strategies for promoting creativity, and the creative thinker's role in shaping the culture. Also highlights the intellectual connections between the scholarship in creativity and advertising industry practice. Students who complete this course may apply for admission to the Temerlin Advertising Institute's creative program. *Prerequisite:* ADV 2374. Students must earn a "B" or better in ADV 3385 to be eligible for admission to the creative program. *Prerequisite:* ADV 2374. Restricted to advertising majors and minors

3390. Creative Production. 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. *Prerequisites:* ADV 2374 and 3385. Restricted to advertising majors. Requires permission of instructor.

3393. Advertising Research. The proper role of research in advertising planning is the focus. Students are exposed to a variety of research methods, sources and issues. Primary and secondary research projects are designed, executed, analyzed and presented by students. *Prerequisite:* ADV 2374. Restricted to advertising majors.

3395. 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 semester's end. *Prerequisites:* ADV 2374 and 3385. Restricted to advertising majors. Requires permission of instructor.

4125, 4225, 4325. Advertising Internship. Off-campus opportunity for students to apply principles learned in various advertising courses in a professional setting. Students may be placed for the fall, spring, or summer terms. Through weekly, midterm and final reports, the completion of an essay and the satisfactory accomplishment of 50, 100, or 150 hours of work, a student may earn one, two, or three academic credit hours respectively. Only three total credit hours may be earned through internships. *Prerequisites:* ADV 2374, 3351, 3362, 3376, 3385, 3393 and junior standing. Departmental consent required. Restricted to advertising majors.

4300. Advertising Seminar. Students experience an intensive study of advertising, usually via

282 Meadows School of the Arts

a series of seminars at leading advertising agencies, corporations and mass media outlets. Students will have the opportunity to interact with senior advertising executives on a one-to-one basis in order to understand advertising's role in society and as a business and artistic function. *Prerequisites:* ADV 2374, 3351, 3362, 3376, 3385 and 3393. Departmental consent required.

4317. Consumer Behavior. Draws upon the disciplines of psychology, social psychology, sociology, anthropology, economics, marketing and communications to explore the consumer decision-making process. Includes theories of motivation, attitudes, beliefs and learning, with a direct application to advertising. *Prerequisite:* ADV 2374. Restricted to advertising majors.

4354. Copywriting Seminar. An intensive exploration of the writer's craft across a variety of literary genres. Students will gain an understanding of the power of words and the distinctive voices in poetry and prose, with implications for strategic advertising copywriting. *Prerequisites:* ADV 2374, 3385 and 3390. Restricted to advertising majors. Requires permission of instructor.

4355. Art Direction Seminar. Building upon the prerequisite course in Creative Production (ADV 3390), students apply the fundamentals of advertising layout and design with the goal of preparing material for professional use. This course is intended for creative program majors choosing art direction careers. *Prerequisites:* ADV 2374, 3385 and 3390. Restricted to advertising majors. Requires permission of instructor.

4362. Advertising Account Management. This course will enable students to understand what makes advertising agency account managers, or account executives, successful. The personal and performance qualities that characterize successful account managers will be examined. Course work will include assigned reading, problem-solving exercises, lectures and discussions of advertising industry situations. *Prerequisites:* ADV 2374 and 3362. Restricted to advertising majors.

4375. Contemporary Advertising Issues. Focuses on topics that are important to present-day advertising. Emphasis might vary from term to term in topic areas including, but not limited to, creative, media, research, management, international and mass communications theory and culture. *Prerequisites:* ADV 2374, 3351, 3376, 3393 and senior standing. Restricted to advertising majors.

4376. Advanced Advertising Media. Intends to advance concepts learned in Advertising Media Planning (ADV 3376) and apply them to more sophisticated applications of media planning and buying. Particular emphasis will be placed upon the role of technology in media decision-making. Students will plan, execute and verify media purchases, to maximize the client's dollars and to justify allocations across and within media choices. *Prerequisites:* ADV 2374 and 3376. Restricted to advertising majors.

4381. Advertising Sales Management. Focuses on the role of the media in the advertising mix and those who sell media time and space. Examines the establishment of rate cards, sales forecasting, budgeting, building client lists, reading circulation and listenership/viewership data properly, understanding discounting procedures and perfecting negotiations and presentation skills. *Prerequisites:* ADV 2374, 3351, 3362, 3376, 3393 and senior standing. Restricted to advertising majors.

4385. 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-semester critique. *Prerequisites:* ADV 2374, 3385, 3390 and 3395. Restricted to advertising majors. Requires permission of instructor.

4393. Advertising Account Planning. The research-based and consumer-centered approach to strategic development of advertising known as account planning is the focus of this course. Students will review both qualitative and quantitative research practices used in advertising, as well as the planning techniques used by account planners. Course activities will include the creation of strategic briefs, primary research among consumers, and reports that contribute to both creative and media elements of an advertising campaign. *Prerequisites:* ADV 2374 and ADV 3393. Restricted to advertising majors.

4395. Advanced Portfolio. Building on the Portfolio (ADV 4385) course, students continue development of an advertising portfolio. Special focus is given to the development of non-traditional 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-semester critique. Prerequisites: ADV 2374, 3385, 3390, 3395 and 4385. Restricted to advertising majors; requires permission of instructor.

4399. Advertising Campaigns. Integrating the major advertising principles, students develop and present an advertising campaign, including research, strategy, creative execution, a media plan and presentation of the campaign to a client. *Prerequisites:* ADV 2374, 3351, 3362, 3376, 3385 and 3393. Additional prerequisites for creative program students: ADV 3390 and ADV 3395. Restricted to advertising majors.

5110, 5210, 5310. 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. *Prerequisites:* Junior standing. Instructor and departmental consent required.

5301, 5302, 5303, 5304. Topics in Advertising. Focuses on special topics in advertising. Examples might be an off-campus class to study the New York, Chicago, or international advertising communities, or an on-campus seminar studying current advertising issues, or a comparison of U.S. advertising with that of other countries. *Prerequisites:* ADV 2374. Restricted to advertising majors.

ART

Professor James Sullivan, **Division Chair**

Professors: Barnaby Fitzgerald, Bill Komodore, Laurence Scholder; **Associate Professors:** Peter Beasecker, Debora Hunter, Philip Van Keuren (**Director, Pollock Gallery**), Mary Vernon; **Assistant Professors:** Rebecca Carter, Vanessa Paschakarnis, Noah Simblist; **Senior Lecturer:** Charles DeBus.

The Division of Art offers professional education leading to the B.F.A. and M.F.A. degrees within a traditional liberal arts environment. Knowledge, awareness, and performance are at the center of this education. The commitment to producing liberally educated, well-rounded graduates with a strong professional focus is at the heart of the mission of the Meadows School. Believing in a rich mixture of tradition and innovation, the Art Division seeks to develop in students analytical abilities and a critical consciousness of the nature and power of images.

This mixture will help students to produce significant works of art that speak to contemporary issues. At the core of the mixture is substantial studio instruction in the fundamental areas of the making of art, supported by critical and historical studies. Drawing serves as the basic visual language binding the various disciplines. By encouraging technical and imaginative abilities that are both unmechanical and enthusiastic, the Art Division hopes to engender an artistic and intellectual flexibility that will serve a range of professional goals in the visual arts. Such flexibility of thought is essential for artists to meet the challenges of the rapidly changing visual and cultural life.

When students graduate, they will be prepared to continue as professional artists, to be capable of visually testing differences, questioning distinctions, and presenting conclusions. Their work should reflect an individual voice. In the spirit of their liberal education, they should continue earnestly and sincerely to question, appreciate, and respect the creative endeavors of all people. For more information, visit www.meadows.smu.edu/art.

Instructional Facilities

The tree-lined SMU campus offers a beautiful setting for learning. Unlike many universities in major cities, SMU guarantees housing for all four years of undergraduate study and also provides graduate accommodations if desired. Facilities for the study of art include well-lighted studios, individual workspaces and excellent equipment to support all media taught, as well as individual experimentation. Art students work as broadly and as experimentally as they wish within an environment of open artistic exchange, surrounded by artists in dance, music, theatre, film, and communications. Additional facilities include the Pollock Gallery – the art exhibition space of the Division of Art located in Hughes-Trigg Student Center. The Pollock Gallery provides 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, as well as the B.F.A. and M.F.A. qualifying exhibitions. The Meadows School and SMU offer excellent library and technological resources, including the Hamon Arts Library (incorporating the Meadows computer center) as well as specific facilities within the Division of Art.

The division runs an extensive visiting artist program, ranging from visiting artist lectures and workshops to the Meadows Distinguished Visiting Professor, an internationally significant artist brought to campus for monthly visits during one semester of the year to teach and to conduct graduate critiques.

The division also runs two special programs of importance to graduate and undergraduate students: the New York Colloquium (a winter interterm program in New York) and SMU-in-Taos, a summer program at SMU's campus near Taos, New Mexico. During the New York Colloquium, students visit a range of museums, galleries, artists' studios and other venues appropriate to the development of their critical and professional studies in art. The program at Fort Burgwin, Taos, offers course work as well as independent and directed study each summer, including *plein-air* painting, an interdisciplinary studio workshop, sculpture, photography, and printmaking.

The Dallas-Fort Worth area contains a large artistic community with rich and varied resources. These include six internationally significant museums (The Dallas Museum of Art, SMU's newly designed Meadows Museum, and the Nasher Sculpture Center in Dallas, and the Kimbell Museum, Museum of Modern Art, and Amon Carter Museum in Fort Worth), contemporary exhibition spaces (The MAC, Arlington Museum), and a strong commercial gallery system.

Admission and Financial Aid

Admission to the study of art on the undergraduate level is open to all SMU students. No portfolio is required for admission; however, talented students wishing to pursue the B.F.A. are encouraged to submit work for review and all students seeking artistic scholarships based on merit as they enter the University must submit a portfolio for faculty review. A portfolio guide is available through the Division of Art office to help the student in preparing the portfolio of slides. In addition, each fall the Division of Art hosts a portfolio day for prospective students when faculty critique and discuss student work in an open review. Financial aid for entering and continuing students is based upon accomplishment and progress as judged in portfolio reviews each year, as well as upon a clear understanding of need. The deadline for incoming portfolios to be reviewed for scholarship is March 1st of every year for scholarships beginning in the fall term.

Programs of Study
The B.F.A. Degree in Art

The Division of Art offers one undergraduate degree, the Bachelor of Fine Arts. This degree prepares students to become professional artists, engage in professions in the arts, or to continue studies at the graduate level. The division offers instruction in six broad areas of media and conceptual approach – painting, drawing, sculpture, printmaking, photography, and ceramics. Within this structure, the faculty encourages cross-disciplinary interaction, which the curriculum is designed to facilitate. First-year students intending to major in art should take *Foundations: Drawing and Design* in the fall and spring terms as the beginning of their B.F.A. studies. To earn a B.F.A. (125 hours), the student is required to take a minimum of 66 hours in the Division of Art and 9-12 hours in the Division of Art History. **All majors in art are strongly encouraged to enroll in May term or summer term study of art in Fort Burgwin, New Mexico, in the May or summer after declaring the major.**

Because the total number of hours required to satisfy the General Education requirements and the major requirements exceeds 122 term hours, students in the B.F.A. degree program of the Division of Art are exempt from three (3) hours of Perspectives and an additional three (3) hours taken from either Perspectives or Cultural Formations.

	Credit Hours
General Education Curriculum (GEC)	35
The B.F.A. Curriculum is divided into eight stages or areas:	
1. Foundations: Drawing/Design (for art majors only)	12
Six hours each term, team-taught.	
Will meet two days for periods of five hours each (10 classroom hours per week).	
2. Departmental Distribution	12
One course in four of the following areas; usually taken at the 2300 level:	
Ceramics	Photography (1300 level)
Drawing	Printmaking
Painting	Sculpture
<i>Foundations: Drawing/Design</i> cannot fulfill this requirement.	
Courses in major concentration (see below) cannot be counted to fulfill this requirement.	
3. Major Concentration, including Junior Independent Tutorial	24
Each student must take:	
a. Eighteen hours in a single area of specialization (ceramics, drawing, painting, photography, printmaking, or sculpture). Three of these hours are the Junior Independent Tutorial, taken in the spring of the 3rd year. (Courses taken in Taos may be counted toward the major concentration or Junior Independent Tutorial.)	
b. Six hours in a related area. Any of the six areas may be deemed “related” to any other, but the student must show a clear understanding of the way they are related for his or her work.	
4. Critical Issues	3
To be taken by the junior year. This may be the course titled “Critical Issues” taught in the Division of Art or a course designated from another department (for example, philosophy) as a critical-issues course, with the consent of the undergraduate adviser.	
5. Senior Seminar	3
6. Art History and New York Colloquium (the latter an option, not a requirement)	12

	<i>Credit Hours</i>
Six hours must be art history survey.	
Three hours must be in 20th-century art history.	
Three hours may be in any art history (or in New York Colloquium).	
7. Electives in art	12
8. B.F.A. Qualifying Exhibition (required)	0
9. Meadows Elective/Corequirement	3
10. Electives	9
Total Hours	<hr/> 125

Minor in Art

The minor in art is planned to give a coherent structure to a brief but serious investigation of studio art. Through a series of courses that become increasingly more challenging as the student progresses, the student should grow to understand the formation of visual imagery and gain confidence in studio practice. The minor is designed for students who wish to incorporate more intensive visual studio training with studies in other areas, such as art history or advertising, or for those who want a basic directed studio curriculum.

Requirement: 18 term hours, distributed as follows:

	<i>Credit Hours</i>
Foundation requirement	6
ASDR 1300	
ASSC 1300, or ASCE 1300	
Introductory Art	9
(any three of the following at the 1300 or 2300 level, leading toward work at the 3300 level in at least one discipline)	
ASCE 2300 Ceramics	
ASPT 1300 or 2300 Introduction to Studio - Painting I or II	
ASDR 2300 Introduction to Studio - Drawing II	
ASPH 1300 Basics of Photography	
ASSC 2300 Introduction to Studio - Sculpture II	
ASPR 2320 or 2321 Printmaking – Beginning and Printmaking - Beginning Woodcut	
One additional course at the 3300 level	3
Total Hours	<hr/> 18

Minor in Photography

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

Requirement: 18 term hours, distributed as follows:

	<i>Credit Hours</i>
ASPH 1300 Basics of Photography	3
ASPH 2300 Black and White Photography	3
ARHS 3367 History of Photography	3
Total foundation study	<hr/> 9
Plus – Three additional courses at the 3000 level or higher	9
Total	<hr/> 18

The Courses

Studio courses generally require 6 hours per week of in-class exercises and critical discussion. Students should enroll with a firm commitment to regular attendance and should expect out-of-class work of 4-6 hours per week, per class, in addition to in-class studio exercises.

Departmental Codes and Course Fees

In enrolling for courses in art, it is necessary that the course number be preceded by the appropriate subject code prefix in order for credit to be properly recorded. *All courses at the 2300 level and above have prerequisite course work required. All directed studies courses require instructor approval before enrollment.*

All courses in studio art, except lectures and seminars, have a laboratory fee of \$30 per term hour, which will be collected by the cashier at the time of enrollment.

Art, General Studio (ASAG)

Foundations: Drawing and Design. A year-long foundations course for art majors or for those students seeking an intensive study of the visual arts, which explores contemporary assumptions and practice regarding the making of art while significantly addressing its tradition. The foundations curriculum consists of a two-term sequence of courses, designed to give the student intensive training in studio practice, exposure to a range of materials and methods, and an introduction to the theoretical issues of contemporary studio art. Students develop technical knowledge, adding to it discipline and the development of the intellectual, theorizing, and risk-taking aspects of art that must grow at an equal pace with studio practice in order to sustain their lives as artists. (Note: This is a two-term sequence. Students must enroll for fall term first (ASAG 1300, 1304), followed by ASAG 1601 (spring term). Ten class hours per week. *Prerequisite:* Art major or pre-major, or departmental permission. Each term is team-taught.

Fall

ASAG 1300 Foundations I: Introduction to Studio Practice

ASAG 1304 Foundations II: Introduction to Materials

Note: *Must* be taken concurrently; no exceptions

Spring

ASAG 1601 Foundations III

1300. Foundations I: Introduction to Studio Practice (Fall term only). For students seeking an intensive study of the visual arts, course focuses on the development of ideas within the studio, primarily through drawing, but also through parallel investigation of three-dimensional work and other media. Students will take an idea through a sequence of specific assignments and projects, examine it in multiple ways to articulate its connections and visual and imaginative possibilities, as well as question the assumptions under which artists work. By moving from drawing to sculpture to design in two or three dimensions, and exploring diverse media, the students and faculty stretch their conceptions of art's way of working. Note: *Must* be taken concurrently with ASAG 1304.

1304. Foundations II: Introduction to Materials. This class is an integral part of the first semester foundations course for art majors or for those students seeking an intensive study of the visual arts. Topics include theory and design in two and three dimensions. *Prerequisite:* *Must* be taken concurrently with ASAG 1300.

1601. Foundations III: (Spring term). The continuation of Foundations I and II, with more intensive investigation of the specific media and ideas in studio art, usually through investigations of 2-3 areas of practice under individual faculty members. Topics will vary semester to semester. Ten class hours/week. *Prerequisite:* ASAG 1300 and 1304.

3310, 4310, 5310. 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.

3315, 4315, 5315. Special Studies in Art. Intermediate to advanced research in a variety of areas that support studio practice including contemporary developments in criticism and

theory, approaches to media, social and community context, or specific geographic or cultural contexts, through focused seminar discussion, research and studio projects, or travel-based study. May be counted towards the Junior Seminar with approval of adviser and chair.

3340, 4340. Gallery Practicum. A hands-on course in gallery techniques: installation, lighting, publications, gallery management, protection and transportation of works of art, working with curators, planning, design, and analysis of the aesthetics of exhibitions. Taught in a professional gallery setting, the course requires an extensive commitment of time. *Prerequisite:* 15 credit hours in art or permission of instructor.

3350, 5350. Art Colloquium – New York. Involves intensive analysis, discussion, and writing concerning works of art in museum collections and exhibitions, and in alternative exhibition spaces. The class topics studied will deal with the philosophical as well as the practical in order to define and understand the nature of the art our society produces and values. The colloquium meets in New York City for a period of two weeks in January. *Prerequisite:* Permission of instructor.

3381. Critical Issues. (Spring term only.) A seminar for art majors in their second or third year of studies, this course will investigate topics in current critical theory in the arts as well as the historical context for their development. Readings will be taken from modern philosophy and literary criticism as well as art theory and criticism.

4300, 4301. Senior Seminar in Art. (Fall term only.) For senior art majors. Discussion and exploration of issues facing artists today, including theoretical discussion as well as topics relevant to professional life in the visual arts.

5001. B.F.A. Qualifying Exhibition. Participation in the qualifying exhibition is required for all candidates for the degree of B.F.A. in Art.

5100, 5200, 5300. Internship in Studio Art. Students work in internship positions that relate to their individual studio studies, including internships in teaching, in galleries, as assistants to established artists, or with businesses in the arts. Students should sign up for one, two, or three credit hours for internships of five, 10, or 15 hours/week respectively, under the supervision of individual faculty who will supervise and evaluate the internship. Must be approved by departmental chair.

Ceramics (ASCE)

1300: Ceramics—Introduction to Studio I. This studio class in intended for non-majors and is an introduction to and exploration of the expressive characteristics of clay through the investigation of various hand-building and wheel-thrown techniques. Traditional as well as contemporary approaches to the material will be explored. Studio work will involve claymaking, kiln loading, and other processes associated with both low-fire (earthenware) and high-fire (stoneware) ceramics. Emphasis will be on the analysis of sculptural and utilitarian form, control of the material, and critical judgment.

2300: Ceramics—Introduction to Studio II. An introduction to and exploration of the expressive characteristics of clay through the investigation of various hand-building and wheel-thrown techniques. Traditional as well as contemporary approaches to the material will be explored. Studio work will involve claymaking, kiln loading, and other processes associated with both low-fire (earthenware) and high-fire (stoneware) ceramics. Emphasis will be on the analysis of sculptural and utilitarian form, control of the material, and critical judgment. *Prerequisite:* Foundations 1300 and 1304, or ASCE 1300, or permission from instructor.

3300, 3301: Intermediate Ceramics. A more involved investigation of hand-building/wheel-thrown processes with emphasis on researching form and surface relationships. Studio work involves developing claybodies, surfaces (slips, engobes, and glazes), and further study of kiln operation and design. *Prerequisites:* ASCE 2300, or permission from instructor.

4300, 4301: Advanced Ceramics. Advanced problems in sculptural and wheel-thrown forms. Emphasis on developing a personal point of view regarding material, process, and idea. *Prerequisites:* ASCE 3300 or 3301, or permission from instructor.

4315. Junior Independent Tutorial in Ceramics. Directed individual investigation leading to a sustained body of work within the student's concentration. Taken during the spring term and

leading to the Junior Exhibitions. May not be repeated unless due to a failing grade. *Prerequisite:* Junior standing, with permission of instructor (tutor).

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

5300, 5301. Ceramics. Advanced problems for the senior student. *Prerequisite:* ASCE 4300 or 4301, or permission of instructor.

5310. Special Topics in Ceramics. To be announced by the Division of Art. *Prerequisites:* ASCE 2300 or 3300; or permission of instructor.

Design (ASDS)

1300. Introduction to Studio – Design I. Lectures and studio exercises familiarize the novice with the functions of visual elements, methods of idea-generation, the selection and organization of elements into two-dimensional compositions. *No prerequisite.*

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

3302. Collage and Assemblage. Intermediate level. *Prerequisite:* ASDS 2302 or permission of instructor.

4302. Collage and Assemblage. Advanced level. *Prerequisite:* ASDS 3302 or permission of instructor.

3300, 4300, 5300. Design Studio Workshop. An intensive investigation by art students engaged in independent work, group collaboration, and analytical study, in topics of design and intermedia. Depending on topic and work completed, may be applied to different media concentrations. *Prerequisite:* 15 credit hours in art or permission of instructor.

3310, 4310, 5310. Digital Design Workshop. An intensive introduction to work in digital media designed to enable the integration of digital media into studio practice. Topics include two-dimensional imaging (Photoshop and related programs), three-dimensional imaging, including CAD applications, video, animation, and installation. Students are encouraged to engage in independent work, group collaboration, and analytical study. Depending on topic and work completed, study may be applied to different media concentrations. *Prerequisite:* 15 credit hours in art, or permission of instructor.

5300. Design and the Visual Image. A reexamination of fundamental design assumptions and principles. Intended for advanced art majors and prospective design instructors, the course combines studio work in picture construction with reading in the classic literature of design and visual perception. *Prerequisite:* 24 credit hours in art or permission of instructor.

5301. Color and the Visual Image. Color systems of Munsell, Itten, Photoshop palettes, etc., studied in the light of contemporary neurobiology and the capabilities of media. Klee, Albers, Matisse, and other masters of color focus the course on color modes. *Prerequisite:* 24 credit hours in art or permission of instructor.

5302. Directed Studies in Design.

Drawing (ASDR)

1300. Introduction to Studio – Drawing. Drawing from life and from objects, as well as interior and landscape, and supplemented by outside assignments. Emphasis on perspective, materials, analysis of form, and critical judgment. *No prerequisite.*

1310. Drawing in Italy. This course will introduce students to *plein-air* drawing of the ruins, monuments, and landscape of Rome, with an emphasis on development of light, space, and compositional structure. *No prerequisite.*

2300. Introduction to Studio – Drawing II. For students who have completed Foundations or Beginning Drawing. Intensive study of the materials and processes of drawing and qualities of vision, using subjects from life as well as abstract composition. Extensive studio and outside work required. *Prerequisite:* ASDR 1300 or Foundations, or permission of instructor.

2140, 2340. Scientific Field Illustration. Intended primarily for scientists as a supplemental lab; students are to be concurrently registered in an appropriate science course, such as field

290 Meadows School of the Arts

biology or archaeology. Basic drawing skills, such as the use of line, proportion, light and shade, and the rendering of volume, will be taught. An introduction to watercolor and its usefulness in the field will also be covered. *Prerequisite:* 2140, concurrent enrollment with field science course 2340, ASDR 1300, or equivalent.

3300, 3301. Drawing, Intermediate Level. Designed to increase the student's command of technique and to further develop vision and individual approaches to drawing. *Prerequisite:* ASDR 2300.

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

4315. Junior Independent Tutorial in Drawing. Directed individual investigation leading to a sustained body of work within the student's concentration. Taken during the spring term and leading to the Junior Exhibitions. May not be repeated unless due to a failing grade. *Prerequisite:* Junior standing, with permission of instructor (tutor).

5300, 5301. Drawing, Advanced. *Prerequisites:* ASDR 4300 or 4301 or permission of instructor.

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

Painting (ASPT)

1300. Introduction to Studio – Painting. A first course in painting from life, objects, and landscape, supplemented by outside assignments. Emphasis is on materials, color relationships, and critical judgment. *No prerequisite.*

2300. Introduction to Studio – Painting II. For students completing Foundations or painting and drawing at the 1300 level, includes instruction in the use of materials and approaches to representation, with special emphasis on color and composition. *Prerequisite:* ASPT 1300, or Foundations.

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

3305. Studio Workshop: Color and Meaning. An advanced painting workshop for students who have completed ASPT 1300 and 2300, and who are ready to work on problems with some independence. Theoretical works on color will be discussed and employed, but the central concern will be the development of color relationships within each student's work. *Prerequisite:* ASPT 2300.

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

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

4300, 4301. Painting. Continuation of ASPT 3300, 3301, with emphasis on individual development. *Prerequisites:* ASPT 3300.

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

4315. Junior Independent Tutorial in Painting. Directed individual investigation leading to a sustained body of work within the student's concentration. Taken during the spring term and leading to the Junior Exhibitions. May not be repeated unless due to a failing grade. *Prerequisite:* Junior standing, with permission of instructor (tutor).

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

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

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

5306. Painting in Taos. An advanced study of painting in the physical and cultural environment of the Fort Burgwin Research Center. *Prerequisites:* ASPT 4300 or 4301 or permission of instructor.

Photography (ASPH)

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

1306. Photography in Taos. A study of photography in the physical and cultural environment of the Fort Burgwin Research Center.

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

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

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

3302, 4303. Color Photography I and II. Exploration of the aesthetic issues and technical concerns of color photography. Color print processing from negatives and transparencies, presentation and conservation techniques, and review of the history of color photography. May be taken as a first darkroom course. *Prerequisite:* ASPH 1300 (for 3302) ASPH 3302 (for 4303), or permission of instructor.

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

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

4300, 4301, 5300, 5301. Special Topics in Photography. Alternative processes, computer-based photography, and other topics to be announced. *Prerequisites:* ASPH 2300 or 3302, or permission of instructor.

4306, 5306. Photography in Taos. An advanced study of photography in the physical and cultural environment of the Fort Burgwin Research Center. *Prerequisites:* ASPH 3300 or 3306 (for 4306) ASPH 4300, 4301, or 4306 (for 5306), or permission of instructor.

4315, Junior Independent Tutorial in Photography. Directed individual investigation leading to a sustained body of work within the student's concentration. Taken during the spring term and leading to the Junior Exhibitions. May not be repeated unless due to a failing grade. *Prerequisite:* Junior standing, with permission of instructor (tutor).

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

Printmaking (ASPR)

2320. Printmaking – Beginning. Introduction to the process of intaglio printing, etching, engraving, dry point, and aquatint. *Prerequisite:* ASDR 1300 or Foundations.

2321. Printmaking – Beginning Woodcut. Introduction to the process of relief printing. *Prerequisite:* ASDR 1300 or Foundations.

292 Meadows School of the Arts

3300, 3301, 4300, 4301, 5300, 5301. Printmaking Workshop. Further exploration of the possibilities of intaglio printing at the intermediate and advanced level. The ambience of the workshop, with no rigid structure, encourages the freedom to experiment in all directions (emotionally and intellectually, as well as technically) and to seek inspiration from any source whatsoever. The self-discipline necessary for coherent results, and mastery of the craft of printing, are the goals of the workshop. *Prerequisite:* ASPR 2320 (for 3300 or 3301), ASPR 3300 or 3301 (for 4300 or 4301), ASPR 4300 or 4301 (for 5300 or 5301), or permission of instructor.

4315, Junior Independent Tutorial in Printmaking. Directed individual investigation leading to a sustained body of work within the student's concentration. Taken during the spring term and leading to the Junior Exhibitions. May not be repeated unless due to a failing grade. *Prerequisite:* Junior standing, with permission of instructor (tutor).

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

5301. Printmaking. Advanced printmaking.

Sculpture (ASSC)

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

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

3300, 3301. Sculpture – Intermediate. Intermediate problems in sculpture, including analysis of form, theory, and technical processes. Emphasis on development of individual investigation and conceptual understanding of sculptural issues. *Prerequisite:* ASSC 2300 or permission of instructor.

3310, 4310, 5310. Material and Form. An intensive investigation of material processes (specifically construction, metal casting, and subtractive techniques) and the ramifications of material choice and method in the formal and stylistic development of sculptural work. Both the traditional development and contemporary practice of each process will be explored. This is an intensive class, with a requirement of six hours of studio work outside scheduled meeting times. *Prerequisite:* ASSC 2300 (for 3310), ASSC 3300 or 3301 (for 4310), or ASSC 4300 or 4301 (for 5310), or permission of instructor.

3320, 4320, 5320. Body and Object. The body has been the preeminent subject in the history of sculpture, represented in all traditions as a focus of belief and identity. Recent sculpture has seen a resurgence of interest in work both of and about the body, asserting its centrality while at the same time attacking many of the social and psychological assumptions attendant to its history. This course will take a dual approach to the sculptural study of the body and figure: in class, work will focus on careful observation and direct study of the model, working up to life-sized study in clay and plaster. Out of class, students will consider, through independent projects, the question of the body as a metaphoric subject, creating work "about" the figure without literal reference to it. The aim is to try to address the body both through its objective structure and its social and psychological meanings, and to discover how these issues are conveyed through sculpture. This is an intensive class, with a requirement of six hours of studio work outside scheduled meeting times. *Prerequisites:* ASSC 2300 (for 3320), ASSC 3300 or 3301 (for 4320), ASSC 4300 or 4301 (for 5320), or permission of instructor.

3340, 4340, 5340. Shelter and Place. An intensive investigation into architectural forms and natural environments in order to question what it is to dwell, how we achieve a sense of place, and how natural forms and events can influence and be influenced by structures. Collaborative work, drawing, analytical study of sites and environments, and construction. Paradigm ex-

amples are drawn from historical and contemporary building and sculpture. This is an intensive class, with a requirement of six hours of studio work outside scheduled meeting times. *Prerequisite:* ASSC 2300 (for 3340), ASSC 3300 or 3301 (for 4340), ASSC 4300 or 4301 (for 5340), or permission of instructor.

4300, 4301, 5300, 5301. Sculpture – Advanced. Advanced problems in sculpture, including analysis of form, theory, and technical processes. *Prerequisite:* ASSC 3300 or 3301 (for 4300 or 4301), ASSC 4300 or 4301 (for 5300 or 5301), or permission of instructor.

4315. Junior Independent Tutorial in Sculpture. Directed individual investigation leading to a sustained body of work within the student’s concentration. Taken during the spring term and leading to the Junior Exhibitions. May not be repeated unless due to a failing grade. *Prerequisite:* Junior standing, with permission of instructor (tutor).

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

ART HISTORY

Associate Professor Randall C. Griffin, **Division Chair**

University Distinguished Professor: Annemarie Weyl Carr; **Professors:** Karl Kilinski II, P. Gregory Warden; **Associate Professors:** Janis Bergman-Carton, Adam Herring, Pamela Patton; **Assistant Professors:** Lisa Pon, Charissa N. Terranova. **Adjunct Professors:** Mark Ro-lán, Salvador Salort

Program of Study

B.A. in Art History

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

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

	Credit Hours
General Education Curriculum	41
Division of Art History:	
Introduction to Art History (ARHS 1303, 1304, 1308)	6
The only 1000-level classes that count toward the art history major are 1303, 1304 and 1308. Two of these are required and should be taken during the first or sophomore year.	
Upper-Level Required Art History Courses	27
This requirement must be satisfied at the 3000-level or higher. These hours are distributed as follows:	
1. One course (3 hours) in each of the following five areas:	
a. Ancient Art	
b. Medieval Art	
c. Renaissance and Baroque Art	
d. Nineteenth- and Twentieth-Century Art	
e. Non-Western Art	
2. Electives in art history: four courses in any of the five areas. Included in the 27 hours are at least two 4000-level seminars, in the subject areas or as art history electives, to be taken in the junior or senior year.	

294 Meadows School of the Arts

3. Architecture corequirement: discuss with adviser for appropriate course.

	Credit Hours
Studio Art	3
Foreign Language	12
Students must have completed the intermediate level (12-16 hours) in one foreign language.	
Meadows Elective (<i>outside of major</i>)	3
Other Electives	30
Students will be advised to take free electives in Art History, History, Studio Art, Literature, or other fields that are relevant to their areas of particular interest.	
Total Hours	<hr/> 122

Honors Program

The Honors Program is designed for those majors whose academic standing is deserving of exceptional recognition and who seek a greater intellectual challenge in the discipline of art history. To be eligible for the Honors Program, students must have and maintain a minimum 3.50 G.P.A. in art history and a minimum 3.00 G.P.A. in their overall course credits. They must also successfully complete a three-hour directed studies tutorial in art history.

Distinction in Art History

Majors with a minimum 3.50 G.P.A. in art history will graduate with “Departmental Distinction in Art History.”

Minor in Art History

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

Art history majors should consider minors in advertising, anthropology, chemistry (for conservation), foreign languages, international business, international studies, and psychology in order to maximize their opportunities in obtaining rewarding careers.

Requirements: 18 credit hours in art history with a maximum of three 1000-level courses.

NOTE: Only classes passed with a grade of C- or better will count for credit toward the minor.

Art History Courses (ARHS)

Introductory Courses

1303. Introduction to Western Art I: Prehistoric through Medieval. An introduction in lecture form to the fundamentals of art history. Includes observations of historical styles, techniques, and media of cultures.

1304. Introduction to Western Art II: Renaissance through Modern. A continuation of ARHS 1303. Can be taken separately or as part of a two-term survey of the history of Western art.

1305. Introduction to Far Eastern Art. This is a survey of the major monuments of China and Japan including paintings, ceramics, sculpture, bronzes, and some minor arts. Some material from India is also included, especially for the beginnings of Buddhism.

1306. Introduction to Architecture. A basic history of Western architecture from earliest times to the present century and an introduction to understanding architecture — materials, structure, compositional principles, and pertinent terminology.

1307. World Art Traditions: A Survey. A survey of the visual arts (painting, sculpture, architecture, ceramics) of Asia, the Pacific World, Africa, and the native New World peoples.

1308. Epic of Latin America. Examines art, society, and culture in Latin America, 1450-1950. Presents art as a broad and multifaceted cultural problematic, and considers both the enduring legacies and the dynamic processes of change that have shaped the region and its art. Topics include: Pre-Columbian Empires; Royal Spanish Cities, Revolution, Reform, and Modernism; Umbanda, Santeria, and Vodou; Native American and Gendered Identities. An introductory survey intended for undergraduates of all academic and professional interests: no previous art history courses or experience with Latin America necessary. Slide lectures, classroom discussions, visits to SMU and Dallas museums.

1309. Image and Imagination: Myth and Narrative in Classical Art. This is an introduction to the ways and means Greek and Roman mythology is presented to the spectator in classical art. The interrelationships between poet and painter, author and artist are explored through the common medium of myth. Changing approaches to narrative in each medium and in different periods of classical antiquity are of prime importance as the student becomes familiar with the particulars, uses, and interpretations of Greek and Roman sagas focusing on the gods and heroes of the classical past.

1311. Sport and Spectacle in the Ancient Mediterranean. Integrates the social and cultural functions of sport and spectacle in the ancient Mediterranean from the Bronze Age to late antiquity. Lectures and discussions focus on the institutions of sport and spectacle in ancient Greece, Etruria, and Rome as evidenced by architecture, art, material culture, and historical sources.

1315. Medieval Messages: Symbol and Storytelling in Medieval Art. Designed to introduce nonmajors to the many questions surrounding the making, meaning, and interpretation of images in medieval art. Emphasis is placed on developing visual and critical skills through writing and discussion exercises. Weekly case studies are drawn both from the medieval secular and Christian West and from Byzantine, Islamic, and Jewish artistic traditions.

1325. Picturing the American West. Explores the ways in which the American West has been represented in visual imagery from the early 19th century to today.

1331. Nineteenth Century European Art. Major art movements of the 19th century from Gothic Revival, Neoclassicism, Romanticism, and Realism to Impressionism, Post-Impressionism, and Symbolism, with emphasis on parallel developments in politics, philosophy, literature, music, and dance. (Also SMU-in-Copenhagen)

1332. Twentieth Century Art: Sources and Styles of Modern Art. Major art movements of the 20th century from Art Nouveau, Fauvism, Expressionism, Cubism and Futurism, the Bauhaus, and Surrealism to the contemporary, with emphasis on parallel developments in politics, philosophy, literature, music, and dance. (Also SMU-in-Copenhagen)

1333. Introduction to Visual Culture. Designed to help students develop the skills necessary to negotiate the visual culture in which we now live. Organized as an introduction to the media, methods, and issues of visual culture through the dialectic of copies and originals. Questions of originality and authenticity are particularly resonant today in the age of video and electronic media where digital technology has generated a world of endlessly reproducible, transmittable images. The class is particularly well-suited to students interested in art, art history, advertising, film, and electronic media.

Ancient Art

3303. Archaeological Field Methods of Italy. Archaeological field experience in classical archaeology in Italy. Students will be introduced to the principles of archaeological field method through lectures and field experience. Lectures on Etruscan history, art, and culture also will be provided.

3306. Mummies, Myths, and Monuments of Ancient Egypt: Art and Expression of Eternal Egypt. Mummies, magic, pyramids, and pharaohs provide the focus for a survey of the exotic world of the ancient Egyptians as seen through their brilliantly preserved art and architecture along the banks of the Nile. Egyptian artistic developments from Pre-Dynastic times through the New Kingdom are followed.

3307. Art and Society in Late Antiquity, 300-700. This class studies the complex artistic, religious, and cultural transformations that occurred in the territory of the Roman Empire from the time of Constantine to the rise of Islam. Lectures will focus on the era's artistic and architectural creations; readings will include selections from its major primary documents.

3311 (CLAS 3311). Mortals, Myths, and Monuments of Ancient Greece. A visual analysis of the rich tapestry of ancient Greek culture, fountainhead of Western civilization, with emphasis on mythological, archaeological, and historical settings in which the art and architecture occur. Touches on various aspects of ancient Greek life including religious practices, Olympic contests, theatrical performances, and artistic perfection, among others.

3312. Etruscan and Roman Art. A survey of the art, architecture, and material culture of Etruscan and Roman Italy from about 800 BC to the advent of Christianity. Begins with the Etruscans and their neighbors in Iron Age Italy and ends with Roman art in the age of Constantine. Special emphasis placed on the interpretation of art within the historical, social, and cultural context of ancient Italy.

3313. The Etruscans and Iron Age Italy. The art and architecture of early Italy, including Etruscan art, early Roman art, and "Italic" art will be studied with respect to the cultural context and environment.

3314. The Art and Architecture of Ancient Pompeii. A survey of the history, monuments, and society of Campania from the Iron Age to AD 79 as reconstructed from the excavations of Pompeii, Herculaneum, and neighboring sites. The influence of the Pompeian discoveries on 18th- and 19th-century art will also be discussed.

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

3316. Art in Rome. A broad survey that explores the wide range of art works from the four major periods that Rome has to offer: Ancient, Medieval, Renaissance, and Baroque. Art historical methodologies will be stressed in looking at painting, sculpture, and architecture. Onsite lectures will be given. (SMU-in-Rome)

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

3318 (CF 3392). Currents in Classical Civilization. Interdisciplinary study of the art, literature, and history of the ancient Greek and Roman worlds, including ideals of democracy, individualism, immortality, heroism, justice, sexuality, nature, etc.

3319. Art of the Roman Empire. The art and architecture of Imperial Rome will be studied in relation to the complex artistic traditions of the Roman provinces. The monuments and art of all the provinces of the Roman Empire are surveyed, dealing with the problem of Roman interaction with alien cultures and styles.

3603. Archaeological Field Methods of Italy. Archaeological field experience in classical archaeology in Italy.

Medieval Art

3320. 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.

3321. Age of the Crusades. Looks at the art of the various Christian cultures that were swept into the Crusades — especially the northern European, Italian, Byzantine, and Armenian — and examines both the changes and the interchanges that characterize the period between 1096 and 1291.

3322. 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.

3323. Romanesque Art and Architecture. Surveys the flowering of art and architecture that appeared throughout Western Europe at the threshold of the new millennium. Emphasis will be placed on issues of cultural exchange and conflict, the intensification of national identities, the role of spirituality, and the changing conception of the individual during the 11th and 12th centuries.

3324. Art and Cultures of Medieval Spain. Considers the art and architecture of the Iberian Peninsula within its highly diverse cultural context. Hispano-Roman, Visigothic, Romanesque, Gothic, Jewish, and Islamic examples will be highlighted; classroom lectures will be supplemented by direct study of works in the Meadows Museum.

3325. The Gothic Cathedral. The social and spiritual centerpiece of medieval European life, the Gothic cathedral was also one of the greatest multimedia creations of its age. This lecture course uses the cathedral as a springing point for the investigation of the rich architectural and artistic traditions of the high and late Middle Ages in Europe.

3328. Byzantine Art. The art of the Byzantine Empire from the end of Iconoclasm through the 14th century, examining both major media — gold mosaics, mural painting, manuscript illumination, ivory carving, and enamel — and the role that this art played in the lives, thoughts, and writings of its contemporaries.

3329. Paris Art and Architecture I. Interweaves an investigation of the development of Paris from Roman times to the Renaissance with a history of French architecture during this period, revealing the major trends of both and their reciprocal relationship. Takes advantage of its Paris location to visit important monuments, buildings, and features of urban design. (SMU-in-Paris)

Renaissance and Baroque Art

3330. Renaissance and Baroque Architecture. An introduction to Renaissance and Baroque architecture through a focus on the fashioning of religious spaces in Italy from the 15th to 17th centuries. The work of artists and architects such as Bramante, Sangallo, Raphael, Michelangelo, Vasari, Bernini, Borromini, Tintoretto, Caravaggio, Guarini, and others will be considered.

3331. 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.

3332. Sixteenth-Century Italian Art. Issues to be considered include the dominance of Leonardo, Michelangelo, Raphael and Titian in the 16th century; the High Renaissance in Florence and Rome and its aftermath, Mannerism, in Catholic courts across Europe; the development of art history as a discipline in conjunction with the rise of academics, art collecting, and the search for elevated status; and the challenge of women artists such as Sofonisba Anguissola to prevailing notions of creativity.

3333. Art and Architecture in Italy. A survey of major monuments in painting, sculpture, and architecture through classroom lectures and visits to the actual sites. (SMU-in-Rome)

3335. Renaissance and Baroque Art in Northern Europe. A survey of major artists and monuments in France, Germany, and the Low Countries from 1400 to 1700.

3336. Seventeenth-Century Dutch Art. An examination of visual culture of the Netherlands during the 17th century as an “art of describing” through the work of such painters as Hals, Vermeer, van Ruisdael, and Rembrandt, the major figure of the period.

3337. The Baroque From a Northern Perspective. The world of Rembrandt, Rubens, Leyster, Vermeer, Van Dyck, De la Tour, Le Brun, Jones, and Wren is explored in this course in the context of such contemporary events as the Thirty Years’ War and the Reformation, as well as such issues as art vs. craft, nationalism vs. internationalism, individual genius vs. market, colourism vs. classicism, 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 will seek the underlying whys for this absorbing period.

3338. Baroque Art in Italy, Spain, and the New World. A survey of artistic currents in Southern Europe and the Americas during the 17th century, this course concentrates on the achievements

298 Meadows School of the Arts

of such artistic giants as Bernini, Caravaggio, Artemisia Gentileschi, Murillo, and Velázquez, studying the artistic controversies they ignited and placing them in the context of major social movements. Also looks at the work of artists who are less well-known and traces the development of Baroque styles in Central and South America.

3339. El Greco to Goya: Spanish Painting of the Golden Age. A survey of the incomparable painting traditions of Spain's 15th through early 19th centuries, including such artists as El Greco, Velázquez, Ribera, Murillo, and Goya. Lectures will be supplemented by direct study of Spanish paintings and prints in the Meadows Museum.

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

3344. Paintings at the Prado. A study of Spanish paintings at the Prado Museum. Familiarizes students with the most relevant Spanish artists and offers a general European view through differences and affinities between Spain and the rest of the continent. (SMU-in-Spain)

3346. Paris Art and Architecture II. Interweaves an investigation of the development of Paris from the Renaissance to the present with a history of French architecture during this period, revealing the major trends of both and their reciprocal relationship. Takes advantage of the Paris location to visit important monuments, buildings, and features of urban design. (SMU-in-Paris)

3347. Eighteenth-Century European Art and Theatre: Staging Revolution. Considers intersections between the visual arts and the theater in Western Europe between 1770 and 1850. In addition to the obvious genres of the actor portrait and the costume piece, students will examine the impact of changing theories of acting, gesture, set design, and lighting on Neoclassical, Romantic, and Realist art. The case studies around which the class is organized will include the work of Canova, David, Delacroix, Fuseli, Goya, Millais, Reynolds, Vigee-Lebrun, and Watteau.

3348. Eighteenth-Century Art. A study of European visual culture, 1700-1800, in its many contexts. Topics to be considered include art and the public sphere; the rise of museums, exhibitions, criticism, and theory; shifts in patronage and artistic practice; connections between commerce, industry, and the arts; questions of identity; stylistic revivals and innovations; explorations of the past; and encounters with cultures outside Europe.

3399 (CFB 3399). 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.

Modern Art

3351. History of Modern Sculpture. A survey of the development of modern European and American sculpture from the late 19th century to the present. Also attempts to relate stylistic changes in sculpture to major trends in other mediums of expression and to art theory and criticism.

3352. 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 from 1848-1914. The discourse of deviance and degeneration that emerged in the context of 19th-century racial theory, criminology, and medical science will form the framework for discussion. (Also SMU-in-Paris)

3353. Impressionism in Context. Focuses on an in-depth study of the evolution of the Impressionist group with special emphasis on the historical and cultural dimensions of its work. Among the topics investigated are the changing conceptions of modernism and modernity, diverse representations of "City" and "Country," and the role and status of the artist in society. (SMU-in-Paris)

3356. Modern Architecture. Western architecture from the late 19th century to the present, focusing on the proto-modern trends of the late 19th century, and the major masters of the "modern" movement: Sullivan, Wright, Gropius, Le Corbusier, Mies van der Rohe.

3357. Women Artists. A study of notable women artists from the Renaissance to the 20th

century. Introductory lectures on women artists of the past viewed in their cultural and political context. Student reports on more recent women artists.

3358. Women in the Visual Arts: Both Sides of the Easel. Offers an in-depth study of women in the visual arts in Europe and the Americas. Though introductory lectures will examine the historical exclusion of women from the canon, most of the class will look at images produced by and of women from 1850 to the present. Topics covered include feminist challenges to the history of art; abstraction and the female nude; the use of one's "self" as material for art; and feminist filmmaking.

3360. Modern Painters in Spain. Deals with Spanish art since the beginning of modernity in Spain from the early 19th century to the present. Focuses on the most important and internationally recognized Spanish painters of the 20th century (Picasso, Dalí, and Miró), and also emphasizes actual trends in painting. Special attention given to integrate program activities into the syllabus, such as the study of Gaudí's architecture. (SMU-in-Spain)

3364. History of the Print. A survey of some established and emerging printmakers and major printmaking techniques from the 15th through 21st centuries. We will also consider some fundamental issues regarding originality/copying, uniqueness/multiplicity, display and collecting as raised by the medium of print. First-hand experience of prints, through visits to and looking assignments in local collections as well as in-class exercises, is a vital part of this course.

3367. History of Photography. A survey of the evolution of photography from its beginnings in the early 19th century. Focuses on the closely interwoven threads of technological and aesthetic developments in photography.

3368. Contemporary Art and Architecture, 1945-1965. A survey of American and European art and architecture from World War II to 1965. Within this chronological survey, broader themes of nationalism, race, and gender will be discussed.

3369. Contemporary Art and Architecture, 1965-Present. A survey of American and European art and architecture from 1965 to the present. Within this chronological survey, broader themes of nationalism, race, and gender will be discussed.

British and American Art

3370. British Architecture. Developments, architects, and buildings in Great Britain from the late Middle Ages through the middle of the 19th century, emphasizing Smythson, Wren, Hawksmoor, Adam, Soane, and Pugin.

3371. British Art: Elizabethan through Victorian. Examines landscape traditions, portraiture, and genre painting in England from 1740 to 1860 and their relationship to the literature and politics of the period.

3372. American Architecture. A survey of building types and styles from the first European settlements to postmodernism, emphasizing the Mexican baroque, the American wooden vernacular, Richardson, Sullivan, and Wright.

3373. American Art and Architecture to 1865. A survey of American painting, sculpture, and architecture from the Colonial period through the Civil War.

3374. American Art and Architecture, 1865-1945. A survey of American painting, sculpture, and architecture from the Civil War through World War II.

3375. Arts of the American Southwest. An overview of the visual culture of the region, defined as Texas, New Mexico, Colorado, Arizona, and California. Focuses on the region's cultural landscape, its past and present identity as art colony, art subject, and art center. Looks at works produced by indigenous inhabitants, later arrivals, and visitors; at cross-cultural connections and disconnections; at the roles played by the arts and tourism in the region's development; and at the validity of regionalism as a category of investigation.

World Art

3376. Latin American Art. A survey of art and architecture in Latin America from the initial contacts between European and American civilizations until the 20th century.

3377 (CF 3375). Art and Architecture of Hispanic New Mexico. Examines the artistic and cultural legacies of colonial New Mexico: Spanish city planning and church design; retablos, santos, and their place in religious experience; art in the secular life of towns and haciendas of

300 Meadows School of the Arts

colonial and post-colonial New Mexico. Emphasizes field trips to galleries, collections, and historical sites of northern Mexico. (SMU-in-Taos)

3380. Native American Art: The Southwestern Traditions. Surveys, through field trip and lecture-discussion, two major traditions, Native American and Hispanic, which flourish in the American Southwest.

3381. American Indian and Eskimo Art. The ritual and everyday objects of the native inhabitants of North America, and the architecture of the Mound Builders and the Southwestern Indians.

3382. Arts of the Ancient Andean Tradition: Chavín to Inca. A survey of the major arts produced between ca. 1200 BC and AD 1530 by the indigenous peoples of modern western South America with greatest emphasis on the many successive art-producing cultures of Peru.

3383. The Ancient Maya: Art and History. Presents an introduction to the art and history of the Maya of Central America. 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.

3385. 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 native elite in Mexico's early colonial period.

3390. Traditional Arts of Africa. A survey of the art produced in traditional African societies with special emphasis on the sculpture of West and Central Africa.

3392 (CFA 3313). Islamic Art and Architecture: The Creation of a New Art. Treats issues significant to the creation and expansion of Islamic art from the 7th to the 15th century. Topics include the cultural and political exchange and conflict between Muslims and Christians; religious concerns and the artistic forms created to meet them; the importance of the book in Muslim culture; the distinctions between religious and secular art; and the appropriation of sacred space in Muslim architecture.

3394. Art and Architecture of Japan. Survey of religious and secular arts from prehistoric times through the Edo period. Field trips to Kyoto and Nara. (Also SMU-in-Japan)

3395. Art and Architecture of India. Designed to introduce the student to the major artistic expressions of India from the Indus Valley civilization through the time of the Mughals.

3396. Art and Architecture of China. Focuses on important monuments in China ranging from 2000 BC to the present day, in a variety of media: cast bronze, stone, sculpture, painting on silk and paper, porcelain, and wooden architecture, among others. Selected objects and sites will illuminate the concept of "monument" from differing perspectives of technology, aesthetics, labor, religion, ethnicity, and politics. Also discussed are comparisons to analogous monuments outside China, and visits to collections of Chinese art in Dallas-Fort Worth. (Also SMU-in-China)

3398. Introduction to Museum Studies. This course endeavors to introduce art history majors and graduate students to the basic principles of connoisseurship, conservation, framing, lighting, and exhibition design in the context of the art museum today, with emphasis upon the interpretative, cultural, and social role of museums over time. The course will evaluate specific collections and exhibitions in area museums and will examine a number of private collections, challenging students to make quality judgments based upon objective criteria and intuitive response. Students will be required to assess the meaning of art through visual analysis and comparison. The efficacy and ethics of museum management will also be considered.

Undergraduate Seminars: Primarily for Majors

4300 (CFA 3300). Calligraphy and Culture: Vision, Line, and Design in World Artistic Traditions. A multidisciplinary inquiry to the cultural history of calligraphy and line in several major cultural traditions of the world: readings and discussions will encompass philosophical, anthropological, archaeological, materialist, cultural-historical, and art-historical perspectives on line and cultural signification in the visual arts.

4304. Urbs et Orbis: The City in Italy as Place and Concept. Given to us by ancient Roman reality and myth, the distinction between the city as a physical place, the *urbs*, and the city as an idea, the *orbis*, created a long-standing link between territory and ritual, locale and law, nation and citizen, and homeland and world. The class will investigate the city in Italy in space and time as it is the locus of such cultural to-and-fro. Our goal is to better understand the complexities of the Italian city as it is a living entity. In time, the period of study will span some 3,000 years, from the Etruscan foundations of Rome to Richard Meier's Jubilee Church located along the suburban periphery of the city. We will cover the Italian city of antiquity, early Christianity, the Middle Ages, the Renaissance, the Baroque, and Modernism. The class will consist of city and museum tours, lecture, readings, discussion, and short essays.

4310. Seminar in Ancient Art. Specific topics for investigation will be chosen by the instructor.

4320. Seminar in Medieval Art. Specific topics for investigation will be chosen by the instructor.

4321. World and Image in the Early Middle Ages. There are three purposes to this seminar: to encounter a distant but crucial moment in the history of our understanding of the image, to join powerful minds in thinking about the nature of the image, and to ask how it was that different stances to the image came to divide Byzantium, Islam, and the medieval West in the decades between 692 and 843.

4324. Art History and the Work of Art. This undergraduate seminar investigates the many means by which art historians and others have grappled with the questions surrounding all works of art, including material and ethical concerns, traditional art historical methods, and newer theoretical and interdisciplinary approaches. Based in the Meadows Museum, the course will use objects in the collection to bring to life the challenges inherent in the study of any work of art.

4330. Seminar in Early Modern Art. Specific topics for investigation will be chosen by the instructor.

4332. Art & Drama in Classical Athens. This undergraduate seminar is an intensive reading and discussion course focused on the relationships between the visual arts and dramatic performances as seen against the historical background of golden-age Athens during the fifth century BC. The course is team-taught by senior faculty in the Divisions of Art History and Theatre.

4344. Images of Power: Kings, Nobles, and Elites in 17th-Century France. Using art, literature, history, and philosophy, this course explores the social, political, and intellectual life of the French monarchy, aristocracy, and elites of the 17th century in and around Paris. As the course is set both intellectually and physically in Paris, students will visit monuments and museums to encourage them to make immediate connections between what they read and what they see. (SMU-in-Paris)

4349. Seminar in Contemporary Art. Specific topics for investigation will be chosen by the instructor.

4350. Seminar in Modern Art. Specific topics for investigation will be chosen by the instructor.

4351. European 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.

4352. Paris and London: Industrial Capitalism and the City. Offers a cultural history of Paris and London between 1850 and 1920. In addition to a discussion of the architectural and social transformation of the cities into modern metropolises will be a look at responses to those transformations in the visual arts, music, and literature. While lectures will emphasize the architecture, sculpture, and photography of the period, they also will address subjects ranging from the operas of Offenbach to the novels of Flaubert to the world expositions of 1867 and 1889.

4362. The City of New York. Examines the changing art and architecture of the city of New York from the 18th century to the present.

4371 (CF 3381 and WS 3381). Modern Myth-Making: Studies in the Manipulation of Imagery. The quest for enduring cultural heroes and the projection of changing social messages as

302 Meadows School of the Arts

reflected in art from past epochs to modern times. Examples traced range from politician to musician, from the fine arts to television. Student reports on individual topics.

4380. Seminar in World Art. Specific topics for investigation will be chosen by the instructor.

4386 (CFB 3386). Patrons and Collectors. A social history of art from the point of view of its consumers. Examines art patronage and collecting from antiquity to the present, with emphasis on the modern period.

4101, 4201, 4301. Undergraduate Majors Directed Studies and Tutorials.

4111, 4211, 4311 Undergraduate Museum Internships.

CINEMA-TELEVISION

Associate Professor: Rick Worland, **Chair**

Associate Professors: David Sedman, Pamela Elder, Sean Griffin, Kevin Heffernan; **Assistant Professors:** Carolyn Macartney Mark Kerins, Derek Kompare; **Lecturer:** Kelli Herd.

Students pursue a Cinema-Television curriculum that offers separate concentrations (tracks) in cinema and television. Both concentrations are designed to provide a well-rounded program of technical, scholarly, and aesthetic training in the fields of film and television. Both programs also intend to prepare the student for a career in professional film/television production and/or writing, and to develop his or her creative abilities in the art form. A wide variety of courses in cinema and television history, theory, and criticism provide a basic and necessary knowledge of these media as art forms and as vibrant social and cultural institutions. In addition, students are required to pursue co-curricular elective courses in the creation and study of the traditional fine arts in Meadows. Finally, students are encouraged to take an internship in the professional sector in order to take advantage of local industry activity, gain practical experience in the field, and establish professional contacts.

The Cinema track offers experience in writing, shooting, directing, and editing film and video projects, as well as courses in the history, theory, and aesthetics of the medium. A basic video production course and two 16mm film production courses are required for all majors. Advanced elective courses in screenwriting, production, and editing are designed to develop students' technical skills, as well as their creativity as filmmakers.

The Television track offers experience in producing and editing electronic media and video projects, as well as courses in the history, criticism, economics, and social effects of the contemporary mass media and new moving-image technologies. Advanced elective courses in multimedia applications; global media systems; electronic media programming, sales, and policy; and audience research are designed to prepare students for rewarding careers in the modern television industry.

Instructional Facilities

The Division of Cinema-Television is located in the Umphrey Lee Center, which houses faculty offices; classrooms; audio, video, and film production; and media support areas. These include basic video and audio modules; video logging rooms; off-line editing rooms; nonlinear video editing labs; film editing suites; advanced film editing modules; storage and equipment checkout; digital audio rooms; a 35mm film projection hall; a seminar room; a graphics lab; editing labs; viewing rooms; and production classrooms. Two additional screening classrooms equipped for film, video, and DVD projection are located in the Greer Garson Theatre.

Admission and Degree Requirements

To be admitted to the major in Cinema-Television, a student must complete the following courses with a cumulative 3.0 G.P.A.: ENGL 1301 and 1302; CTV 2320 Survey of Television and Media; CTV 2301 Film and Video Aesthetics; a math

fundamentals course; and an approved liberal arts course. The ENGL and CTV courses require a minimum grade of B minus

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

Scholarships

Communication Honors Scholarships are awarded each year to outstanding students who intend to major in Cinema-Television.

Honors Program

The Honors Program in Cinema-Television is highly selective; approximately 10 students are selected to participate as incoming first-years. Twelve hours of course work must be completed in Cinema-Television and/or related communications divisions Honors course sections. At midterm of the sophomore year, declared Cinema-Television majors with a G.P.A. of 3.50 or higher are invited into the Honors Program.

To remain in the program, students must maintain a *B* average in all work at SMU, a *B* average in Cinema-Television, and a *B* average in Honors courses.

For more information, contact the chair, Division of Cinema-Television, Southern Methodist University, Dallas, TX 75275.

Internships

Upon attaining upperclass status, qualified students are encouraged to pursue internships that enable them to work under the guidance of professionals in the motion picture, television, cable, and other electronic media industries. Non-classroom internship credit is limited to three credit hours taken as an elective on a pass/fail basis. Students must be a declared CTV major, must have taken CTV 2304, and must obtain permission of the Chair.

Directed Studies

A directed study is a close collaboration between a professor and an advanced student with junior or senior standing who conducts a rigorous research or creative project that goes beyond the experience available in course offerings. The student must secure formal approval from the professor to undertake a Directed Studies project.

Class Attendance

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

B.A. Degree in Cinema-Television Cinema (CTV)

	<i>Credit Hours</i>
General Education Curriculum	41
Common Core Requirements	9
CTV 2320 Survey of Television and Media	
CTV 2301 Film and Video Aesthetics	
CTV 2304 Basic Video and Audio Production	
Cinema Course Requirements	24
CTV 2307 Basic Audio	
CTV 2351 International Film History	
CTV 2352 American Film History (formerly CCCN 2352 Film History II)	

Credit Hours

CTV 2354 Basic Screenwriting	
CTV 3355 Film Production I	
CTV 3356 Film Production II <i>or</i>	
CTV 3357 Film/TV Lighting <i>or</i>	
CTV 3308 Non-Linear Editing	
CTV 4353 Film-Television Theory	
CTV 4316 Producers Seminar <i>or</i>	
CTV 3335 Film Exhibition and Distribution	
Cinema-TV Electives Any 9 Hours (may not be double-counted with any grouping above)	
Any Three CTV Courses (with approval of adviser); suggested courses include:	
CTV 2332 American Popular Film	
CTV 2344 History of Animated Film	
CTV 2353 American Television History	
CTV 2356 Writing the Fiction Script	
CTV 2360 The Black Experience in Cinema-TV	
CTV 2364 History of Cinema-TV Comedy	
CTV 2384 War on Film	
CTV 3300 Film/TV Genres	
CTV 3304 History of Documentary Film/Television	
CTV 3306 Documentary Film-Video Production	
CTV 3308 Non-Linear Editing	
CTV 3310 Screen Artists	
CTV 3311-15 Great Directors	
CTV 3350 Advanced Screenwriting	
CTV 3357 Film/TV Lighting	
CTV 3358 Directing the Screen Actor	
CTV 3359 National Cinemas	
CTV 3390 Italian Cinema	
CTV 3393 Video Production II	
CTV 4300 Cinema-Television Seminar	
CTV 4318 Advanced Television Production Workshop	
CTV 4339 Television Criticism	
CTV 5301-04 Topics in Cinema-Television	
Fine Arts Component:	
One course (3 hrs.) selected from the following:	3
ASDR 1300 Introduction to Studio-Drawing	
ASPH 1300 Basics of Photography	
ASPH 2300 Black-and-White Photography	
ARHS 1303 Introduction to Western Art I: Prehistoric through Medieval	
ARHS 1304 Introduction to Western Art II: Renaissance through Modern	
ARHS 1331 Nineteenth Century European Art	
ARHS 1332 20th Century Art: Sources and Styles of Modern Art	
THEA 3311 The Art of Acting	
THEA 3313 Introduction to Design for the Theater	
THEA 3314 Lighting Design: Theater, Film, and Television	
THEA 3316 Scene Design: Theater, Film, and Television	
THEA 3318 Costume Design: Theater, Film, and Television	
Meadows Elective/Corequirement (in Meadows – outside the major)	3
Free Electives	42

Minor in Cinema Studies

The minor in cinema studies offers the opportunity to study the historical and critical background of the film medium and to broaden one's understanding and appreciation of a major 20th-century art form. Courses offered in the minor may be applied as required courses in the major.

Requirements: 18 credit hours, distributed as follows:

CTV 2301 Film and Video Aesthetics

CTV 2351 International Film History

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

The following courses may be repeated once for cinema studies minor elective credit provided that the course material/topic is completely different each time:

CTV 2332 American Popular Film

CTV 3310 Screen Artists

CTV 3311, 3312, 3214, 3315 Great Directors

CTV 5301-5304 Topics in Cinema - Television

Television (CTV)

	<i>Credit Hours</i>
General Education Curriculum	41
Common Core Requirements	9
CTV 2320 Survey of Television and Media	
CTV 2301 Film and Video Aesthetics	
CTV 2304 Basic Video and Audio Production	
Television Course Requirements	24
CTV 2332 American Popular Film <i>or</i>	
CTV 3304 History of Documentary Film/TV	
CTV 2353 American Television History	
CTV 3303 Video Production	
CTV 3328 Media Management <i>or</i>	
CTV 3361 Media Programming	
CTV 3393 Video Production II <i>or</i>	
CTV 4318 Advanced Production Workshop	
CTV 4339 Television Criticism	
CTV 4360 Social Effects of Mass Media	
CTV 4361 Media Policy	
CTV 4390 Technology and the Mass Media <i>or</i>	
CTV 4395 Electronic Media Audience Analysis	
CTV 4399 Global Media Systems	
Cinema-TV Electives: any 9 Hours (may not be double-counted with any grouping above)	
Any Three CTV Courses (with approval of adviser); suggested courses include:	
CTV 2354 Basic Screenwriting	
CTV 2360 The Black Experience in Cinema-TV	
CTV 2364 History of Cinema-TV Comedy	
CTV 3306 Documentary Film/Video-Production	
CTV 3308 Non-Linear Editing	
CTV 3335 Film Exhibition and Distribution	
CTV 3355 Film Production I	
CTV 3356 Film Production II	
CTV 3357 Film/TV Lighting	
CTV 3374 TV Production Process	
CTV 4300 Cinema-Television Seminar	

Credit Hours

- CTV 4316** Producers Seminar
CTV 4328 Media Economics
CTV 4353 Film-Television Theory
CTV 4360 Social Effects of Mass Media
CTV 4361 Media Policy

Fine Arts Component

One course (3 hrs.) Selected from the following:	3
ASDR 1300 Introduction to Studio-Drawing	
ASPH 1300 Basics of Photography	
ASPH 2300 Black-and-White Photography	
ARHS 1303 Introduction to Western Art I: Prehistoric through Medieval	
ARHS 1304 Introduction to Western Art II: Renaissance through Modern	
ARHS 1331 Nineteenth Century European Art	
ARHS 1332 20th Century Art: Sources and Styles of Modern Art	
THEA 3311 The Art of Acting	
THEA 3313 Introduction to Design for the Theater	
THEA 3314 Lighting Design: Theater, Film, and Television	
THEA 3316 Scene Design: Theater, Film, and Television	
THEA 3318 Costume Design: Theater, Film, and Television	
Meadows Elective/Corequirement (in Meadows – outside the major)	3
Free Electives	42

Minor in Television and Media

The minor in television and media offers the opportunity to study in a focused way the historical, critical, and production aspects of the television medium and to broaden one's understanding and appreciation of the most dominant mass medium in the modern world. Courses offered in the minor may be applied as required courses in the major.

Requirements: 18 credit hours, distributed as follows:

- CTV 1320** Survey of Television and Media (formerly EMF 1320 Survey of Electronic Media and Film)
CTV 2301 Film and Video Aesthetics

Four additional courses selected from any television or media courses in history, criticism, economics, management, or social effects.

Minor in Television and Media

The minor in television and media offers the opportunity to study in a focused way the historical, critical, and production aspects of the television medium and to broaden one's understanding and appreciation of the most dominant mass medium in the modern world. Courses offered in the minor may be applied as required courses in the major.

Requirements: 18 credit hours, distributed as follows:

- CTV 2320** Survey of Television and Media
CTV 2301 Film and Video Aesthetics

Four additional courses selected from any television or media courses in history, criticism, economics, management, or social effects.

The Courses
Cinema (CTV)

2320. Survey of Television and Media. Survey of the history, programming practices, advertising techniques, regulations, and legal aspects of the television/media industries. The relationship between media and society will also be explored. Required of all majors.

2301. Film and Video Aesthetics. Introduction to the fundamental visual and audio techniques used in cinema and television to convey meaning and mood. Careful analysis of selected films, sequences, and TV shows. Required of all majors.

2304. Basic Video and Audio Production. Practical training in the fundamentals of video and audio production techniques, including various exercises and hands-on demonstrations. Required of all majors.

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

2344. History of Animated Film. Provides a critical and historical overview of the development of the animated film from its origins in the 19th century to the present.

2351. International Film History. Provides an overview of the development of the cinema as a technology, as an art form, as an industry, and as a social institution beginning with the origins of the medium and tracing its major movements and configurations up to the present.

2352. American Film History. An overview of U.S. film history from the silent period to the present day. Emphasis on the genres, directors, cinematic techniques, and industrial factors that advanced the art of Hollywood and independent filmmakers.

2353. American Television History. Focus on the history of American television with an emphasis on the industrial and sociocultural aspects of the medium's development. Issues of race, gender, class, genre, sexuality, and national identity will be studied in the context of significant television shows of the past and present.

2354. Basic Screenwriting. Teaches the basic skills required for both fiction and nonfiction screenwriting, and includes such topics as research methods, script preparation, differences in script formats, verbal-to-visual style, and the uses of music, effects, pacing, and rhythm.

2356. Writing the Fiction Script. Instructs the student in the development of short and feature-length fictional screenplays. *Prerequisite:* CTV 2354.

2360. The Black Experience in Cinema-TV. Students will incorporate readings, screenings, lectures, and discussion to examine how the motion picture and television industry presented both unfeeling caricatures and accurate self-expressions of black culture from 1895 to the present, how negative stereotypes and idealized challenges to those stereotypes were represented in film and TV, how black artists were included and excluded in the creation of modern mass media, and how cultural representation in the media affects our perceptions of racial issues.

2364. History of Cinema-TV Comedy. Survey of the development of comedy in film and television, with an emphasis on a historical examination of comic films and TV shows and a theoretical analysis of the phenomena of humor and laughter.

2384. War on Film. An intensive examination of the period of the Second World War. Constructed around the cinematic records provided by newsreels, training films, propaganda films, and wartime documentaries.

3300. Film/TV Genres. Examines questions of genre pertinent to film and/or television by focusing on various generic forms and their history. The specific genres under consideration will vary from term to term.

3304. History of Documentary Film/TV. An overview of the development of the documentary mode in cinema and television, offering a survey of the nonfiction film and video provided by newsreels, training films, propaganda movies, wartime documentaries, and "reality" TV.

3306. Documentary Film-Video Production. Advanced level course in documentary film-video production, including both conceptual and practical study. Through writing, shooting and editing, individually or in groups, students will create nonfiction productions in 16mm film and video formats. *Prerequisite:* CTV 2304.

3308. Non-Linear Editing. Focuses on the techniques of nonlinear editing and digital post-production in the media world. Students learn the craft and art of editing by using professional

308 Meadows School of the Arts

digital editing systems like the Avid and Final Cut Pro. Emphasis on cutting scenes, studying major films, and reviewing the latest technological advances. Provides a strong foundation on the media's most unique art form. *Prerequisite:* CTV 2304.

3310. Screen Artists. Examines the questions of authorship pertinent to the cinema by focusing on the works of one or more film artists. The specific directors, producers, screenwriters, and other artists treated by the course will vary from term to term.

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

3335. Film Exhibition and Distribution. Offers a detailed examination of contemporary practices in the distribution and exhibition of theatrical feature films, including the roles of audience survey techniques, booking, publicity, and advertising.

3350. Advanced Screenwriting. Through weekly story conferences with the instructor, each student develops a complete feature-length screenplay ready for submission to a producer or agent. *Prerequisite:* CTV 2354.

3355. Film Production I. This 16mm film production course teaches all phases of production and editing for two silent films and for a third, which utilizes sound-over interlock. *Prerequisite:* CTV 2304.

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

3357. Film/TV Lighting. Examines all the major aspects of feature film as well as television production studio lighting. Students learn the fundamentals of film and/or video setups. Detailed analysis of selected features/TV shows, and a brief overview of the history of cinematography and its ever-changing technology will provide a full understanding of the art. *Prerequisite:* CTV 3355.

3358. Directing the Screen Actor. Theoretical background and practical experience in directing performers for film and television productions. Blocking action, camera placement and movement, line deliveries, action scenes, hitting marks, props, costumes, lighting, makeup, dubbing, and the "Method" and other acting theories will be studied, discussed, and practiced on videotape through a series of exercises.

3359. National Cinemas. Examines the social, economic, technological, and aesthetic histories of cinema from various nations, as well as examining the concept of "national cinema." The specific nations under consideration will vary from term to term.

4300. Cinema-Television Seminar. An intensive study of a specific cinema or television-related topic. Topics vary each term.

4305. Motion Pictures of Paris. Ninety-three years of film history, focusing on Paris. Taken in residence.

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

4325. Internship. Allows students to earn academic credit through practical experience gained by working in the professional media, either part-time during the fall or spring terms, or full time during the summer. Students may take a maximum of three credit hours of internship. One hundred fifty hours of work per term is calculated as three credit hours. Internship credit is given on a pass/fail basis only. *Prerequisites:* Officially declared CTV major; CTV 2304; permission of Chair; Junior-Senior standing.

4329. Film Criticism. Examines various critical and analytic approaches to the cinema, emphasizing their application to specific films screened for the class. Students will learn to develop and scrutinize their own critical perspectives through regular writing assignments and discussions.

4333. Advanced Film Seminar. Film production career preparation and critical forum. Students will fine tune editing and sound on their existing film (or video) projects, facilitated

through group critique. The film festival process will be navigated as students prepare press kits for their projects and begin submitting their work to festivals. Students develop their resume and business card and compile a demo reel of their work. Industry guest speakers and field trips to local facilities expose students to the extensive career opportunities available within the film business. Prerequisite: CTV 3355

4353. Film-Television Theory (formerly CCCN 4353 Film Theory). Provides an overview of major theoretical writings on the cinema and television (including the work of theorists such as André Bazin, Sergei Eisenstein, Rudolf Arnheim, Laura Mulvey, and Christian Metz) and demonstrates the application of various analytical approaches to specific films and TV programs. Prerequisites: CTV 2301, 2351.

5110, 5210, 5310, 5311. Directed Study. Independent study under the direction of a faculty member. Prerequisites: Junior standing and permission of instructor.

5301-04. Topics in Cinema-Television. Focuses on a specific topic pertinent to film or television study. Subjects vary from term to term, and may include the areas of film/TV history, critical theory, the film/TV business, etc.

Television (CTV)

2320. Survey of Television and Media. Survey of the history, programming practices, advertising techniques, regulations, and legal aspects of the television/media industries. The relationship between media and society will also be explored. Required of all majors.

2301. Film and Video Aesthetics. Introduction to the fundamental visual and audio techniques used in cinema and television to convey meaning and mood. Careful analysis of selected films, sequences, and TV shows. Required of all majors.

2304. Basic Video and Audio Production. Practical training in the fundamentals of video and audio production techniques, including various exercises and hands-on demonstrations. Required of all majors.

2306. History of Recorded Music. Chronologically examines the machines, minds, and music that constitute our heritage of recorded music, 1877-present.

2307. Basic Audio. Provides a survey of the theory and equipment used in sound recording.

2352. American Film History. An overview of U.S. film history from the silent period to the present day. Emphasis on the genres, directors, cinematic techniques, and industrial factors that advanced the art of Hollywood and independent filmmakers.

2353. American Television History. Focus on the history of American television with an emphasis on the industrial and sociocultural aspects of the medium's development. Issues of race, gender, class, genre, sexuality, and national identity will be studied in the context of significant television shows of the past and present.

2360. The Black Experience in Cinema-TV. Students will incorporate readings, screenings, lectures, and discussion to examine how the motion picture and television presented both unfeeling caricatures and accurate self-expressions of black culture from 1895 to the present, how negative stereotypes and idealized challenges to those stereotypes were represented in film and TV, how black artists were included and excluded in the creation of modern mass media, and how cultural representation in the media affects our perceptions of racial issues.

2364. History of Cinema-TV Comedy. Survey of the development of comedy in film and television, with an emphasis on a historical examination of comic films and TV shows and a theoretical analysis of the phenomena of humor and laughter.

3357. Film/TV Lighting. Examines all the major aspects of feature film as well as television production studio lighting. Students learn the fundamentals of film and/or video setups. Detailed analysis of selected features/TV shows, and a brief overview of the history of cinematography and its ever-changing technology will provide a full understanding of the art.

3301, 3302, 3304. Topics in Television.

3303/5303. Video Production I. Basic principles and practices of television studio production are taught while rotating students through the various studio positions in a series of television production exercises. Prerequisite: CTV 2304.

310 Meadows School of the Arts

3304. History of Documentary Film-Television. An overview of the development of the documentary mode in cinema and television, offering a survey of the nonfiction film and video provided by newsreels, training films, propaganda movies, wartime documentaries, and “reality” TV.

3306. Documentary Film-Video Production. Advanced level course in documentary film-video production, including both conceptual and practical study. Through writing, shooting and editing, individually or in groups, students will create nonfiction productions in 16mm film and video formats. *Prerequisite:* CTV 2304.

3328/5328. Media Management. Explores the relationship between the theory and practice of broadcast and cable management with emphasis on the legal and economic constraints on these media outlets.

3330/5330. Media Sales. Designed to examine the contemporary world electronic media sales. Goals are to combine strategic thinking with creative thought while keeping the target audience/client in mind.

3335. Film Exhibition and Distribution. Offers a detailed examination of contemporary practices in the distribution and exhibition of theatrical feature films, including the roles of audience survey techniques, booking, publicity, and advertising.

3358. Directing the Screen Actor. Theoretical background and practical experience in directing performers for film and television productions. Blocking action, camera placement and movement, line deliveries, action scenes, hitting marks, props, costumes, lighting, makeup, dubbing, and the “Method” and other acting theories will be studied, discussed, and practiced on videotape through a series of exercises.

3361/5361. Media Programming. Analysis of the development of program ideas and the research and strategies involved in programming media outlets.

3374/5374. TV Production Process. Examines the process of program production from conception to completion with an emphasis on the various elements that affect the process: staff, genre, format, technology. A field study of a production is a required part of the course.

3393/5393. Video Production II. Basic principles and practices of electronic field production and video editing techniques. Students rotate through various exercises to become familiar with many facets of field production and post-production, including computer editing. *Prerequisite:* CTV 2304.

3394. Video Production III. Produce and direct entertainment format programming exercises. *Prerequisite:* CTV 3303.

3395/5395. History of Broadcasting. Study of the origins and development of the electronic media with an emphasis on the people, events, and issues that influenced that development.

4300/5300. Cinema-Television Seminar. Intensive study of a specific area in cinema-television; topics vary per term.

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

4318. Advanced Television Production Workshop. Through various exercises and a final project, students share in varied production experiences. *Prerequisite:* CTV 2304.

4325/5325. Internships. Allows students to earn academic credit through practical experience gained by working in the professional media, either part-time during fall or spring terms or full time during the summer. Students may take a maximum of three credit hours of internship. One hundred fifty hours of work per term is calculated as three credit hours. Internship is given on a pass/fail basis only. *Prerequisites:* Officially declared CTV major; CTV 2304; permission of Chair; Junior-Senior standing.

4328. Media Economics. Examination of corporations and industries involved in the mass media. Emphasis is on understanding the interplay of market’s buyers, sellers, consumers, and costs. Microeconomic and macroeconomic analyses are used in studying media organizations and industries.

4339/5339. Television Criticism. Examines contemporary critical methodologies as they apply to mass communications media.

4353. Film-Television Theory (formerly CCCN 4353 Film Theory). An overview of major theoretical writings on the cinema and television (including the work of theorists such as André Bazin, Sergei Eisenstein, Rudolf Arnheim, Laura Mulvey, and Christian Metz). Demonstrates the application of various analytical approaches to specific films and TV programs. *Prerequisites:* CTV 2301, 2351.

4360/5360. Social Effects of Mass Media. Critical analysis of research on the influence of mass media messages on individuals and groups. Attention is focused on communication theory and how society puts such theories into practice in using the media for information, entertainment, and persuasion.

4361/5361. Media Policy. Emphasizes contemporary regulatory policy in the media. Discussion and readings deal with regulatory aspects of broadcasting, cable, telephone, personal communication services, and wireless communication. Students will become familiar with basics of legal research.

4390/5390. Technology and the Mass Media. Examines the way in which technology develops and is assimilated into the mass media.

4394/6394. Advanced Audio. Course in production and post-production audio for film and television using Avid and Pro Tools, with emphasis on the creative aspects of sound design.

4395/5396. Electronic Media Audience Analysis. Designs and methodologies employed in researching media usage, structure, and development.

4399/5399. Global Media Systems. Interrelationship between broadcasting media in various areas of the world and the system of government under which they developed.

5110, 5210, 5310. Directed Study. Independent study under the direction of a faculty member.

5301-04. Topics in Cinema-Television. Focuses on a specific topic pertinent to film or television study. Subjects vary from term to term, and may include the areas of film/TV history, critical theory, the film/TV business, etc.

CORPORATE COMMUNICATIONS AND PUBLIC AFFAIRS

Professor Rita Kirk, Chair

Assistant Professors: Maria Dixon, Joe Downing, Owen Lynch, Daniel Schill; **Senior Lecturers:** Nina Flournoy, Kathy LaTour; **Adjunct Lecturers:** Christina Baily-Byers, Arnold Jones, Cecilia Stubbs Norwood, Kelly Reddell.

The Corporate Communications and Public Affairs (CCPA) program is accredited through the American Communication Association. The division is founded on the principle that business, government and nonprofit institutions must develop, plan, and implement strategic communications programs that establish and maintain mutually beneficial relations with the publics on whom their success depends. Corporate Communications and Public Affairs creates professionals skilled in research, critical thinking, writing, and advocacy who apply intellectual rigor and integrity to strategic communication.

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

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

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

Students are encouraged to participate in service-learning opportunities and make important career connections through supervised internships with Dallas-area businesses.

To find more information about the Corporate Communications and Public Affairs degree program, please visit www.meadows.smu.edu/ccpa.

Admission

In addition to those requirements of the University and of the Meadows School of the Arts, undergraduate students planning to major or minor in Corporate Communications and Public Affairs must complete: ENGL 1301 and 1302 with a minimum grade of C and an average GPA of 2.75, a math fundamentals course (STAT 1301 is recommended), and nine hours of CCPA core coursework (CCPA 2300, CCPA 2327, and CCPA 2308). Students must earn a grade of C or better in *each* of these six core courses before a major or minor may be declared. A minimum GPA of 2.75 is required in these 18 hours of core coursework before a student will be accepted and classified a CCPA major or minor. A core course may be repeated no more than once in order to meet requirements to declare CCPA as a major or minor.

Special Requirements

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

CCPA coursework may not be double-counted toward the requirements for another major or minor. Students must earn a grade of C- or better for coursework toward their major or minor CCPA degree requirements.

Students majoring in CCPA also must take eight hours of a foreign language and an approved ethics course as part of their degree requirements. In addition, students must satisfactorily pass a mandatory grammar test before taking CCPA 2308 (Strategic Writing I). Those who do not pass are allowed one additional attempt to successfully complete the test.

Scholarships

Communication Honors Scholarships are awarded each year to outstanding students who intend to major in Corporate Communications and Public Affairs. The Douglas Bauer Incentive Scholarship is a competitive scholarship available to CCPA majors through an annual application process.

CCPA Honors Program

Students may apply for admission to the CCPA Honors track after completion of 45 hours with a 3.50 overall GPA or better. To graduate with honors, students must take six hours of honors-designated CCPA courses and CCPA 4375 (Honors Thesis in Communication Theory). Students accepted to the CCPA Honors track must maintain a 3.50 or higher overall GPA in all SMU coursework to graduate with the Honors distinction. The top 10 percent of each class is eligible for faculty nomination into Kappa Tau Alpha, the national communication honorary society.

Programs of Study**Bachelor of Arts in Corporate Communications and Public Affairs**

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

	Credit Hours
General Education Curriculum	41
Foreign Language	8
Ethics Course Requirement	3
Core Requirements:	9
<i>Must be taken in order. CCPA 2327 and CCPA 2308 may be taken concurrently.</i>	
CCPA 2300 Free Speech and the First Amendment	
CCPA 2327 Introduction to Communication Theory and Practice (<i>Prerequisite:</i> CCPA 2300)	
CCPA 2308 Strategic Writing I (<i>Prerequisite:</i> CCPA 2300, <i>prerequisite or corequisite:</i> CCPA 2327)	
CCPA Course Requirements:	18
<i>Core requirements must be completed before enrollment in any of the following.</i>	
Skills/Production – Required:	
CCPA 3352 Strategic Writing II	
Research:	
CCPA 3375 Strategic Communication Research (<i>Prerequisite:</i> Junior standing)	
Theory – Required:	
CCPA 3365 Organizational Communication	
Theory – Electives (choose two of the following):	
CCPA 3321 International Communication	
CCPA 3341 Intercultural Communication	
CCPA 3345 Persuasion	
CCPA 3350 Integrated Marketing Communication	
CCPA 3360 Management Communication	
CCPA 3380 Nonprofit Communication	
CCPA 4327 Argumentation and Advocacy	
CCPA 4328 Media Convergence	
CCPA 4386 Financial Communication	
Application:	
CCPA 4325 Internship* (<i>Prerequisite:</i> CCPA 3352, CCPA 3375, fourth-year standing and permission of adviser)	
<i>or</i>	
CCPA 4395 Strategic Communication Campaigns (<i>Prerequisites:</i> CCPA 3375 and fourth-year standing or approval of instructor)	
CCPA Upper-Level Electives (choose three of the following):	9
<i>For general degree, choose any three from the following courses. For specialized emphasis in Corporate Communications, Public Affairs, or Nonprofit Management, see approved course list for emphasis/tracks. Core Requirements must be completed before these are taken.</i>	

314 Meadows School of the Arts

- CCPA 3310 Crisis Management
- CCPA 3321 International Communication
- CCPA 3341 Intercultural Communication
- CCPA 3345 Persuasion
- CCPA 3350 Integrated Marketing Communication
- CCPA 3360 Management Communication
- CCPA 3380 Nonprofit Communication
- CCPA 3382 Advanced Communication Skills
- CCPA 3385 Strategic Writing for the Nonprofit
- CCPA 4327 Argumentation and Advocacy
- CCPA 4328 Media Convergence
- CCPA 4345 Media and Politics
- CCPA 4350 Public Opinion, The Press and Public Policy
- CCPA 4375 Honors Thesis in Communication Theory
- CCPA 4385 Technology and Strategic Communication
- CCPA 4386 Financial Communication
- CCPA 5301-4 Topics in Communication (contemporary issues)
- CCPA XXXX Other approved CCPA course

Credit Hours

Meadows Elective/Corerequirement:

6

At least 3 of these hours must be in a non-Communications discipline.

Minor and Other Electives

(minor to be determined with counsel of adviser)

28

TOTAL

122

CCPA EMPHASIS TRACKS (9 hours required from among the following):

(Topics courses may be approved by the faculty as appropriate to the emphasis.)

3 hours Internship* in field as approved by faculty

Public Affairs

Plus 6 hours from the following:

3 hours Public Opinion, The Press, and Public Policy

3 hours Argumentation and Advocacy

3 hours Media and Politics

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

Nonprofit Management

3 hours Internship* in field as approved by faculty

3 hours Nonprofit Communication (plus one-hour directed study for a total of 4 credit hours)

3 hours Strategic Writing for the Nonprofit**

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

Corporate Communications

3 hours Internship* in field as approved by faculty.

Plus 6 hours from the following:

3 hours Crisis Management

3 hours Integrated Marketing Communication

*To be eligible for an internship, students must have a 2.75 GPA overall, a 3.0 in CCPA courses, 90+ hours of coursework, including CCPA 3352 and CCPA 3375, and instructor approval. May be taken earlier with adviser approval.

**Requires concurrent enrollment in an approved internship (CCPA 4325).

3 hours Financial Communication

3 hours International Communication

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

Minor in Corporate Communications and Public Affairs

Minors are accepted through evaluation of the faculty. In addition to meeting the requirements for the major, students must submit an application and essay, and be accepted into the program prior to enrollment in upper division courses.

Credit Hours

21

Minor Requirements:

CCPA 2300 Free Speech and the First Amendment

CCPA 2327 Introduction to Communication Theory and Practice (*Prerequisite:* CCPA 2300)

CCPA 2308 Strategic Writing I (*Prerequisites:* CCPA 2300 and CCPA 2327)

CCPA 3352 Strategic Writing II

CCPA 3365 Organizational Communication

CCPA 3375 Strategic Communication Research (*Prerequisite:* J standing)

CCPA XXXX Upper-level CCPA elective

The Courses (CCPA)

2300. Free Speech and the First Amendment. This course examines the philosophy, cases, and issues relevant to the First Amendment right to free expression, with a focus on issues relevant to internal security, obscenity, pornography, slander, and the regulation of communication. Foundations of legal argumentation will also be discussed.

2308. Strategic Writing I. This course introduces basic media writing skills used in producing materials commonly used by communication professionals to communicate messages to the mass media. Students develop research, interviewing, writing, and speaking skills by writing and presenting news stories, feature articles, and press releases. Required for majors. Prerequisite: CCPA 2300. Prerequisite or Corequisite: CCPA 2327.

2327. Introduction to Communication Theory and Practice. This course introduces the foundational concepts, theories, and approaches to the study and practice of human communication. It includes a historical overview of communication theories as well as discussion of contemporary ethical questions. Prerequisite: CCPA 2300.

3310. Crisis Management. This course examines different strategies and tactics organizations use after a crisis to respond to internal and external audiences. Theoretical models including apologia, attribution theory, and organizational identification theory are applied to specific

3321. International Communication. This course provides an international perspective to the study of corporate communication and public affairs. Emphasis on experiential study allows types of organizational crises. Special emphasis is placed on the role emerging communication technologies play in the organization's crisis response. Prerequisites: CCPA 2308.

3341. Intercultural Communication. This course explores the impact of culture on our understanding and practice of human communication in interpersonal, organizational, and mass media contexts. Strong emphasis is placed on the role of globalization, gender, race and socio-economic dynamics as impediments and conduits of cross-cultural collaboration and interaction. Prerequisite: CCPA 2308.

3345. Persuasion. This course provides a survey of major theories that explain how to influence attitudes and behaviors. Applications to persuasion within a variety of contexts, including relationships, organizations, legal campaigns, and the mass culture. Prerequisite: CCPA 2308.

3350. Integrated Marketing Communication. This course explores the concept of planning that recognizes the value of coordinating the media mix within a communication campaign to create maximum clarity and impact. This course covers the ways that a firm or brand communicates with its publics. Prerequisite: CCPA 2308.

316 Meadows School of the Arts

3352. Strategic Writing II. This experiential course combines intensive writing with practical application as students find a client, create a media plan to reach the client's goals, and then produce a final media kit that includes writing such as backgrounders, news releases, feature stories, fact sheets, newsletters, brochures, and biographies. Prerequisite: CCPA 2308.

3360. Management Communication. This course emphasizes the role that communication plays in recruiting and selecting project team members, motivating employees, and understanding how to make a project team productive. Prerequisites: CCPA 2308.

3365. Organizational Communication. This course explores the role of communication in key organizational processes in both corporate and nonprofit settings. Students will examine the multiple approaches to organizing and their implications for human communication. Prerequisite: CCPA 2308.

3375. Strategic Communication Research. This course teaches students how to conduct professional research. Students identify an organization or individual with an emerging communication need and then analyze secondary sources in order to create an original research project that addresses that need. Prerequisites: CCPA 2308 and junior standing.

3380. Nonprofit Communication. This course explores the unique discursive context of not-for-profit organizations. Students examine the role of communication in the various stages of nonprofit organizational life including founding and incorporation, recruitment and retention of staff and volunteers, and external funding and philanthropic development. Prerequisite: CCPA 2308.

3382. Advanced Communication Skills. This experiential course teaches students to strategize, develop, research, and write in-depth articles, newsletters, speeches, press releases, and position papers. Prerequisite: CCPA 2308.

3385. Strategic Writing for the Nonprofit. This course, which must be taken in conjunction with an internship at an approved nonprofit organization, combines classroom exploration with real world writing as students complete 150 hours in a service learning environment. Students identify the unique "publics" of the nonprofit and create materials directed at specific goals such as the media, donors, volunteers, client base, board, foundations, and corporations. Prerequisite: CCPA 2308.

4300. Public Affairs Seminar. This course is offered only as appropriate occasions arise. It provides advanced study of the role of communication within specific public affairs settings such as political summits, party conventions, or other major venues. Instructor approval is required. Prerequisite: CCPA 2308.

4302, 4303, 4304. Washington Term Studies. This course offers students an opportunity to study and work in Washington, D.C., as part of American University's Washington Semester. Instructor approval is required. Prerequisites: CCPA 2308 and junior standing.

4305. Washington Term Directed Studies. This is an independent study with the goal of producing original research while students are enrolled in American University's Washington Semester. Instructor approval is required. Prerequisites: CCPA 2308 and junior standing.

4325. Internship. Students in approved positions gain career-related experience and establish professional contacts. At the conclusion of the internship, students prepare a report that allows for academic reflection on that experience. Offered on a Pass/Fail basis only. Prerequisites: CCPA 3352, CCPA 3375, 90 or more hours of coursework. 2.75 overall GPA, 3.00 GPA in CCPA coursework, and permission of faculty adviser. May be taken earlier with adviser approval.

4326. Washington Term Internship. This course is offered in conjunction with courses taken in Washington, D.C. This internship provides students with experience working in public affairs in the nation's capital, supervised by a faculty member there.

4327. Argumentation & Advocacy. This course explores concepts characterizing rational discourse, with a concern for examining validity and fallacy. Students consider traditional and contemporary models for analyzing argument, including an examination of the philosophy of argument and a practical inquiry into the uses of debates on contemporary social issues. Prerequisite: CCPA 2308.

4328. Media Convergence. This course explores the intersection of mass communication technologies. Students examine the digital future of media and the impact of media convergence on business, politics, and society. Prerequisite: CCPA 2308.

4345. Media and Politics. This course examines the dynamic and interpersonal relationship between the news media and politics. The media's influence on the political process, the relationship between reporters and public officials, the impact of media-based campaigns and the ethical impact of media manipulation by political strategists are examined. Prerequisite: CCPA 2308.

4350. Public Opinion, the Press, and Public Policy. This course examines the interdependent relationships among media coverage, public opinion, and public policy. Students consider the influence of press coverage on electoral and policy-making processes in which the public voice is presumed to impact democratic outcomes. Prerequisite: CCPA 2308.

4375. Honors Thesis in Communication Theory. This course provides advanced students with the opportunity to do original research on a topic related to communication. Students learn how to write research questions, conduct a literature review, engage in qualitative or quantitative methodologies, and present findings. Prerequisite: Honors standing.

4385. Technology and Strategic Communication. This course examines how various communication technologies are used within a strategic communication context. Historical, ethical, and legal issues surrounding the use of these technologies are addressed. Prerequisite: CCPA 2308.

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

4395. Strategic Communication Campaigns. This course demonstrates how strategic communication contributes to problem-solving in corporate and nonprofit settings. Students apply their skills toward practical challenges as they prepare and present complete plans for a corporate client. Prerequisites: CCPA 3375 and fourth-year standing.

5110, 5210, 5310. Directed Study. 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 form to the Corporate Communications and Public Affairs office before the start of the term. Prerequisites: Junior standing and permission of instructor.

5301, 5302, 5303, 5304. Topics in Communication. These courses encourage students to examine the role of communication within contemporary issues and social problems. Topics vary by instructor.

DANCE

Professor Myra Woodruff, **Division Chair**

Associate Professors: Shelley C. Berg, Patty Harrington Delaney, Nathan Montoya, Leslie Peck; **Assistant Professor:** Karen Kriete; **Musicians:** Dick Abrahamson, Jamal Mohamed, Mina Polevoy, Edward Lee Smith, Daniel J. Sullivan, Janeen Vestal; **Adjunct Lecturers:** Kirt Hathaway, Jennifer Holmes, Jamal Mohamed, Susan White; **Professor Emerita:** Elizabeth A. Ferguson; **Associate Professor Emeritus:** Robert Beard; **Artists-in-Residence:** Danny Buraczkeski, Max Stone

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

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

Admission, Audition, and Financial Aid

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

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

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

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

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

Performance

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

Program of Study *B.F.A. in Dance Performance*

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

Students whose hours in the General Education Curriculum, the major require-

ments, and the major's supporting course requirements exceed a total of 122 will be exempt from three hours of Perspectives and an additional three hours of either Perspectives or Cultural Formations.

	<i>Credit Hours</i>
General Education Curriculum (GEC)*	35
Required Electives	12
Division of Dance:	
Performance Technique	32
A minimum combined total of 32 credit hours is required in Ballet (12), Modern Dance (12), and Jazz Dance (8). These courses are taken during the first two/three years of study.	
Advanced Performance Technique	6
These hours must be at the 3000 or 4000 level of proficiency in at least one major area of performance technique.	
Ensemble Performance	0
A minimum of four terms of ensemble work is required for a grade without credit. Enrollment will be processed by the administration after casting is determined for each term.	
Composition	8
Four terms of course work in dance composition are required beginning in the sophomore year.	
Theoretical and Applied Studies	19
Required course work consists of Dance Orientation, Dance Production I and II, Introduction to Pilates, Music: The Art of Listening (MUHI 1321), Musical Concepts, Dance Notation I, Dance History I and II, and Kinesiology for Dance.	
Dance Electives	8
These hours may be taken in Advanced Performance Technique, Theoretical and Applied Studies, or Directed Studies. Electives taken within the Meadows School may also be used to fulfill this requirement. However, no single course may fulfill the Dance Electives requirement and the Meadows cocurricular requirement simultaneously.	
Meadows Elective/Corequirement	3
The Meadows School requires three term credit hours of course work within the Meadows School but outside of the Division of Dance. Dance Electives may not be used to fulfill this requirement.	
TOTAL	123

Regulations

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

Evaluation

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

Dance Performance Minor

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

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

	Credit Hours
Select from the following:	3
DANC 2370 Movement as Social Text	
Select from the following:	6
DANC 2373 Dance History I: Court and Ballet	
DANC 2374 Dance History II: Modernism	
DANC 1151 Dance Production I	
MUHI 1321 Music: The Art of Listening	
DANC 1242 Musical Concepts	
DANC 2107 World Rhythms I	
DANC 2160 Introduction to Pilates	
DANC 2241 Dance Composition I	
DANC 2361 Dance Notation I	
DANC 2370 Movement As Social Text	
DANC 2373 Dance History I: Court and Ballet	
DANC 2374 Dance History II: Modernism	
DANC 4260 Pilates	
DANC 4363 Kinesiology for Dance	
DANC 4366 Ballet Pedagogy	
Select from the following:	9
DANC 1311-1314; 2311-2316; 3311-3318, and 4311-4316 Performance Technique, Ballet	
DANC 1321-1324; 2321-2324; 3321-3324; 4321-4324 Performance Technique, Modern Dance	

* Two credit hours of Wellness to be earned by: (1) one semester of Wellness Choices I in the first year, and (2) the Wellness Choices II requirement fulfilled by dance majors with one semester of Introduction to Pilates to be completed by the end of the Sophomore year.