

# MEADOWS SCHOOL OF THE ARTS

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## GENERAL INFORMATION

The Meadows School of the Arts educates visionary artists, scholars, and arts and communication professionals so that they may have a sustainable, transformative impact on both local and global society.

Founded through the generosity of Algur H. Meadows, his family and the Meadows Foundation, the Meadows School 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 coursework for students from other disciplines exploring the arts as part of their liberal arts education.

In addition to working closely with a nationally renowned faculty, Meadows students have access to many eminent visiting professors, artists and scholars, as well as the annual winners of the Meadows Prize. The Meadows School also offers one of the nation's finest university complexes for instruction, performance and exhibition in advertising, art, art history, arts administration, communications, dance, digital media, film, journalism, 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, 3,681-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 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.

## National Center for Arts Research

SMU's National Center for Arts Research, the first of its kind in the nation, acts as a catalyst for the transformation and sustainability of the national arts and cultural community. The center will analyze the largest database of arts research ever assembled and make its findings available free of charge to arts leaders, funders, policymakers, researchers, students and the general public.

NCAR's mission is to be the leading provider of evidence-based insights that enable arts and cultural leaders to overcome challenges and increase impact. The scope of this work requires the collaboration of multiple national organizations such as the Cultural Data Project, the National Center for Charitable Statistics, the National Endowment for the Arts, the Theatre Communications Group, TRG Arts, IBM, the Nonprofit Finance Fund and the Boston Consulting Group.

Additional information is available at [www.smu.edu/artsresearch](http://www.smu.edu/artsresearch).

## Meadows Schools of the Arts and the Liberal Arts Education

All first-year undergraduates spend at least one year as SMU Pre-Majors before transferring officially to Meadows. Students are assigned an academic adviser in the University Advising Center based on their intended majors. Arts 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 entering Meadows, normally in the sophomore year, students continue to combine courses in the major with UC/GEC requirements.

### 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	Communication Studies
Art	Dance
Art History	Film and Media Arts
Arts Management and Arts Entrepreneurship	Journalism
	Music
	Theatre

### Programs of Study

#### Bachelor of Arts

Advertising  
Art  
Art History  
Communication Studies  
Creative Computing  
Fashion Media  
Film and Media Arts  
Interdisciplinary Studies  
in the Arts  
Journalism  
Music  
Public Relations and  
Strategic Communication

#### Bachelor of Fine Arts

Art  
Dance Performance  
Film and Media Arts  
Theatre

#### Bachelor of Music

Music Composition  
Music Education (*includes Texas  
teacher certification*)  
Music Performance  
Music Therapy (*approved by the Amer.  
Music Therapy Association; leads to  
eligibility to sit for Music Therapy  
Board Certification exam*)

### **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 transcript. Interested students should contact the office of the academic dean of their school of record for procedures concerning minor declaration. The minors are as follows:

Advertising	Graphic Design
Art	History of the Visual and Performing Arts
Art History	Journalism
Arts Entrepreneurship	Music
Arts Management	Musical Theatre
Communication Studies	Photography
Creative Computing	Songwriting
Dance Performance	
Fashion Media	

### **ADMISSION**

Various divisions in Meadows School of the Arts have special admissions criteria such as auditions, portfolio reviews and specified coursework. 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 Division of Enrollment Services, Office of Undergraduate Admission, PO Box 750181, Dallas TX 75275-0181. Application deadlines and information on performing and visual arts consideration are in the Admission to the University section in the front of this catalog.

#### **Admission as an SMU Interschool Transfer Student**

SMU 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 Student Change of Degree Program form from the office of the academic dean of the student's current school to present to the Student 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 GPA of 2.000. Students in various divisions also must receive formal recognition of suitable scholarly or creative ability and talent in the performing arts. Art students must submit a portfolio (12 images) to SlideRoom, the online digital portfolio system ([www.smu.slideroom.com](http://www.smu.slideroom.com)), halfway through their second term of art study for admission to study for the B.F.A. or B.A. degree. Art students are considered for admission to the B.F.A. or B.A. based upon that portfolio and review of transcript courses. Art history students are strongly encouraged to contact the chair of the Art History Division for a conference. Advertising, communication studies, film and media arts, and journalism students must successfully complete the prerequisite subset of courses with the appropriate GPA to be admitted to their degree programs. Advertising students must additionally complete a written on-site

application to the program. 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***

Students applying for admission to Meadows School of the Arts by transfer from another accredited educational institution should request a transfer application from the Division of Enrollment Services. Transfer applicants who have completed 30 transferable hours with a GPA of 2.700 or better are often successful in gaining admission to the University. Once admitted, a transfer student must be prepared to earn at least 60 hours of credit through enrollment at SMU. That is, 60 hours of credit must be earned in SMU courses or SMU-approved international programs.

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

Transfer into Meadows School of the Arts is not automatic. Consideration 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 should contact the Division of Enrollment Services, Office of Undergraduate Admission 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. Dance, music 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 the last business day prior to the first day of classes of the term of reentry. More detailed information is in the Admission to the University, Readmission of Students section of this catalog.

### ***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 SMU students receive some type of financial aid. More information is available in the Student Financial Aid section of this catalog or through the Division of Enrollment Services, Office of Financial Aid: [www.smu.edu/financial\\_aid](http://www.smu.edu/financial_aid); 214-768-3417.

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, 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, students should contact the director of financial aid and scholarships at Meadows School of the Arts, Southern Methodist University, PO Box 750356, Dallas TX 75275-0356; phone 214-768-3314.

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

**By January 15**

- Complete the SMU Application for Admission.
- Submit the Free Application for Federal Student Aid at [www.fafsa.ed.gov](http://www.fafsa.ed.gov) and the CSS/Financial Aid Profile at [www.collegeboard.org](http://www.collegeboard.org).

**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 Student Academic Services Office by the end of the first week of class for December and May graduation, and by the second day of summer school for August graduation. In addition to University-wide requirements and requirements for the major, candidates for graduation must also fulfill the following requirements:

**1. Credits**

A minimum total of 122 term credit hours. Additional term credit hours are required by some programs as needed to fulfill University-wide requirements. No more than two term credit hours from Personal Responsibility and Wellness courses count toward degree completion.

**2. Grades**

- a. A minimum cumulative GPA of 2.000 on all attempted SMU work and a minimum 2.000 GPA in the major area of study.
- b. A maximum of 12 term credit hours at the student's election with a grade of *P* (Pass).

**3. Credit Requirements:**

- a. A minimum total of 60 term credit hours through enrollment at SMU.
- b. A maximum of 30 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 coursework counting toward a major must be taken for a letter grade, except for those courses that are routinely designated as pass/fail. Students must process appropriate forms in the Student Academic Services Office to change majors or declare a second major.

### ***University-wide Requirements***

University-wide requirements (UC/GEC) must be met by all undergraduate students, regardless of degree program or major. All courses used to meet University-wide requirements must be taken for a letter grade, unless the course is offered only on a pass/fail basis. Questions concerning UC/GEC requirements may be directed to the Student 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 Latin 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 equivalent to SMU work will be included in the calculation of the GPA. For students who have transferred to SMU or who have transferred coursework following matriculation at SMU, two GPAs will be calculated: that for all work attempted and that for work completed through enrollment at SMU. Latin 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 for students who are within six hours of completing graduation requirements and are enrolled to complete all degree requirements during the summer following graduation activities. Students who meet the above requirements may petition to participate in commencement activities.

## PROGRAMS OF STUDY IN MEADOWS

### Advertising

#### *Temerlin Advertising Institute for Education and Research*

**Professor Steven Edwards, Director**

**Professors:** Patricia Alvey, Steven Edwards, Alice Kendrick, Carrie La Ferle. **Associate Professor:** Yong Jun Sung. **Assistant Professors:** Sidharth Muralidharan, Hye Jin Yoon. **Lecturers:** Dev Gupta, Cheryl Mendenhall. **Executives-in-Residence:** Brice Campbell, David Hadelor. **Visiting Executive-in-Residence:** Willie Baronet. **Adjunct Lecturers:** Belinda Baldwin, Lisa Haayen, Suzanne Larkin, Gordon Law, Carl Thompson.

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. The institute enjoys a strong relationship with the industry, as it is situated in a top media and advertising market – the Dallas/Fort Worth Metroplex. 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 undergraduate students admitted to the institute work toward a B.A. degree in advertising. In addition, students may apply for admission into the creative program after their first term at the institute. Students wishing to pursue a Master's degree in advertising may apply to the graduate program. Additional information is available in the Meadows School of the Arts graduate catalog or online at [www.smu.edu/temerlin](http://www.smu.edu/temerlin) ("Graduate Studies" link).

#### **Admission Requirements**

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

**STEP ONE: Students must complete a minimum of 30 hours with a cumulative GPA of 2.500 or better before they can apply for a major or minor in advertising.**

Advertising major or minor candidates must also complete the following four required subset courses with a minimum cumulative GPA of 3.000: STAT 1301, DISC 1312 and 1313 (or the equivalent), and ADV 2374. (STAT 2301 or STAT 2331 may replace STAT 1301. No other course exceptions will be granted.) Students transferring from other universities must have completed equivalent courses and obtained the equivalent cumulative GPA 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 on-site application that examines grammar, spelling, punctuation, critical thinking and writing skills. The application process is offered each fall, spring and summer term. Students who are not admitted during an application process may reapply during the next application period. Dates, times and location are posted at [www.smu.edu/temerlin](http://www.smu.edu/temerlin).

#### **Bachelor of Arts 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, 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 approximately 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, ethics, media planning, marketing principles of advertising and advertising campaigns. In addition, advertising majors are required to complete eight hours of second 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 U.S. advertising market, many students participate in internships for course credit.

<i>Requirements for the Degree</i>	<i>Credit Hours</i>
<b>UC/GEC Requirements</b>	varies
<b>Required Advertising Courses</b>	21
ADV 2374, 2375, 3362 (or MKTG 3340), 3376, 3385, 3393, 4399	
<b>General Advertising Electives</b>	6
Two from ADV 3391, 4317, 4318, 4351, 4365, 4375, 4381, 4382, 4125 and 4225, 4325	
<b>Specialized Advertising Electives</b>	3
One from ADV 4362, 4374, 4376, 4393	
<b>Communication Electives</b>	6
Communication electives include any advertising, communication studies, film and media arts, or journalism course. A list of suggested communication electives is found in the <i>TAI Student Handbook</i> ( <a href="http://www.smu.edu/temerlin">www.smu.edu/temerlin</a> ).	
<b>Second Language</b>	8
Two terms of the same language.	
<b>Statistics</b>	3
STAT 1301, 2301, or 2331	
<b>Meadows Elective</b>	3
Meadows electives include any art, art history, dance, music, or theatre course. A list of suggested Meadows electives is found in the <i>TAI Student Handbook</i> ( <a href="http://www.smu.edu/temerlin">www.smu.edu/temerlin</a> ).	
<b>Second Major or Minor Choice</b>	
Hours vary according to choice.	
<b>Free Electives</b>	
Hours vary as needed to meet University residency and degree requirements.	

### ***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 ex-

perience each student receives in creative courses and helps ensure that the quality of work produced by students is of the highest caliber and competitive by industry standards.

Creative program applications are collected at the end of every fall and spring term. Most students' first opportunity to apply is near the end of their ADV 3385 course. Any student 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 term, members of the creative program faculty 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 Blog.* Over the course of a term, all ADV 3385 students are required to maintain and submit a blog documenting their ideas and insights on a variety of topics, both assigned and voluntary. The blog 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 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 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.

<i>Requirements for the Degree</i>	<i>Credit Hours</i>
<b>UC/GEC Requirements</b>	varies
<b>Required Advertising Courses</b>	30
ADV 2374, 2375, 3362 or MKTG 3340, 3376, 3385, 3390 (concurrent enrollment in ADV 3395 required), 3393, 3395 (concurrent enrollment in ADV 3390 required), 4385, 4399	
<b>Communication/Meadows (Advertising Creative) Electives</b>	9
ADV 4354 or 4355, 4395, other communication/Meadows electives	
<b>Second Language</b>	8
Two terms of the same language.	
<b>Statistics</b>	3
STAT 1301, 2301, or 2331	
<b>Second Major or Minor Choice</b>	
Hours vary according to choice.	
<b>Free Electives</b>	
Hours vary as needed to meet University residency and degree requirements.	

## Notes

Communication electives include any advertising, communication studies, film and media arts, or journalism course. Meadows electives include any art, art history, dance, music, or theatre course. For a list of suggested Meadows electives, students should consult the *TAI Student Handbook*, available at [www.smu.edu/temerlin](http://www.smu.edu/temerlin). Creative program students are strongly encouraged to take ADV 4354 or 4355 and ADV 4395 to satisfy the communication elective (three credits) and Meadows elective (three credits). A student who fails to meet the creative program's artistic standards (or discontinues work in the creative program for any reason) prior to taking these courses should select from other communication or Meadows electives as needed to complete the general advertising degree requirements.

### **Minor in Advertising**

For students wishing to pursue a minor in advertising, admission is a two-part process. Additional information is found in the Advertising Admission Requirements section of this catalog. 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.

<i>Requirements for the Minor</i>	<i>Credit Hours</i>
<b>Required Advertising Courses</b>	12
ADV 2374, 2375, 3385, 3362 or MKTG 3340	
<b>Advertising Elective</b>	3
ADV 4382 or 4317	
<b>Electives</b>	9
Any 9 credit hours in advertising, anthropology, art history, English, or psychology.	
	<b>24</b>

### **The Courses (ADV)**

**ADV 2310/ASAG 1310 (3). WORD AND IMAGE, ART AND DESIGN: 1900–PRESENT.** Contemporary designers and artists create meaningful, persuasive, and expressive works through a combination of images and text. These works of graphic design and art shape the visual culture of every aspect of life, from the look of media and information networks to people's experience of the cities in which they live. This course surveys the modern and contemporary history of works of art and design that demand to be read as much as seen, from the industrial age to the knowledge economy.

**ADV 2374 (3). 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.

**ADV 2375 (3). 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.

**ADV 3360 (3). INTRODUCTION TO GRAPHIC DESIGN STUDIO.** An introduction to graphic design as a form of visual communication through the use of type, image, form, and color. Projects explore principles of perception, visual identity and communication, thematic structure

and hierarchy, creative problem-solving, and basic design practices of critique and discussion.

*Prerequisite:* ADV 3390 or 3391.

**ADV 3362 (3). 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. Required for all majors. *Prerequisite:* ADV 2374. Restricted to advertising majors and minors.

**ADV 3376 (3). 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.

**ADV 3385 (3). 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. Students must earn a B or better in ADV 3385 to be eligible for admission to Creative Program. *Prerequisite:* ADV 2374. Restricted to advertising majors and minors.

**ADV 3390 (3). CREATIVE PRODUCTION.** Students learn the basic principles of advertising design and production in tandem with the use of industry-standard hardware/software programs, including the Adobe Creative Suite. *Prerequisites:* ADV 2374, 3385. Concurrent enrollment in ADV 3395 required. Restricted to advertising majors. Departmental consent required.

**ADV 3391 (3). CREATIVE PRODUCTION FOR NON-CREATIVE TRACK.** Students learn the basic principles of advertising design and production in tandem with the use of industry-standard hardware and software programs, including the Adobe Creative Suite.

**ADV 3393 (3). 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. *Prerequisites:* ADV 2374. Restricted to advertising majors.

**ADV 3395 (3). CONCEPTING.** A workshop for developing ideation skills and helping students self-identify as art directors or writers. Students acquire techniques and develop personal discipline inherent to the generation of novel, sophisticated creative work based on a solid concept – the distinctive, guiding idea that drives campaign messages. Assignments are evaluated in group critiques and each student completes a final portfolio by semester's end. *Prerequisites:* ADV 2374 and 3385. Concurrent enrollment in ADV 3390 required. Restricted to advertising majors. Departmental consent required.

**ADV 4125 (1), 4225 (2), 4325 (3). 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, 3362, 3376, 3385, 3393, and junior or senior standing. (MKTG 3340 may replace ADV 3362. No other exceptions will be granted.) Restricted to advertising majors. Departmental consent required.

**ADV 4317 (3). 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.

**ADV 4320 (3). TYPOGRAPHY.** An introduction to the fundamentals of typography. Explores the history of typographic forms, typographic anatomy, vocabulary, principles of composition, the expressive potential of type, the intricacies of spacing between individual letterforms and lines of type, and legibility across a variety of media and across varying distances and speeds of delivery. *Prerequisites:* ADV 2310 or ASAG 1310, ADV 3360, and 3390 or 3391.

**ADV 4330 (3). LOGO AND TRADEMARK DESIGN.** An exploration of the theory and practice of personal and corporate identity systems, including symbol and logotype design and their

application to various media: stationery system, signage, website, display, packaging, etc. Also, issues of legibility, cross-cultural understanding, and integrity of representation across a variety of media. *Prerequisites:* ADV 3360, 3391; ASAG 1310.

**ADV 4335 (3). PUBLICATION DESIGN.** Examines the graphic designer's role in the layout and design of publications. Lectures and studio work cover historical and current practices and technologies used to produce multipage publications. Also, issues of legibility and enhanced storytelling. Students produce visualizations for several publications using the elements of layout with typography and art. *Prerequisites:* ADV 3360, 3391; ASAG 1310.

**ADV 4351 (3). INTERACTIVE ADVERTISING DESIGN.** This course focuses on the concepts, technologies and skills necessary to designing, developing and maintaining various forms of interactive web environments. This is more than just an HTML class. It is an investigation into design for interactive and strategic messaging. Students will learn how to use high-end software such as Dreamweaver and Flash applications to accomplish their design tasks. *Prerequisites:* ADV 2374 and ADV 3390. (ADV 3391 may replace ADV 3390. No other exceptions will be granted.) Restricted to advertising majors.

**ADV 4354 (3). COPYWRITING STUDIO.** Intensive exploration of the writer's craft across a variety of literary genres. Students 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, 3390. Restricted to advertising majors. Department consent required.

**ADV 4355 (3). ART DIRECTION STUDIO.** Building upon the prerequisite course ADV 3390, students apply the fundamentals of advertising layout and design with the goal of preparing material for professional use. Intended for creative program majors choosing art direction careers. *Prerequisites:* ADV 2374, 3385, 3390. Restricted to advertising majors. Department consent required.

**ADV 4360 (3). VISUALIZATION OF INFORMATION.** Addresses visual problem-solving and emphasizes methods of translating complex data into clear, visually dynamic solutions. Topics include corporate communication systems, publication, way-finding, interaction design, and explanatory and interactive graphics for use in print and digital media. *Prerequisites:* ADV 2310 or ASAG 1310, ADV 3360, and 3390 or 3391.

**ADV 4362 (3). ADVERTISING ACCOUNT MANAGEMENT.** Students examine what makes advertising agency account managers, or account executives, successful. The personal and performance qualities that characterize successful account managers are examined. Coursework includes assigned reading, problem-solving exercises, lectures, and discussions of real-world situations. *Prerequisites:* ADV 2374, 3362. (MKTG 3340 may replace ADV 3362. No other exceptions will be granted.) Restricted to advertising majors.

**ADV 4365 (3). SOCIAL MEDIA MARKETING.** This course explores the game-changing nature of social media and its impact on traditional advertising. Topics include word-of-mouth marketing, social networks, wikis, multimedia sharing sites, bookmarking sites, and virtual worlds that allow people to interact with each other and share information about products and brands. *Prerequisite:* ADV 2374. Restricted to advertising majors.

**ADV 4374 (3). INTERNATIONAL ADVERTISING.** Students examine the principles, trends, and impact of advertising in a global environment. Focus will be on how the cultural, political, economic, legal, and social environments impact advertising decisions across global markets. *Prerequisite:* ADV 2374, 2375, and 3362. (MKTG 3340 may replace ADV 3362. No other exceptions will be granted.) Restricted to advertising majors.

**ADV 4382 (3). INTEGRATED MARKETING COMMUNICATION.** Introduces the concept of coordinating traditional advertising with a variety of alternative consumer contact points to produce communications campaigns that fulfill marketing and organizational goals with maximum clarity and impact. Students formulate strategies and use tools in the fields of advertising, sales promotion, public relations, direct marketing, interactive and mobile media, viral marketing, and other evolving elements of the marketing communication mix. Includes planning and implementing integrated marketing communications plans from the perspective of advertising agencies and businesses and nonprofit organizations. *Prerequisite:* ADV 2374.

**ADV 4385 (3). PORTFOLIO.** A workshop course devoted to the continued development and professional-level execution of an advertising portfolio reflecting mastery of strategic and conceptual thinking. Work is prepared and evaluated to satisfy highest industry standards for

placement. Portfolios are reviewed by a jury of creative professionals at an end-of-semester critique. *Prerequisites:* ADV 2374, 3385, 3390, and 3395. Restricted to advertising majors. Departmental consent required.

**ADV 4393 (3). ADVERTISING ACCOUNT PLANNING.** Focuses on the research-based and consumer-centered approach to strategic development of advertising known as account planning. Students review qualitative and quantitative research practices used in advertising and the planning techniques used by account planners. Includes 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, 3393. Restricted to advertising majors.

**ADV 4395 (3). ADVANCED PORTFOLIO.** Building on ADV 4385, students continue development of an advertising portfolio. Special focus is given to the development of nontraditional and alternative media strategies. Students are also required to develop self-promotional materials to complement the portfolio. Portfolios are reviewed by a jury of creative professionals at an end-of-semester critique. *Prerequisites:* ADV 2374, 3385, 3390, 3395, and 4385. Restricted to advertising majors. Departmental consent required.

**ADV 4399 (3). ADVERTISING CAMPAIGNS.** Integrating the major advertising principles, students develop and present an advertising campaign, including research, creative strategy, media plan and presentation of the campaign to a client. *Prerequisites:* ADV 2374, 3362, 3376, 3385, 3393. (MKTG 3340 may replace ADV 3362. No other exceptions will be granted.) Additional prerequisites for Creative Program students: ADV 3390 and 3395. Restricted to advertising majors.

**ADV 5110 (1), 5210 (2), 5310 (3). DIRECTED STUDY.** This is an independent study under the direction and supervision of a full-time faculty member. A directed study is a close collaboration between the professor and an advanced student who conducts a rigorous project that goes beyond the experience available in course offerings. The student must secure written permission from the instructor and return a completed Directed Studies Approval Form to the Temerlin Advertising Institute office before the start of the term. Instructor and departmental consent required. *Prerequisite:* Junior standing. Restricted to advertising majors.

**ADV 5113 (1). ADVERTISING PROFESSIONAL DEVELOPMENT.** Guides graduating seniors from the classroom to the work force and encompasses all aspects of the job search. Includes resume and cover letter development, interview practice, networking through a sphere of influence and sourcing positions in the field of advertising. *Prerequisite:* Junior standing. Restricted to advertising majors.

**ADV 5301 (3), 5302 (3), 5303 (3), 5304 (3). TOPICS IN ADVERTISING.** Focuses on special topics in advertising such as timely, evolving, ethical and/or international issues immediately relevant to the advertising industry. *Prerequisite:* ADV 2374. Restricted to advertising majors.

## Art

### **Professor Jay Sullivan, Division Chair Ad Interim**

**Professors:** Michael Corris, Barnaby Fitzgerald, James W. Sullivan, Philip Van Keuren, Mary Vernon. **Associate Professors:** Debora Hunter, Noah Simblist. **Assistant Professors:** Mary Walling Blackburn, Brian Molanphy, Brittany Ransom. **Senior Lecturer:** Charles DeBus. **Adjunct Lecturers:** Kael Alford, Alejandro Borsani, David Dreyer, Misty Keasler, Margaret Meehan, Don Relyea.

The study and practice of art offers a unique experience for the exercise of imaginative freedom, the opportunity for the independent organization of work, and the promise of self-knowledge and personal satisfaction. Contemporary art is also increasingly a source of knowledge about the world and, for many, an active agent in the transformation of social life. The Division of Art embraces these values in its art courses leading to the B.A., B.F.A. and M.F.A. degrees.

At the heart of the student's experience is the acquisition of skills, concepts and strategies relevant to an expanded notion of studio culture in contemporary art. Students are encouraged to explore and develop art in a challenging environment that rewards experimentation and risk-taking. The Division of Art offers a program of study that prepares students for the successful continuation of professional practice as an artist, the pursuit of graduate study in art or the application of visual art to other fields of study.

The program is marked by its wide range of supporting resources: studio courses that offer grounding in techniques and concepts; courses in the critical and historical study of art; well-equipped workshops, galleries and exhibition areas that provide ample opportunities for the public presentation of student work; field trips to public and private collections of art and to artists' studios; and a lively series of lectures and seminars by distinguished contemporary practitioners, critics and curators. Small class size coupled with an approach that takes full advantage of the division's setting within a distinguished school of the arts of a major university offers a transdisciplinary educational experience that few, if any, specialist colleges of art can match. More information is available at [www.meadows.smu.edu/art](http://www.meadows.smu.edu/art).

### ***Instructional Facilities***

The tree-lined SMU campus offers a beautiful setting for learning. 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. Facilities span both new and traditional approaches to studio art, including digitally based studios for photography, video, computer-generated imaging, 3-D imaging and rapid prototyping (3-D printing), and physical computing (microcontrollers/Arduino boards and sensors). 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 comprise a variety of spaces for the installation of artwork, including 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), the Center of Creative Computation (an interdiscipli-

nary research center open to all Meadows' undergraduate and graduate students), 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. Through these programs, artists, critics and curators of note are brought to campus regularly throughout the year to teach, lecture and conduct upper-level undergraduate and 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 coursework as well as independent and directed study each summer in a wide range of studio and external exhibition projects. The Meadows School and the University offer a range of programs for study abroad during all phases of study.

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

### ***Admission and Financial Aid***

Students wishing to pursue the B.A. in art or B.F.A. in art degrees must submit a portfolio for admission to the degree program. After the first term of required study (ASAG 1300, 1304 or their equivalents), they will be asked to submit a final portfolio for consideration as a continuing student in either the B.A. in art or B.F.A. degree programs.

All students submitting portfolios and admitted to the B.A. in art or B.F.A. in art degree programs are considered for artistic scholarships based on merit as they enter the University. The deadline for incoming portfolios to be reviewed for scholarships is February 1 of every year for scholarships beginning in the fall term, and December 15 for early admission candidates. Portfolios must be submitted through SlideRoom ([www.smu.slideroom.com](http://www.smu.slideroom.com)), the online digital portfolio system, for full consideration. A guide to aid the student in the preparation of the portfolio of images is available through the Division of Art and on the division website. In addition, the Division of Art hosts regularly scheduled portfolio review days for prospective students where faculty critique and discuss student work in an open review. More information is available at [www.meadows.smu.edu/art](http://www.meadows.smu.edu/art).

Students wishing to transfer to the B.A. or B.F.A. degree program from another university must be accepted by portfolio review for admission to study. For more information, students should contact the Division of Art.

Financial aid from the Division of Art for entering and continuing students is based upon artistic accomplishment. Continuing scholarships are reviewed through portfolio submissions each year, as well as satisfactory progress toward the degree.

To receive an award for artistic merit, students must submit either a Free Application for Federal Student Aid ([www.fafsa.ed.gov](http://www.fafsa.ed.gov)) or a waiver, and a College Scholarship Service/Financial Aid Profile ([www.collegeboard.com](http://www.collegeboard.com)).

### **Programs of Study**

The Division of Art offers two undergraduate degrees – the B.F.A. in art and the B.A. in art – and minors in art, creative computing (details in the Interdisciplinary Programs section) and photography. In addition, the Division of Art contributes to the continuous development and delivery of interdisciplinary courses throughout the Meadows School of the Arts. The division provides important course components in new minors such as fashion media (in collaboration with the Journalism and Communication Studies divisions) and graphic design (in collaboration with the Temerlin Advertising Institute).

### **Bachelor of Fine Arts in Art**

The B.F.A. degree prepares students to become professional artists, engage in professions in the arts or continue studies at the graduate level. The division offers instruction in an integrated studio environment in the following media: ceramics, digital/hybrid media, drawing, painting, photography, printmaking, sculpture and video. There is also scope for the study of performance in art and to work in courses that focus on art and engagement with the city. Cross-disciplinary interaction is encouraged at every level. First-year students intending to major in art should take ASAG 1300, 1304 in fall and ASAG 1308, 1312 in spring, as the beginning of their B.F.A. studies.

To earn a B.F.A., the student is required to take a minimum of 66 hours in the Division of Art and nine to 12 hours in the Division of Art History. **Note:** All majors in art are strongly encouraged to enroll in the May term or summer term study of art at SMU-in-Taos in May or summer after declaring their major.

<i>Requirements for the Degree</i>	<i>Credit Hours</i>
<b>UC/GEC Requirements</b>	Varies
<b>Foundations</b>	12
ASAG 1300, 1304, 1308, 1312	
<b>Required Art Courses</b>	15
ASAG 3310, 3380, 3390, 5310, 5315	
<b>Advanced Art Studies</b>	24
Division of Art courses at the 3000 level or higher.	
<b>Additional Art Studies</b>	15
Division of Art courses at any level.	
<b>Art History</b>	12
No more than 6 hours at the 1000 level. ASAG 3350 may substitute for one 3000-level ARHS course. Courses in visual culture studies from other divisions may substitute if approved.	
<b>Community Experience</b>	0–1
MSA 1101 or 1001	
<b>Free Electives</b>	
Hours vary as needed to meet University residency and degree requirements.	

## Notes

GEC students are required to complete a minimum of 125 term credit hours and are exempt from 3 hours of Perspectives and an additional 3 hours of either Perspectives or Cultural Formations courses.

### ***Bachelor of Fine Arts/Master of Interactive Technology Program in Digital Game Development***

The Guildhall at SMU provides an in-depth Master's degree and graduate certificate in digital game development tailored to students who wish to become actively involved in the game development industry as designers or programmers.

In conjunction with The Guildhall, the Division of Art offers a B.F.A. degree in art that coordinates with the art creation and design tracks in game development in the Master's degree program at The Guildhall. This program provides the breadth and rigor of a B.F.A. degree while simultaneously providing an in-depth investigation of digital game development fundamentals through the curriculum of the Master of Interactive Technology.

The B.F.A./M.I.T. program is designed to furnish students with significant studio art training and a clear curriculum to prepare them for specialized graduate-level study of art creation, game creation and simulation at The Guildhall at SMU.

Students apply for admission to The Guildhall in the fall of the senior year. Students admitted to this program spend seven terms at the Meadows School and the last term at The Guildhall, located at SMU's Plano campus. The first two modules of Guildhall courses complete the B.F.A. The student can then apply to the Master's program, which requires three additional terms and one summer term to complete the M.I.T. degree. More information about the B.F.A./M.I.T. program is available online at [www.smu.edu/meadows-guildhall](http://www.smu.edu/meadows-guildhall).

### ***Bachelor of Arts in Art***

The B.A. in art is designed to offer students a degree in art that allows time for significant study in another discipline as well. This makes room for double majors and extensive study in the humanities, sciences or other degree programs. The B.A. degree gives students with varied interests in university study a sound footing in the visual, tactile and conceptual capabilities; historical and cultural knowledge; and a range of theoretical and analytical bases for making art. To earn a B.A., the student is required to take a minimum of 48 hours in the Division of Art and nine to 12 hours in the Division of Art History.

Students may choose the B.A. degree in art upon the completion of ASAG 1300, 1304 or their equivalent.

<i>Requirements for the Degree</i>	<i>Credit Hours</i>
<b>UC/GEC Requirements</b>	varies
<b>Foundations</b>	9
ASAG 1300, 1304 (fall term) and one 1300-level course in ASCE, ASDR, ASIM, ASPH, ASPR, ASPT, or ASSC	
or three 1300-level courses in ASAG, ASCE, ASDR, ASIM, ASPH, ASPR, ASPT, or ASSC (for the student who declares the major in art after taking a number of introductory courses)	9

<i>Requirements for the Degree (continued)</i>	<i>Credit Hours</i>
<b>Required Art Courses</b>	6
ASAG 3310, 5315	
<b>Advanced Art Studies</b>	15
Division of Art courses at the 3000 level or higher.	
<b>Additional Art Studies</b>	6
Division of Art courses at any level.	
<b>Art History</b>	12
No more than 6 hours at the 1000 level. ASAG 3350 may substitute for one 3000-level ARHS course. Courses in visual culture studies from other divisions may substitute if approved.	
<b>Free Electives</b>	
Hours vary as needed to meet University residency and degree requirements.	
	<b>122</b>

### **Minor in Art**

The minor in art is designed to give a coherent structure to a brief but serious investigation of studio art. In this minor, students 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 studio curriculum.

<i>Requirements for the Minor</i>	<i>Credit Hours</i>
Any two courses at the 1300 level in ASAG, ASCE, ASDR, ASIM, ASPH, ASPR, ASPT, and ASSC	6
Any four art courses at the 3000 level or higher	12
	<b>18</b>

### **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 in photography offered by the Division of Art integrate the technical aspects of the medium with the aesthetic concerns appropriate to art. 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.

<i>Requirements for the Minor</i>	<i>Credit Hours</i>
ASPH 1300	3
Two from ASPH 3300, 3303, 3304	6
ARHS 3355, or 3367, or an approved substitution	3
Additional coursework in ASPH at the 3000 level or above	6
	<b>18</b>

## The Courses

Studio courses generally require six hours per week of in-class work and critical discussion. Students should enroll with a firm commitment to regular attendance and should expect to spend an additional four to six hours per week, per class, to complete their coursework.

**Prerequisites and Course Fees.** In enrolling for courses in art, it is necessary that the course number be preceded by the appropriate subject code prefix for credit to be properly recorded. Many courses at the 3000 level and all courses at the 5000 level have prerequisite coursework 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 credit hour, which is added to the tuition and fees assigned at the time of enrollment.

### Foundations and Art, General Studio (ASAG)

Foundations courses are ASAG 1300, 1304, 1308 and 1312. This sequence of courses is for art majors or any student who seeks an intensive study of the visual arts. The remaining ASAG courses are organized thematically to explore a range of assumptions and practices – from the historical to the contemporary – that inform the making and display of art; these general studio courses have been designed to provide students with intensive training in studio practice, exposure to a range of materials, processes and research methods, and an introduction to the theoretical issues that frame contemporary art.

**ASAG 1300 (3). OBSERVATION.** Seeing is not as simple as it looks. What people see, how they see, and how and why they chose to represent their experience of the world in a particular form and through a particular medium are fundamental questions for the artist. Students experiment with various media while exploring the history, theory, and application of these resources of representation in visual art; they learn the differences among looking, scanning, and seeing; and they encounter a range of resources, from theories of perspective in drawing and painting through 3-D modeling and digital simulations of reality. *Corequisite:* ASAG 1304.

**ASAG 1304 (3). SPACES.** Our apprehension of space is tied to the fact that we ourselves occupy space and invest various kinds of spaces with meaning. Our expression of spaces through art may include a range of media and situations, from sculpted forms, constructions, architecture, and installations to 2-D renderings and virtual representations of space. In this course, students explore this multivalent conception of space and understand how our embodied conception of the world is made manifest through visual art. *Corequisite:* ASAG 1300.

**ASAG 1308 (3). NARRATIVE.** Narrative is the simple act of recounting a story. The ability to depict and connect events in an aesthetic and persuasive manner is at the heart of some of the most compelling visual art. This course introduces the student to a wide variety of media and issues that relate to art that includes – explicitly or implicitly – the dimension of time. This can be the literal time of a moving image (film, video, animation), the duration of a performance, the time required for the reading of a text, the depiction of an event through a single image, or a sequence of still images as found in the illustrated novel or comic strip. *Prerequisite:* ASAG 1300 and ASAG 1304. *Corequisite:* ASAG 1312.

**ASAG 1310/ADV 2310 (3). WORD AND IMAGE, ART AND DESIGN: 1900–PRESENT.** Contemporary designers and artists create meaningful, persuasive, and expressive works through a combination of images and text. These works of graphic design and art shape the visual culture of every aspect of life, from the look of media and information networks to people's experience of the cities in which they live. This course surveys the modern and contemporary history of works of art and design that demand to be read as much as seen, from the industrial age to the knowledge economy.

**ASAG 1312 (3). SYSTEMS.** In the course of modern and contemporary art, many artists have chosen to take a systematic approach toward making their art. Systems in art are a set of rules or constraints that function as a machine for making art. In this course, students encounter a

wide range of systematic art practices, from the elegant serial works of impressionism to art that incorporates models taken from communication theory and linguistics. Students also explore the concept of systems in art drawn from the realm of social and political theory, where the work of artist may be done in collaboration with others in order to understand and possibly change social relations that characterize everyday life. *Corequisite:* ASAG 1308.

**ASAG 1375 (3). ART AND URBANISM.** There is a long history of artists making work in or about the city. This class draws from historical and theoretical models, including social sculpture, relational aesthetics, and social practice, to create works that are situational and participatory. Students from all levels and disciplines are welcome in this highly interdisciplinary class.

**ASAG 3305 (3). ART, WORD, AND IMAGE IN CONTEMPORARY ART.** Contemporary artists create meaningful and expressive art through the combination of images and text: artwork that demands to be read as much as seen. Students learn about the recent history of language in art and create works of art for a variety of sites of display – real and virtual – such as the gallery, social media, printed ephemera, the fabric of the campus, and the city at large. *Prerequisite:* One 1300-level studio art course.

**ASAG 3310 (3). ART IN THE WORLD.** Works are made in the world of art and in the world of history, not in the world of school. Students study the world of art by visiting museums, galleries, notable architecture, public lectures, installations, symposia, etc. All student work is written or made in relation to the experiences in these venues.

**ASAG 3315 (3). ART AND SOCIAL PRACTICE.** Research in a variety of areas that support practices in art outside the studio, including contemporary developments in criticism and theory, approaches to media, social and community contexts, and specific geographic or cultural contexts. Focused seminar discussion, research, and group projects. *Prerequisite:* Permission of instructor.

**ASAG 3325 (3). STUDIO WORKSHOP.** An intensive investigation in arts by students engaged in independent work, group collaboration, and analytical study. *Prerequisite:* 15 credit hours in art or permission of instructor.

**ASAG 3350 (3). ART COLLOQUIUM: NEW YORK.** Involves intensive analysis, discussion, and writing concerning works of art in museum collections and exhibitions, and in alternative exhibition spaces. Students study the philosophical as well as the practical to define and understand the nature of the art society produces and values. The colloquium meets in New York City for 2 weeks in January.

**ASAG 3360 (3). COLOR AND THE VISUAL IMAGE.** Color systems of Munsell, Itten, Photoshop palettes, etc. are 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.

**ASAG 3370 (3). SPECIAL TOPICS IN STUDIO ART.** To be announced by the Division of Art. *Prerequisite:* Permission of instructor.

**ASAG 3380 (3). CRITICAL ISSUES.** A seminar for art majors in their 3rd year of studies. This course investigates topics in current critical theory in the arts as well as the historical context of their development. Readings are taken from philosophy, literary criticism, art theory, and art criticism. *Prerequisite:* 24 credit hours in art.

**ASAG 3390 (3). GROUP JUNIOR TUTORIAL.** A forum for art majors in the 3rd year of studies that facilitates the student's ability to articulate his or her work as an artist and to defend and present it in a peer-group setting. *Prerequisite:* ASAG 3380.

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

**ASAG 5100 (1), 5200 (2), 5300 (3). INTERNSHIP IN STUDIO ART.** Students work in internship positions that relate to their individual studio studies, including internships in teaching, in galleries, as assistants to established artists, or with businesses in the arts. Students should sign up for 1, 2, or 3 credit hours for internships of 3, 6, or 10 hours per week. Internships are supervised and evaluated by a member of the Division of Art faculty. *Prerequisite:* Approval of departmental chair or adviser.

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

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

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

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

### Ceramics (ASCE)

**ASCE 1300 (3). INTRODUCTION TO CERAMICS.** Introduces the discipline of ceramics through projects, readings, and field trips. The motto of the ceramics area is *panta rhei* (everything flows) because the deformation of matter and the flowing across disciplines determine what one makes in ceramics. Students engage the Dallas community by making pots for the annual Empty Bowls food bank benefit, and they learn to use ceramic materials to analyze the ceramics they produce and to judge them critically.

**ASCE 3300 (3). INTERMEDIATE CERAMICS.** Further engages the discipline of ceramics through projects, readings, and field trips. Students form independent projects in which they may pursue a particular interest of their own (e.g., to depict the human figure in ceramic, to copy in clay an object that exists in another material, to create a set of tableware in a particular style, to use ceramic as a complement to artwork being made concurrently in other disciplines such as painting, or to employ ceramics as a part of an installation). *Prerequisite:* ASCE 1300 or permission of instructor.

**ASCE 3310 (3), 5310 (3). SPECIAL TOPICS IN CERAMICS.** To be announced by the Division of Art. *Prerequisite:* ASCE 1300 or permission of instructor.

**ASCE 5100 (1), 5200 (2), 5302 (3). DIRECTED STUDIES IN CERAMICS.** Students may take one course per term only. *Prerequisite:* ASCE 3300.

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

### Digital and Hybrid Media (ASIM)

**ASIM 1300 (3). INTRODUCTION TO DIGITAL HYBRID MEDIA.** An introduction to computational media and digital processes as the basis of creative practice. Students gain proficiency in digital imaging, computer-generated animation, and digital video using popular graphics software such as Adobe Creative Suite. Includes an overview of the history of digital/hybrid art from the mid-20th century onward, including Internet art, mobile and ubiquitous computing, sonic art, virtual worlds, interactive installation, and augmented performance.

**ASIM 1310 (3). ART AND CODE I.** Explores computation as a powerful generative medium. Working with the open-source processing development environment and Java programming language, students learn the fundamentals of creative coding and computational thinking, including object-oriented programming. Hands-on topics include algorithmic drawing, procedural imaging, 2-D and 3-D animation, visualization, interactivity, and gaming.

**ASIM 1330 (3). RESPONSIVE ARTS.** Students use advanced processing tools to experiment and generate interactive pieces, art robots, and works that respond to stimuli. This studio class introduces students to nonscreen-based digital art that exists in real space. For students interested in installation, sculpture, performance, robotics, and electronics in art. *Prerequisite:* Meadows student or permission of instructor.

**ASIM 1340 (3). COMPUTATIONAL SCULPTURE.** An introduction to 3-D modeling, with a focus on modeling and physical object output using sophisticated 3-D software and rapid prototype production using a 3-D printer. For students interested in sculpture, design, architecture, computer science, and biovisualization. Students develop a multidisciplinary skill set and learn to model objects and environments and to apply surface texturing, lighting, rapid prototyping, rigging, and rendering. Includes lectures, field trips, in-class studio time, and assignments. *Prerequisite:* Meadows student or permission of instructor.

**ASIM 3305 (3). ART AND CODE II.** Introduces advanced creative coding principles using the C++ programming language and OpenGL and openFrameworks graphics libraries. Students learn how to design software systems for real-time performance, 3-D virtual environments, interactive applications, mobile games, and augmented installations. *Prerequisite:* ASIM 1310, or CSE 1341, or permission of instructor.

**ASIM 3310 (3). COMPUTATIONAL MEDIA WORKSHOP.** An intensive study designed to further integrate computational media and digital processes into creative practice. The focus is on developing independent work, group collaboration, and analytical study. Depending on the topic and work completed, study may be applied to different media concentrations. *Prerequisite:* ASIM 1310, CSE 1341, or CSE 1342.

**ASIM 3315 (3). SPECIAL TOPICS IN DIGITAL AND HYBRID MEDIA.** Intermediate to advanced research in a variety of areas that support digital/hybrid media practice and research. Focused research topics, studio projects, seminar discussions, and the introduction to various computational tools are used as vehicles for personal aesthetic expression. *Prerequisite(s):* ASIM 1310, 3320 or permission of instructor.

**ASIM 3320 (3). RESPONSIVE ARTS II.** Introduces advanced physical computing principles using microcontrollers, custom circuit design, and advanced code to generate interactive art pieces that respond to stimuli. Students further their mastery of nonscreen-based digital art that exists in real space. For students interested in installation, sculpture, performance, robotics, and electronic art. *Prerequisite:* ASIM 1330.

**ASIM 3325 (3). SPECIAL PROJECTS IN DIGITAL AND HYBRID MEDIA.** Intensive study of a particular subject or design project.

**ASIM 3340 (3). INTRODUCTION TO INTERACTIVE GRAPHICAL PROGRAMMING.** Using the graphical programming languages Pd/GEM and Max/MSP/Jitter and object-oriented programming software, students explore sound and video and strategies for creating generative creative art while connecting computation to the physical world. Also, the ways in which data from external input sources can be used to create interactive projects, algorithmic compositions, screen-based work, installations, and objects and experiences in real space. *Prerequisite:* Completion of any ASIM course.

**ASIM 3350 (3). TECHNOLOGY AND THE BODY: EXPLORATION IN WEARABLES AND E-TEXTILES.** Introduces wearable art and wearable-based performance art through survey lectures, video documentation, reading, technical instruction, and off-campus research trips. Students explore the intersection of material, interactivity, technology, the body (human and nonhuman), and the conceptual potentials within the context of wearable art. Includes programming at the introductory level through LilyPad and other Arduino microcontrollers as well as basic electronics. Students produce their own wearable prototypes both individually and collaboratively, working up to one final completed piece. *Prerequisite:* ASIM 1330.

**ASIM 3370 (3). BIOART SEMINAR: NATURE AS MATERIAL.** A combined seminar and studio course introducing artists and collaborative groups working with nature, science, and alternative organic methods as material to produce sculpture, installations, and performance-based work. Students explore nature as material and research-based art practices that engage in biology; the environment; genetics; technoscience; and the use of and collaboration with plants, animals, and organic and synthetically organic materials. Includes visits to various laboratories and exhibitions as well as lectures from visiting guest speakers. *Prerequisite:* Completion of any ASIM course.

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

**ASIM 5325 (3). SPECIAL PROJECTS IN DIGITAL AND HYBRID MEDIA.** Intensive study of a particular subject or design project.

### Drawing (ASDR)

**ASDR 1300 (3). INTRODUCTION TO DRAWING.** Drawing from life objects and concepts. Work in class is supplemented by outside assignments and readings. Emphasis placed on space, materials, analysis of form, and critical judgment.

**ASDR 1310 (3). DRAWING IN ITALY.** This course introduces students to plein-air drawing of the ruins, monuments, and landscape of central Italy, with an emphasis on development of light, space, and compositional structure. Offered at SMU-in-Italy.

**ASDR 3300 (3). DRAWING: INTERMEDIATE LEVEL.** Studio and outside work in drawing that further develops vision and individual approaches to drawing. *Prerequisite:* ASDR 2300.

**ASDR 3305 (3). DRAWING AS CONCEPT AND PERFORMANCE.** This course begins with the premise that the contemporary artist conceives of drawing as an expanded field of expressive and conceptual possibilities. Drawing understood as concept or performance is neither solely preparatory nor descriptive. Rather, drawing is constructed using a variety of means, including imaginative systems of notation, graphic conventions drawn from visual culture at large, and scripted physical actions. *Prerequisite:* ASAG 1300 or ASDR 1300.

**ASDR 3320 (3). MATERIAL STUDIES: THE BOOK ART.** An interdisciplinary course for creating artworks based on the form of the book. Considers the relationships among materiality, time, and an extended field of image making. Students are encouraged to utilize constructed and found materials in their exploration of concepts and processes central to contemporary book works, including sequence, repetition, and viewer participation; the embodiment of ideas through the book; book as tool and as art object; and the variety of formats clustered around the scroll and the codex. *Prerequisite:* ASAG 1300 or ASDR 1300.

**ASDR 3330 (3). THE MIRRORING LINE: INTERDISCIPLINARY MARK MAKING.** Interdisciplinary mark making (be it movement, sculpture, sound, drawing, or text) enables research on what might be termed the “mirroring line.” By locating and engaging a series of borders (legal, social, physical, psychic, sonic, environmental, theoretical, and imaginary) that striate Dallas, its environs, and the multiple communities that intersect within the city, students expand the concepts of what it means to make a line (using graphite, blood, router, string, etc.) and of the kinds of substrate that take a line (be it paper, street, water, or human beings).

**ASDR 5100 (1), 5200 (2), 5302 (3). DIRECTED STUDIES IN DRAWING.** Students may take one course per term only. *Prerequisite:* ASDR 3300.

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

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

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

## Painting (ASPT)

**ASPT 1300 (3). INTRODUCTION TO PAINTING.** A first course in painting from life, objects, and concepts. Emphasis is placed on space, materials, color, analysis of form, and critical judgment.

**ASPT 3300 (3). PAINTING INTERMEDIATE.** Includes study of the materials, capabilities, processes, and essential meaning of painting, as well as the qualities of color, vision, and composition. Subjects are drawn from life, objects, and concepts. Extensive studio and outside work is required. *Prerequisite:* ASPT 1300 or permission of instructor.

**ASPT 3305 (3). STUDIO WORKSHOP: COLOR AND MEANING.** A painting workshop in which theoretical works on color are discussed and employed, but the central concern remains the development of color relationships within each student's work. Extensive reading and written presentations are required. *Prerequisite:* ASPT 3300.

**ASPT 3306 (3). PAINTING IN TAOS I.** An intermediate study of painting in the physical and cultural environment of the Fort Burgwin Research Center. *Prerequisite:* ASPT 1300 or permission of instructor.

**ASPT 3309 (3). PAINTING IN ROME.** A study of painting among the monuments and landscapes of central Italy. *Prerequisite:* ASPT 1300 or permission of instructor. (SMU-in-Italy)

**ASPT 5100 (1), 5200 (2), 5302 (3). DIRECTED STUDIES IN PAINTING.** Students may take one course per term only. *Prerequisite:* ASPT 3300.

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

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

## Photography (ASPH)

**ASPH 1300 (3). THE BASICS OF PHOTOGRAPHY.** Thorough discussion of camera operation and the elements of visual design (space, composition, color, and light). Emphasis is placed upon the creative application of aperture, shutter speed, framing, and lighting. Students must supply their own digital single-lens reflex cameras or advanced compact digital cameras that allow for manual exposure control. Assignments submitted digitally. Written examination. No darkroom or computer lab.

**ASPH 1310 (3). INTRODUCTION TO VIDEO.** Provides an opportunity to understand and master the craft of video production in the context of art. Using Final Cut Pro and higher-end cameras with full manual controls, students experiment with the many ways to generate moving images. Covers methods and concepts derived from film and video: point of view, shot composition, spatial and time continuity, lighting, and superimposition. Encourages the comparison of narrative and non-narrative formal systems. Also, the most important practitioners of video as art and the intersection of video with film, theatre, installation art, and architecture.

**ASPH 3300 (3). BLACK-AND-WHITE PHOTOGRAPHY I.** Exploration of the creative possibilities of silver-based photographic materials in the darkroom. Special attention is given to black and white film development, negative enlarging, and a variety of manipulative techniques. Students provide their own film camera in any format. *Prerequisite:* ASPH 1300 or permission of instructor.

**ASPH 3302 (3). BLACK AND WHITE PHOTOGRAPHY II.** Continuation of ASPH 3300 with emphasis on the zone system, film manipulation, chemical printing, and matting techniques. Includes the possibility of working in medium-to-large film formats, zone system, and bi-filter printing. *Prerequisite:* ASPH 3300 or permission of instructor.

**ASPH 3303 (3). COLOR PHOTOGRAPHY.** Exploration of the aesthetic issues and technical concerns of digital color photography. Students use Adobe Photoshop to produce fine-quality inkjet prints and supply their own digital single-lens reflex cameras. *Prerequisite:* ASPH 1300 or permission of instructor.

**ASPH 3304 (3). DIGITAL TOOLS.** Exploration of the experimental use of image-capture devices, software manipulation, output material, and presentation. Topics can include flatbed scanners, large-format inkjet printing, and text and collage techniques. Students provide their own single-lens reflex digital cameras. *Prerequisite:* ASPH 1300 or permission of instructor.

**ASPH 3306 (3). PHOTOGRAPHY IN TAOS.** Intermediate and advanced study of photography in the physical and cultural environment of the Fort Burgwin Research Center. *Prerequisite:* ASPH 1300 or permission of instructor.

**ASPH 3310 (3). LARGE-FORMAT PHOTOGRAPHY.** Exploration of the mechanics, creative possibilities, and aesthetics of silver-based photographs made with the 4x5 view camera. Fully examines adjustments unique to the view camera allowing for maximum image control. Subjects covered include still life, landscape, portraiture, and architecture. View cameras available for student use. *Prerequisite:* ASPH 1300 or permission of instructor.

**ASPH 3315 (3). INTERMEDIATE VIDEO.** Studio class for the creation of video art. Students complete guided and independent projects with a focus on the application of more advanced postproduction techniques. For students who are interested in using video as their primary expressive medium, to incorporate video into their studio practice, or to explore in depth the transmedia potential of video. Students are required to attain technical proficiency and develop individual ideas and personal concepts within each video project. *Prerequisite:* ASPH 1310.

**ASPH 3320 (3). THE DOCUMENTARY IMPULSE.** Traditional and contemporary approaches to documentary photography through shooting assignments, lectures, and readings. Using print-on-demand technology, each student produces a book of images and text on a self-defined project. Students work with digital cameras. *Prerequisite:* ASPH 1300 or instructor permission.

**ASPH 3325 (3). THE PHOTOGRAPHIC PORTRAIT.** Explores traditional and contemporary approaches to the photographic portrait through shooting assignments, lectures, and readings. Students work in available light on location and with SMU's electronic strobe equipment in studio. Includes work with digital cameras. *Prerequisite:* ASPH 1300 or instructor permission.

**ASPH 3330 (3). FASHION PHOTOGRAPHY.** Students photograph on location and in studio. Topics covered include on- and off-camera lighting techniques, concept development, art direction, working with talent, styling the shot, fees, publication rights, model releases, editing, portfolio presentation, and the history of fashion photography. Students work with digital cameras. *Prerequisite:* ASPH 1300 or permission of instructor.

**ASPH 3340 (3). ALTERED AND ALTERNATIVE PHOTOGRAPHIC IMAGES.** Exploration of the specialized chemical techniques that alter the gelatin silver print, including line drop, Sabattier effect, and hand coloring. Also, alternative nonsilver-based printmaking methods, including cyanotype, Van Dyke brown, gum bichromate, and platinum/palladium. *Prerequisite:* ASPH 1300 or permission of instructor.

**ASPH 3350 (3). THE PHOTOGRAPHIC BOOK.** Exploration of the creative presentation of photographs in traditional and contemporary book form using conventional and alternative bookbinding techniques. Field trips to local rare book collections supplement the student's understanding of the nature of the photographic book. Students may work with film and/or digital cameras. *Prerequisite:* ASPH 3300, 3303, or 3304 or permission of instructor.

**ASPH 3360 (3). SPECIAL TOPICS IN PHOTOGRAPHY.** Topics to be announced by the Division of Art. *Prerequisite:* Permission of instructor.

**ASPH 3390/FILM 3301 (3). EXPERIMENTAL CAMERA.** Pushing the technical boundaries of cameras as capture devices, students experiment with the creative aesthetic possibilities therein (still and/or motion) and then draw from a variety of genres to create short, experimental films. Exploring diverse concepts such as storytelling, portraiture, documentary, poetry, and abstraction, students combine elements including still photography, animation, graphics, narration, sound effects, and original music to create motion picture media. *Prerequisite(s):* FILM 1304; or ASPH 1300, 1310; or instructor permission is available for students with a working knowledge of the camera (aperture, shutter speed, focal length) and a basic understanding of video editing. Students are required to have access to at least a digital still camera.

**ASPH 5100 (1), 5200 (2), 5302 (3). DIRECTED STUDIES IN PHOTOGRAPHY.** Students may take one course per term only. *Prerequisite:* Permission of instructor.

**ASPH 5101 (1), 5201 (2), 5303 (3). DIRECTED STUDIES IN VIDEO.** Students may take one course per term only. *Prerequisite:* Permission of instructor.

## Printmaking (ASPR)

**ASPR 1300 (3). INTRODUCTION TO PRINTMAKING.** Introduction to historical and contemporary printmaking in a wide variety of media, including intaglio printing, etching, engraving, drypoint, aquatint, monotype, silkscreen, woodcut, and numerous digital possibilities presented by the medium.

**ASPR 1321 (3). PRINTMAKING: WOODCUT.** Introduces the process of relief printing.

**ASPR 3300 (3). PRINTMAKING WORKSHOP.** Intermediate and advanced-level exploration of the printing medium as an expressive tool. The ambience of the workshop, with no fixed structure, encourages the freedom to experiment in all directions (emotionally, intellectually, and technically) and to seek inspiration from any source. The goals are to gain the self-discipline necessary for coherent results and mastery of the craft of printing. *Prerequisite:* ASPR 1300, or 1321, or permission of instructor.

**ASPR 5100 (1), 5200 (2), 5302 (3). DIRECTED STUDIES IN PRINTMAKING.** *Prerequisite:* Permission of instructor.

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

## Sculpture (ASSC)

**ASSC 1300 (3). INTRODUCTION TO SCULPTURE.** An introduction to working in three dimensions from a variety of approaches, investigating sculpture's purposes, materiality, and spatial nature. Students examine historical and contemporary approaches to sculpture to understand how to manipulate form, space, and expressive content in three dimensions.

**ASSC 1320 (3). MATERIALS AND PROCESSES.** Introductory survey of the manipulation of a variety of media (clay, plaster, wood, metal, etc.) and the contemporary and historical approaches to the use of these materials in art. Focuses on expressive potential and studio safety.

**ASSC 3300 (3). INTERMEDIATE SCULPTURE.** A continuation of study of problems in sculpture, including analysis of form, theory, and technical processes. Emphasis on sustained investigation using a number of perspectives, critical discussion, analysis of contemporary and historical work, and concentrated studio practice. Students gain confidence with and understanding of the tools, materials, and concepts of sculpture. *Prerequisites:* ASSC 1300, 1320 or permission of instructor.

**ASSC 3310 (3). MATERIAL AND FORM.** An intensive investigation of material processes (construction, metal casting, and subtractive techniques) and the ramifications of material choice and method in the formal and stylistic development of sculptural work. Explores the traditional development and contemporary practice of each process. This intensive class requires 6 hours of studio work outside scheduled meeting times. *Prerequisites:* 6 credit hours in ASSC courses and 12 credit hours in ASAG courses, or permission of instructor.

**ASSC 3320 (3). BODY AND OBJECT.** A sculptural study of the body and figure with the aim of addressing the body through its objective structure and its social and psychological meanings, and discovering how these issues questions can be conveyed in contemporary practice. In class, work focuses on observation and direct study of the figure and its tactile translation into material. Out of class, students work on independent projects and consider the question of the body as a metaphoric and performative subject and its material and immaterial nature, creating work about the figure without literal reference to it. This intensive class requires 6 hours of studio work outside scheduled meeting times. *Prerequisites:* 6 credit hours in ASSC courses and 12 credit hours in ASAG courses, or permission of instructor.

**ASSC 3330 (3). TIME AND MATERIAL.** An interdisciplinary course that considers the relationships among materiality, time, and drawing, using both constructed and found materials. Investigates time, movement, and repetitive action; work that documents the process of making; the relationship between digital and material form; and the formats of installation and documentation. *Prerequisites:* 6 credit hours in ASSC courses and 12 credit hours in ASAG courses, or permission of instructor.

**ASSC 3340 (3). SHELTER AND PLACE.** An intensive interdisciplinary investigation into social forms and environments, both constructed and natural, in order to question what it is to dwell, how a sense of place is described and enacted, and how forms and events can influence and be influenced by structures. Work is based upon the identification of and location within a specific site within the urban or natural landscape. Includes collaborative work, drawing, analytical study of sites and environments, and construction. Paradigm examples are drawn from installation, architectural, and sculptural practice. This intensive class requires 6 hours of studio work outside scheduled meeting times. *Prerequisites:* 6 credit hours in ASSC courses and 12 credit hours in ASAG courses, or permission of instructor.

**ASSC 3350 (3). XSCULPTURE.** Investigation into the creation of three-dimensional form and environments using experimental methods, including digital modeling, processing, computer-based manufacture, and electronic output. A primary goal of the course is to enable students to interact with different knowledge bases and purposes in an investigation of the problem of how to image 3-D in contemporary practice. *Prerequisite:* 9 credit hours in art courses at the 3000 level or permission of instructor.

**ASSC 5100 (1), 5200 (2), 5302 (3). DIRECTED STUDIES IN SCULPTURE.** Students may take one course per term only. *Prerequisite:* Permission of instructor.

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

## Art History

**Associate Professor** Pamela A. Patton, **Department Chair**

**Professors:** Randall C. Griffin, Roberto Tejada. **Associate Professors:** Janis Bergman-Carton, Adam Herring, Pamela A. Patton, Lisa Pon. **Assistant Professors:** Beatriz Balanta, Amy Buono, Eric Stryker. **Adjunct Professor:** Eric White. **Adjunct Associate Professor:** Mark Roglán.

### *Honors Program*

The Art History Honors Program is available to majors with an exceptional academic record who seek a greater intellectual challenge at the end of their four years at SMU. It is conducted as a two-term sequence (fall: ARHS 4391, and spring: ARHS 4392) during senior year, and culminates in a 30-page thesis and faculty review. Students should contact the art history undergraduate adviser for more information.

### *Bachelor of Arts in Art History*

The B.A. degree in art history trains students to negotiate a world saturated with images. It challenges students to confront critically the issues posed by the visual culture that mediates their understanding of the past, present and future. Built on the fertile exchange between the arts and the humanities, art history at SMU subscribes to an interdisciplinary and intercultural approach to learning. Students are taught to think across current categories and boundaries and practice a socially responsible art history.

In addition to developing acute visual sensibilities, students acquire the ability to evaluate and organize information, conduct scholarly research and articulate their ideas in both written and spoken language. Students completing this course of study are prepared for advanced training in the field of art history; museum and gallery professions; or work in a broad range of other fields, including publishing, arts administration, teaching and public policy.

**Foundation Courses.** All students must enroll in a two-class art history foundations sequence beginning in the first fall term following declaration of the major: ARHS 1307, 4399 (AP credit may substituted for ARHS 1307).

**Temporalities/Global Perspectives Courses.** Temporalities courses are upper-level art history courses that offer frameworks for a broad understanding of temporal dimensions: a duration of time, the power of some areas over others, the telescoping of past into present and vice versa, or questions of recurrence across time. At least six of the 12 hours that satisfy this requirement must have a global perspectives designation. The global perspectives designation is used for courses that are structured around distinctive spatial dimensions: a geographic feature like an ocean, territorial boundaries, colonial expansion, national imaginaries, subcultures, or other social spaces of artistic production.

**Required Methods and Theories Courses.** These small, upper-level art history classes are reading and writing intensive and offer the occasion to think critically and carefully about the dynamics of historical change and to engage with issues and debates in art history.

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

<b>UC/GEC Requirements</b>	varies
<b>Foundations</b> ARHS 1307, 4399 (AP credit may substituted for 1307)	6
<b>Temporalities</b> 6 credit hours must cover a period pre-1500 C.E. and 6 must cover a period post-1500 C.E.; 6 of these 12 credit hours must have a global perspectives designation.	12
<b>Methods and Theories</b> At least one seminar course, in addition to ARHS 4399.	6
<b>Art History Electives</b> No more than 6 credit hours at the 1000 level.	12
<b>Studio Art</b>	3
<b>Second Language</b> Students must complete the intermediate level in a single second language.	12
<b>Free Electives</b> Hours vary as needed to meet University residency and degree requirements.	
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Many art history majors use free elective hours to complete minors or second majors in, anthropology, chemistry (for conservation), English, history, international business, international studies, languages, and psychology.

### **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. As a discipline 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.

Requirements: Eighteen credit hours in art history, with a maximum of nine credit hours at the 1000 level. **Note:** Only classes passed with a grade of C- or better will count for credit toward the minor.

## *The Courses (ARHS)*

<b>Temporalities Pre-1500</b>	ARHS 3306, 3307, 3311–25, 3328, 3330–33, 3335, 3349, 3370, 3383, 3385, 3390, 3392, 3394–96, 3399, 3603, 4304
<b>Temporalities Post-1500</b>	ARHS 3330, 3332, 3333, 3336, 3337, 3339, 3344–48, 3351, 3354–56, 3358, 3360, 3363–65, 3367–70, 3374–77, 3379–82, 3391, 3396, 4304
<b>Global Perspectives</b>	ARHS 3321, 3324, 3354, 3363, 3376, 3377, 3379–83, 3385, 3388, 3390–96, 3399
<b>Methods and Theories</b>	ARHS 3350, 3358, 3362, 3365, 3388, 4300, 4304, 4310, 4320–22, 4324, 4330–32, 4349–52, 4386, 4399

**ARHS 1303 (3). 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.

**ARHS 1304 (3). INTRODUCTION TO WESTERN ART II.** Renaissance through Modern. A continuation of ARHS 1303. Can be taken separately or as part of a two-term survey of the history of Western art. No prerequisite.

**ARHS 1306 (3). INTRODUCTION TO ARCHITECTURE.** A contextual history of European and North American architecture from classical antiquity to the present century, with particular emphasis on 1400 to the present. Students will be introduced to basic principles and terminology, but the course will focus on the social and cultural meanings of the built environment in its urban context.

**ARHS 1307 (3). INTRODUCTION TO ART HISTORY.** A one-term introduction to the history of art and architecture, emphasizing the challenges inherent in the evaluation of archaeological, material, and documentary evidence; the identification and analysis of canonical monuments; and the construction of historical narrative. Fulfills the introductory course requirement for the art history major and serves as a prerequisite for ARHS 4399.

**ARHS 1308 (3). EPIC OF LATIN AMERICA.** Examines art, society, and culture in Latin America, 1450-1950. The course 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 and revolution, reform, and modernism; Umbanda, Santeria, and Vodou; and Native-American and gendered identities. This course is 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.

**ARHS 1312 (3). PICTURING THE AMERICAN WEST.** This class will examine the different ways the American West has been depicted over time in photography, painting, film, and fiction, from Lewis and Clark to Clint Eastwood.

**ARHS 1315 (3). MEDIEVAL MESSAGES: SYMBOL AND STORYTELLING IN MEDIEVAL ART.** Introduces nonmajors to the many questions surrounding the making, meaning, and interpretation of images in medieval art, with emphasis 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.

**ARHS 1333 (3). INTRODUCTION TO VISUAL CULTURE.** Designed to help students develop the skills necessary to negotiate the visual culture in which they 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.

**ARHS 1335 (3). MONSTERS, MAYHEM, AND MIRACLES: LIFE IN THE MEDIEVAL WORLD.** Explores the medieval world – ranging from the miraculous to the preposterous – through art, architecture, music, and literature. Sorcerers and werewolves, crusaders and inquisitors, soaring cathedrals, priceless books, and miracle-making saints are all creations of the Middle Ages and part of a vibrant legacy that is still alive today.

**ARHS 1336 (3). RHETORICS OF ART, SPACE, AND CULTURE: WAYS OF KNOWING.** Exposes students to the interdisciplinary field of art history, analyzing its points of intersection with anthropology, English, film studies, geography, history, and religious studies. Also, introduces the diverse media of art history (painting, sculpture, the built environment, printmaking, video, decorative arts); the major debates within the field; and the role played by curators, archivists, and librarians in the production of art knowledge.

**ARHS 1338 (3). CHICANO ART AND THE POLITICS OF PLACE.** Examines the historical context that led to the emergence of the Chicano art movement of the 1960s and 1970s with the United Farm Workers of America labor union in California and the Raza Unida Party in Texas.

**ARHS 1340 (3). URBAN VISIONS: PLACE, CULTURE, AND THE THEORIES OF CITIES.** A history of ideas about city making, this course explores critiques of the spatial, environmental, social, and cultural life of cities, introducing Dallas as an urban laboratory.

**ARHS 1350 (3). ART IN PORTUGUESE EMPIRE.** During 1494–1654, Portugal created the world's first truly global empire, using the arts to help project a combination of political, economic, and especially cultural hegemony. Students focus on issues of cultural globalization and concepts of empire in the visual cultures of Portugal, West and East Africa, Brazil, India, Sri Lanka, China, and Japan, paying particular attention to the rich, new artistic traditions that arose as these diverse cultures intermingled.

**ARHS 1351 (3). VISUAL CULTURES: TOPICS IN WESTERN ART.** This course introduces the art, architecture, and other visual production of a region, period, or culture within its historical context. Designed for non-majors; no prerequisites.

**ARHS 3307 (3). ART AND SOCIETY IN LATE ANTIQUITY, 300–700.** The complex artistic, religious, and cultural transformations that occurred in the Roman Empire from the time of Constantine to the rise of Islam. Lectures focus on artistic and architectural creations of the era; readings include selections from its major primary documents. (Temporalities pre-1500)

**ARHS 3311/CLAS 3311 (3). 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 such as religious practices, Olympic contests, theatrical performances, and artistic perfection. (Temporalities pre-1500)

**ARHS 3312 (3). ROMAN ART AND IDENTITY.** The various contexts of Roman art, literature, and material culture, including the built environment, from the early republic to the 4th century CE. Special emphasis on the social aspects of Roman art in public and private spheres and the way that material culture shaped the ideologies of the Roman state and its citizens. Examines, in the context of current scholarly trends and debate, issues of periodization, social class, sex and gender, cultural identity, geographic diversity, and ethnicity. (Temporalities pre-1500)

**ARHS 3313/ANTH 3309 (3). THE ETRUSCANS AND IRON AGE ITALY.** Covers the cultural context and environment of the art and architecture of early Italy, including Etruscan art, early Roman art, and Italic art. (Temporalities pre-1500)

**ARHS 3314 (3). THE ART AND ARCHITECTURE OF ANCIENT POMPEII.** A survey of the history, monuments, and society of Campania from the Iron Age to A.D. 79 as reconstructed from the excavations of Pompeii, Herculaneum, and neighboring sites. Also, the influence of the Pompeian discoveries on 18th- and 19th-century art. (Temporalities pre-1500)

**ARHS 3315 (3). CLASSICAL SCULPTURE.** A study of the styles, subjects, and techniques of the sculptor's art during the ancient Greek, Hellenistic, and Roman eras. Focuses on the functions of sculpture in the round and in relief, free-standing, and in architectural settings, with particular attention to historical background. (Temporalities pre-1500)

**ARHS 3316 (3). ART IN ROME.** A broad survey of the wide range of ancient, medieval, Renaissance, and Baroque art works in Rome. Stresses art historical methodologies in looking at painting, sculpture, and architecture. Includes on-site lectures. (Temporalities pre-1500) (SMU-in-Italy)

**ARHS 3320 (3). MEDIEVAL ART.** Introduces the art of Byzantium, Islam, and the medieval West through the 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. (Temporalities pre-1500)

**ARHS 3321 (3). AGE OF THE CRUSADES: POWER AND PIETY IN THE ANCIENT AND MEDIEVAL NEAR EAST.** The art of the various cultures (western European, Byzantine, etc.) that were swept into the Crusades. Also, the changes and the interchanges that characterize the period between 1096 and 1291. (Temporalities pre-1500; global perspectives)

**ARHS 3322 (3). ART AND THE ITALIAN COMMUNE.** The interplay of artistic styles, workshop practice, religious change, and political controversy in the century between St. Francis and the Black Death, emphasizing the art of the Pisani, Cimabue, Cavallini, Giotto, Duccio, and the Lorenzetti. (Temporalities pre-1500)

**ARHS 3324 (3). ART AND CULTURES OF MEDIEVAL SPAIN.** Introduces the visual traditions of the diverse medieval cultures that coexisted from the fall of Roman Hispania to the cultural and political consolidations of Ferdinand and Isabella. Emphasizes instances of cultural coexistence and rivalry (*convivencia*) among Spain's medieval Islamic, Christian, and Jewish cultures. Also, the interplay of foreign and indigenous traditions, the expression of religious and ethnic identity, and the reuse and reconception of artistic forms and objects. Direct study of medieval Spanish painting, sculpture, and manuscripts in the Meadows Museum and Bridwell Library supplement classroom lectures, discussion, and research projects. (Temporalities pre-1500; global perspectives)

**ARHS 3325 (3). THE GOTHIC CATHEDRAL AND ITS WORLD.** The social and spiritual centerpiece of medieval European life, the Gothic cathedral was also one of the greatest multimedia creations of its age. This lecture course uses the cathedral as a springing point for the investigation of the rich architectural and artistic traditions of the high and late Middle Ages in Europe. (Temporalities pre-1500)

**ARHS 3328 (3). BYZANTINE ART.** The art of the Byzantine Empire from the end of Iconoclasm through the 14th century, examining 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. (Temporalities pre-1500)

**ARHS 3329 (3). PARIS ART AND ARCHITECTURE I.** This course will interweave an investigation of the development of Paris from Roman times to the Renaissance with a history of French architecture during this period, revealing the major trends of both and their reciprocal relationship. This course will take advantage of its Paris location to visit important monuments, buildings, and features of urban design. (SMU-in-Paris)

**ARHS 3330 (3). 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. Considers the work of artists and architects such as Bramante, Sangallo, Raphael, Michelangelo, Vasari, Bernini, Borromini, Tintoretto, Caravaggio, and Guarini. (Temporalities pre- or post-1500)

**ARHS 3331 (3). ART AND CULTURE OF THE ITALIAN RENAISSANCE.** Surveys major artistic developments of the Renaissance (1300–1600), with special attention to the work of Giotto, Donatello, Leonardo, Raphael, Titian, and Michelangelo. Includes study of the customs, literature, and philosophy of the period through selected readings of primary sources. (Temporalities pre-1500)

**ARHS 3332 (3). SIXTEENTH-CENTURY ITALIAN ART.** Topics include the dominance of Leonardo, Michelangelo, Raphael, and Titian in the 16th century; the High Renaissance in Florence and Rome and its aftermath, Mannerism, in Catholic courts across Europe; the development of art history as a discipline in conjunction with the rise of academics, art collecting, and the search for elevated status; and the challenge of women artists such as Sofonisba Anguissola to prevailing notions of creativity. (Temporalities pre- and post-1500)

**ARHS 3333 (3). ART AND ARCHITECTURE IN ITALY.** Surveys major monuments of Italian painting, sculpture, and architecture. The SMU-in-Italy summer course includes visits to actual sites. (Temporalities pre-1500)

**ARHS 3334 (3). THE LOOK OF FREEDOM.** This course investigates the visual history of freedom. The idea of freedom as a fundamental human right became prominent in the 18th century, during the same time “vision” became an essential tool in science, the main axis of

politics, and the leading sensitivity in art and aesthetics. To complicate matters, both liberty and vision emerged at a time of heightened colonialism and the expansion of empire. Students investigate the manner in which different visual media facilitated, documented, and articulated debates regarding freedom. Particular attention is given to the representation of the body, as this exercise negotiated a range of specific aesthetic, artistic, and cultural concerns regarding the social and political world: To what extent is the idea of freedom, both in historical actuality and in the cultural imagination, determined by the colonial system? What is the political history of freedom? How is freedom coded visually? What are the political limits of freedom? The course readings are organized to consider a range of theoretical and methodological approaches that show the complex history of the concept of freedom in the West.

**ARHS 3335 (3). NORTHERN RENAISSANCE ART.** A survey of major artists and monuments in France, Germany, and the Low Countries from 1400 to 1700. (Temporalities pre-1500)

**ARHS 3336 (3). 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 figures of the period. (Temporalities post-1500)

**ARHS 3337 (3). THE BAROQUE FROM A NORTHERN PERSPECTIVE.** Explores the world of Rembrandt, Rubens, Leyster, Vermeer, Van Dyck, De la Tour, Le Brun, Jones, and Wren in the context of such contemporary events as the Thirty Years' War and the Reformation, as well as such issues as art vs. craft, nationalism vs. internationalism, individual genius vs. market, colourism vs. classicism, and collector vs. connoisseur. By considering a broad range of artworks – from tapestry to painting, from etching to architecture – in terms of the maker, patron/client, and market, this survey seeks the underlying whys for this absorbing period. (Temporalities post-1500)

**ARHS 3339 (3). EL GRECO TO GOYA: SPANISH PAINTING OF THE GOLDEN AGE.** A survey of the painting traditions of Spain's 15th through early 19th centuries, including such artists as El Greco, Velazquez, Ribera, Murillo, and Goya. Lectures are supplemented by direct study of Spanish paintings and prints in the Meadows Museum. (Temporalities post-1500)

**ARHS 3344 (3). 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. (Temporalities post-1500) (SMU-in-Spain)

**ARHS 3346 (3). 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. (Temporalities post-1500) (SMU-in-Paris)

**ARHS 3347 (3). EIGHTEENTH-CENTURY EUROPEAN ART AND THEATRE: STAGING REVOLUTION.** Considers intersections between the visual arts and the theatre in Western Europe between 1770 and 1850. In addition to looking at the obvious genres of the actor portrait and the costume piece, students examine the impact of changing theories of acting, gesture, set design, and lighting on neoclassical, romantic, and realist art. Case studies include the work of Canova, David, Delacroix, Fuseli, Goya, Millais, Reynolds, Vigee-Lebrun, and Watteau. (Temporalities post-1500)

**ARHS 3348 (3). EIGHTEENTH-CENTURY ART.** A study of European visual culture, 1700–1800, in its many contexts. Topics include art and the public sphere; the rise of museums, exhibitions, criticism, and theory; shifts in patronage and artistic practice; connections among commerce, industry, and the arts; questions of identity; stylistic revivals and innovations; explorations of the past; and encounters with cultures outside Europe. (Temporalities post-1500)

**ARHS 3349 (3). HIEROGLYPHS TO HYPERTEXT: THE ART AND HISTORY OF THE BOOK.** Examines the early development and the enduring cultural impact of the book – that is, the physical format of written communication known as the codex, which has dominated the intellectual landscape for the past two millennia. This survey traverses the historical forms of written communication, including cuneiform, hieroglyphs, calligraphy, woodblock, and letterpress printing, as well as the new dematerialized forms stored in digital information retrieval technologies. (Temporalities pre-1500)

**ARHS 3350/ARHS 4351 (3). MODERN ART AND MEDIA CULTURE, 1789–1870.** Examines the emergence of a public sphere and a culture of looking in the 19th century. Discusses European visual art in relation to the rise of museum and gallery culture, journalistic illustration, the department store display window, photography and the panorama, the art critic, and early cinema. (Methods and theories)

**ARHS 3352 (3). IMPRESSIONISM, SYMBOLISM, AND THE DEVIANT BODY: MAKING A DIFFERENCE.** Examines impressionist and symbolist art in relation to the emergence of the modern metropolis and the concept of modernity in Europe during 1870–1940. The discourse of degeneration that emerged in the context of 19th-century racial theory, criminology, and medical science forms the framework for discussion. (Methods and theories) (Also SMU-in-Paris)

**ARHS 3355 (3). HISTORY OF PHOTOGRAPHY II: 1940–PRESENT.** A survey of the history of photographic media from 1940 to the present, with particular emphasis on the still photograph in its various uses as art, document, aide-memoire, amateur pursuit, and social practice. Examines photographic images and image-makers in relation to the social historical contexts in which they are produced; the evolution of photographic technologies; and the idea of the photographic image as it appears in and is transformed through TV, video, film, conceptual art, and new media. (Temporalities post-1500)

**ARHS 3356 (3). MODERN ARCHITECTURE.** Western architecture from the late 19th century to the present, focusing on the proto-modern trends of the late 19th century and the major masters of the modern movement: Sullivan, Wright, Gropius, Le Corbusier, and Mies van der Rohe. (Temporalities post-1500)

**ARHS 3358 (3). WOMEN IN THE VISUAL ARTS: BOTH SIDES OF THE EASEL.** In-depth study the visual arts, by and of women, in Europe and the Americas from 1850 to the present. Also, introductory lectures on the historical exclusion of women from the canon. Topics include feminist challenges to the history of art, abstraction and the female nude, the use of self as material for art, and feminist filmmaking. (Temporalities post-1500; methods and theories)

**ARHS 3359 (3). TOPICS IN ART HISTORY: INTERNATIONAL STUDIES.** Specific topics for investigation will be chosen by instructor.

**ARHS 3360 (3). MODERN PAINTERS IN SPAIN.** 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, Dali, and Miro) and trends in painting. Special attention is given to integrating program activities into the syllabus, such as the study of Gaudi's architecture. (Temporalities post-1500) (SMU-in-Spain)

**ARHS 3361 (3). SPECIAL STUDIES IN ART HISTORY.** Specific topics for investigation will be chosen by the instructor.

**ARHS 3362 (3). THE FAMILY IN EUROPEAN PAINTING AND PHOTOGRAPHY.** Examines European art between 1789 and 1916 in relation to modern ideas about family, parenting, and children. Focuses on changes in portraiture through the study of paintings by such figures as Renoir and Picasso and the photography of Lewis Carroll, author of "Alice in Wonderland." (Methods and theories)

**ARHS 3363/CFB 3343 (3). TOPICS IN BRAZILIAN ART AND ARCHITECTURE.** Explores Brazilian art and architecture from the encounter of the Portuguese with native peoples of the New World in 1500, through the long period of colonial history, to the vibrant contemporary arts of Brazil today. Topics include the complex tapestry of artistic and intercultural exchange among Brazil's Amerindian, African, and European populations; indigenous terra-forming; Tupi feather work, ceramics, and urban planning; European mapping of Brazil and the Amazon; religious art and architecture; Afro-Brazilian art forms and religious practices; Carnival and other performances of popular culture; the artistic production of the colonial period and the foundations of Brazilian modern art; video art during the dictatorship and contemporary allegories of underdevelopment; and historical artistic practices and their link to different national and international models for representing Brazilian national identity today, as well as their ethical, aesthetic, political, and/or social repercussions. (Temporalities post-1500; global perspectives)

**ARHS 3364 (3). HISTORY AND THEORY OF PRINTS.** Covers how prints are made and how they can function (newspapers, postage stamps, maps, works of art, etc.). Also, the history of printmaking; established and emerging printmakers and major printmaking techniques from

the 15th through 21st centuries; and fundamental issues regarding originality/copying, uniqueness/multiplicity, display, and collecting as raised by the medium of print. Provides first-hand experience of prints through looking assignments, visits to local collections, and in-class exercises. (Temporalities post-1500)

**ARHS 3365 (3). RACE AND GENDER IN VISUAL CULTURE.** The body is not just a compilation of organs. It is a site through which this era's most contentious political discussions (e.g., human rights violations, racism, and sexism) are experienced. This course explores the complex interconnections among race, gender, and politics in visual culture. The main objective is to analyze how these identities, locations, and markers are constructed and deployed in various media, including painting, photography, and TV. (Temporalities post-1500; methods and theories)

**ARHS 3367 (3). HISTORY OF PHOTOGRAPHY I: ORIGINS–1940.** Examines the origins of photography in the early 19th century, when photography emerged as part of a late-Enlightenment scientific discourse and was interwoven with a wide array of new institutional spaces, including botany, anthropology, and geology. Also, photography on the battlefield and in prisons; the emergence of documentary photography and the role that medium played in shaping consumer culture; and the emergence of art photography, from Victorian peasant imagery to Precisionist portrayals of skyscrapers in the 1930s. (Temporalities post-1500)

**ARHS 3368 (3). ART AND CONTEXT: 1940–1970.** An international survey of modern art during 1940–1970 that looks at the postwar development of modernist, formalist, figurative, realist, and antimodernist art in a social historical context, with particular attention to the cultural impact of World War II, the ideological conflicts and geopolitics of the Cold War, and the social and political upheaval of the 1960s. Also, the relevant histories of gender, sexual, racial, regional, and national identity in America and other industrialized nations (Britain, France, Germany, Italy, the Soviet Union, and Japan.) (Temporalities post-1500)

**ARHS 3369 (3). CONTEMPORARY ART: 1965–PRESENT.** An international survey of contemporary art from 1965 to the present, with specific attention to the rise of the current proliferation of new modes and new media in art (multimedia, installation, performance, site-specificity, video, interactive, and digital art), locating its origins in the social upheaval and shifting artistic practices at the close of the 1960s. Also, contemporary art practices as they relate to a range of influential developments in critical theory, social history, and local and global visual cultures. (Temporalities post-1500)

**ARHS 3373 (3). AMERICAN ART AND ARCHITECTURE TO 1865.** A survey of American painting, sculpture, and architecture from the Colonial period through the Civil War.

**ARHS 3374 (3). AMERICAN ART AND ARCHITECTURE, 1865–1940.** Provides a stylistic and iconographic survey of American painting, sculpture, photography, and architecture from 1865 to 1940 and attempts to situate the images within their specific cultural contexts. Also, broad underlying issues such as nationalism, class, race, and gender. Group discussions on the strengths, assumptions, and weaknesses of these interpretations are relevant for the students' research, thinking, and writing. (Temporalities post-1500)

**ARHS 3376 (3). LATIN-AMERICAN ART.** A survey of art and architecture in Latin America from the initial contacts between European and American civilizations until the 20th century. (Temporalities post-1500; global perspectives)

**ARHS 3377/CF 3375 (3). 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; and art in the secular life of towns and haciendas of colonial and postcolonial New Mexico. Field trips to galleries, collections, and historical sites of northern Mexico. (Temporalities post-1500; global perspectives) (SMU-in-Taos)

**ARHS 3379 (3). POWER AND SPECTACLE: THE ARTS OF SPAIN AND NEW SPAIN.** Examines the visual arts of early modern Spain and colonial Mexico. Emphasis on the interplay and creative synthesis of European and New World visual cultures within the colonial sphere. (Temporalities post-1500; global perspectives)

**ARHS 3382 (3). ART AND EXPERIENCE IN INKA PERU.** The ritual and everyday objects of the native inhabitants of North America, and the architecture of the Mound Builders and the Southwestern Indians. (Temporalities post-1500; global perspectives)

**ARHS 3383 (3). THE ANCIENT MAYA: ART AND HISTORY.** Introduces the art and history of the Maya of Central America. Also, addresses the principal sites and monuments of the ancient Maya civilization, imparts a working understanding of the Maya hieroglyphic writing system, and surveys the political history of the fractious ancient Maya cities. (Temporalities pre-1500; global perspectives)

**ARHS 3384 (3). LAND ART.** Focuses on site-specific art made in the landscape. Special attention is given to land art made in the American West. The contemporary practice of land art is studied in relation to historical examples of site-specific works, including petroglyphs from the ancient and Colonial periods, as well as modern alterations of the landscape. Discussion of these works parallels the consideration of philosophical concepts of space, place, and time. Travel to specific sites in New Mexico is a component of this course.

**ARHS 3385 (3). THE AZTECS BEFORE AND AFTER THE CONQUEST: MESOAMERICA, 1400–1600.** Examines the art and cultural history of Mexico in the centuries immediately before and after the Spanish arrival in Mesoamerica. Topics include the art and ceremony of the imperial Aztec state; the nature of the conflict between 1519 and 1521 that ended in the fall of the Aztec capital to the Spanish; and the monuments of Spanish conquerors, missionaries, and the native elite in Mexico's early colonial period. (Temporalities pre-1500; global perspectives)

**ARHS 3388 (3). WHY WE GO TO AUSCHWITZ: ART, TRAUMA, AND MEMORY.** Examines how societal memory of the Holocaust is shaped by visual media and public spaces of remembrance like museums, memorials, and artistic monuments. Also, the close ties between fascism and visual culture in the 1930s (Leni Riefenstahl's propaganda films for Hitler and the Degenerate Art Exhibition of 1937) and the emergence of a Holocaust consciousness in philosophy, literature, art, and film in the 1960s, stimulated by Eichmann's trial in Israel. The primary focus is the preoccupation with the Holocaust in the last two decades by artists and intellectuals born after World War II whose knowledge of Shoah (the Holocaust) derives from its representation in books, photographs, and film. (Methods and theories; global perspectives)

**ARHS 3390 (3). TRADITIONAL ARTS OF AFRICA.** Surveys the art produced in traditional African societies, with special emphasis on the sculpture of West and Central Africa. (Temporalities pre-1500; global perspectives)

**ARHS 3391 (3). VISUAL CULTURE IN COLONIAL MEXICO.** The arrival of Europeans in the Americas in 1492 inaugurated one of the most remarkable and violent encounters in human history. This course examines the visual and material culture created in the aftermath of this cultural collision in Mexico, the former Viceroyalty of New Spain, from the 16th to 18th centuries. Topics include the interplay and creative synthesis of discrete European and indigenous visual cultures within the colonial sphere; the role of the arts in empire building; and feather work, manuscripts, painting, sculpture, architecture, urban planning, etc. as visual practices. (Temporalities post-1500; global perspectives)

**ARHS 3392/CFA 3313 (3). ISLAMIC ART AND ARCHITECTURE: THE CREATION OF A NEW ART.** Issues significant to the creation and expansion of Islamic art from the 7th to the 15th century, e.g., the cultural and political exchange and conflict between Muslims and Christians, religious concerns and the artistic forms created to meet them, the importance of the book in Muslim culture, the distinctions between religious and secular art, and the appropriation of sacred space in Muslim architecture. (Temporalities pre-1500; global perspectives)

**ARHS 3393/CF 3358 (3). CULTURE OF OAXACA: A SENSE OF PLACE.** Learning adventure in Oaxaca: exploration of multilayered cultural history through field trips to artists' workshops, museums, archaeological sites, and religious fiestas. The focus is on art, art history, folklore, and religion. Lectures, readings, discussion, essays, interviews and photographs of artists for student projects, and numerous field trips provide a broad exposure to Oaxacan culture. (Global perspectives) (SMU-in-Oaxaca)

**ARHS 3394 (3). ART AND ARCHITECTURE OF JAPAN.** A survey of religious and secular arts from prehistoric times through the Edo period. Field trips to Kyoto and Nara. (Temporalities pre-1500; global perspectives) (SMU-in-Japan)

**ARHS 3395 (3). ART AND ARCHITECTURE OF INDIA.** Introduces the major artistic expressions of India from the Indus Valley civilization through the time of the Mughals. (Temporalities pre-1500; global perspectives)

**ARHS 3396 (3). ART AND ARCHITECTURE OF CHINA.** Important monuments in China, dating from 2000 B.C. to the present day, in a variety of media: cast bronze, stone, sculpture,

painting on silk and paper, porcelain, wooden architecture, etc. Selected objects and sites illuminate the concept of monument from differing perspectives of technology, aesthetics, labor, religion, ethnicity, and politics. Also, comparisons to analogous monuments outside China and visits to collections of Chinese art in Dallas/Fort Worth. (Temporalities pre- and post-1500; global perspectives)

**ARHS 3397 (3). BYZANTINE ART.** Surveys the art, architecture, and ritual traditions of the Byzantine empire from the age of Constantine the Great to the fall of Constantinople in 1453.

**ARHS 3398 (3). 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 be considered.

**ARHS 3399/CFB 3399 (3). THE MEDIEVAL JEWISH-CHRISTIAN DIALOGUE IN ART AND TEXT.** Examines the mutual perceptions, conflicts, and commonalities among medieval European Christians and Jews as reflected in works of visual art and in philosophical, theological, legal, and literary texts. (Temporalities pre-1500; global perspectives)

**ARHS 3603 (6). ARCHAEOLOGICAL FIELD METHODS OF ITALY.** Archaeological field experience in classical archaeology in Italy. Introduces the principles of archaeological field method through lectures and field experience. Also, lectures on Etruscan history, art, and culture. (Temporalities pre-1500) (SMU-in-Italy: Archaeology)

**ARHS 4101 (1), 4102 (1), 4201 (2), 4202 (2). DIRECTED STUDIES AND TUTORIALS.** Independent study for undergraduate majors under the direction and supervision of a faculty member. A directed study is a close collaboration between the professor and an advanced student who conducts a rigorous project that goes beyond the experience available in course offerings. Instructor permission required.

**ARHS 4111 (1), 4211 (2). UNDERGRADUATE MUSEUM INTERNSHIP.** A credit-bearing museum internship available to majors with a GPA of 3.000 or higher.

**ARHS 4300/CFB 3300 (3). CALLIGRAPHY AND CULTURE: VISION, LINE, AND DESIGN IN WORLD ARTISTIC TRADITIONS.** A multidisciplinary inquiry into the cultural history of calligraphy and line in several major cultural traditions of the world. Readings and discussions encompass philosophical, anthropological, archaeological, materialist, cultural-historical, and art-historical perspectives on line and cultural signification in the visual arts. (Methods and theories)

**ARHS 4301 (3), 4302 (3). DIRECTED STUDIES AND TUTORIALS.** Independent study for undergraduate majors under the direction and supervision of a faculty member. A directed study is a close collaboration between the professor and an advanced student who conducts a rigorous project that goes beyond the experience available in course offerings. The student must secure written permission from the instructor and return a completed directed studies form to the Center for Communication Arts office before the start of the term during which the study is to be undertaken.

**ARHS 4304/CFB 3314 (3). THE CITY AS PLACE.** Given to us by ancient Roman reality and myth, the distinction between the city as a physical place (*urbs*) and the city as an idea (*orbis*) created a long-standing link between territory and ritual, locale and law, nation and citizen, and homeland and world. Students investigate the city in Italy in space and time as it is the locus of such cultural to-and-fro. The goal is to better understand the complexities of the Italian city as a living entity. The period of study spans some 3,000 years, from the Etruscan foundations of Rome to Richard Meier's Jubilee Church, located along the suburban periphery of the city. Topics include the Italian city of antiquity, early Christianity, the Middle Ages, the Renaissance, the Baroque era, and modernism. Includes city and museum tours, lecture, readings, discussion, and short essays. (Temporalities pre- and post-1500) (SMU-in-Italy)

**ARHS 4310 (3). SEMINAR IN ANCIENT ART.** Specific topics for investigation are chosen by the instructor. (Methods and theories)

**ARHS 4311 (3). UNDERGRADUATE MUSEUM INTERNSHIP.** A credit-bearing museum internship available to majors with a GPA of 3.000 or higher.

**ARHS 4315 (3). SEMINAR ON NORTHERN RENAISSANCE ART.** Specific topics for investigation will be chosen by the instructor.

**ARHS 4320 (3). SEMINAR IN MEDIEVAL ART.** Specific topics for investigation are chosen by the instructor. (Methods and theories)

**ARHS 4321 (3). WORD 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 the 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. (Methods and theories)

**ARHS 4322 (3). MUSEUM THEORY.** Specific topics for investigation are chosen by the instructor. (Methods and theories)

**ARHS 4330 (3). SEMINAR IN EARLY MODERN ART.** Specific topics for investigation are chosen by the instructor. (Methods/theories seminar.)

**ARHS 4331 (3). SEMINAR ON SPANISH ART.** Specific topics for investigation are chosen by the instructor. (Methods and theories)

**ARHS 4344 (3). 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. Students visit monuments and museums to make immediate connections between what they read and what they see. (SMU-in-Paris)

**ARHS 4349 (3). SEMINAR IN CONTEMPORARY ART.** Specific topics for investigation are chosen by the instructor. (Methods and theories)

**ARHS 4350 (3). SEMINAR IN MODERN ART.** Specific topics for investigation are chosen by the instructor. (Methods and theories)

**ARHS 4351/ARHS 3350 (3). MODERN ART AND MEDIA CULTURE, 1789–1870.** Examines the emergence of a public sphere and a culture of looking in the 19th century. Discusses European visual art in relation to the rise of museum and gallery culture, journalistic illustration, the department store display window, photography and the panorama, the art critic, and early cinema. (Methods and theories)

**ARHS 4352 (3). PARIS AND LONDON: INDUSTRIAL CAPITALISM AND THE CITY.** A cultural history of Paris and London between 1850 and 1920; the architectural and social transformation of the cities into modern metropolises; and responses to those transformations in the visual arts, music, and literature. Also, the architecture, sculpture, and photography of the period, and other topics ranging from the operas of Offenbach to the novels of Flaubert and to the world expositions of 1867 and 1889. (Methods and theories)

**ARHS 4362 (3). THE CITY OF NEW YORK.** This course examines the changing art and architecture of the city of New York from the 18th century to the present.

**ARHS 4380 (3). SEMINAR IN WORLD ART.** Specific topics for investigation will be chosen by the instructor.

**ARHS 4391 (3). ART HISTORY HONORS THESIS.** Part I of two-semester Art History Honors Program sequence. Research-based directed study with thesis adviser. Enrollment by permission of instructor only.

**ARHS 4392 (3). ART HISTORY HONORS THESIS.** Part II of two-semester Art History Honors Program sequence. Completion of writing honors thesis. Enrollment by permission of instructor only following successful completion of ARHS 4391.

**ARHS 4399 (3). RESEARCH AND METHODS IN ART HISTORY.** Introduces seminal texts and contemporary debates in the research and writing of art history. Each week is devoted to a fundamental critical issue raised in the study of images and objects, including form, materials, content, context, connoisseurship, taste, biography, iconography, social identity, politics, ideology, class, and economics. Students read, discuss, and compare the many methods adopted by art historians and use those methods in discussions of objects in DFW collections. Contains a research and writing workshop component that introduces research tools, writing skills specific

to art history, and the process of conducting scholarly research. Enrollment is required for art history majors and is a prerequisite to all other 4000-level seminars. (Methods and theories) **ARHS 5011 (0), 5012 (0). MUSEUM INTERNSHIP.** A museum internship available to majors with a GPA of 3.000 or higher.

**ARHS 5101 (1), 5102 (1), 5201 (2), 5202 (2), 5301 (3), 5302 (3). DIRECTED STUDIES.** To be arranged with permission of the adviser and the faculty members directing the studies project.

**ARHS 5303 (3). HISTORY AND METHODS OF ART HISTORY.** Introduction to the history of the discipline with discussion of major methodological approaches as they have shaped past scholarship and the present sense of crisis in the discipline. Exercise in methods of research and its presentation in good form. Required of all first-year graduate students.

**ARHS 5304 (3). SEMINAR IN ANCIENT ART.** Specific topics for investigation will be chosen by the instructors. Student reports will be discussed by seminar members.

**ARHS 5305 (3). SEMINAR IN GREEK ART.** Specific topics for investigation will be chosen by the instructors. Student reports will be discussed by seminar members.

**ARHS 5307 (3). SEMINAR ON CLASSICAL ART AND THEATRE.** A comparative examination of art, architecture, and theatre in Classical Greece and Rome, with particular attention to representational structures and strategies in Classical performance and the visual arts. Topics include the uses of art and performance as a forum for addressing issues of local and universal concern and for reflecting upon mythic and historical events. Taught jointly by faculty in Art History and Theatre.

**ARHS 5308 (3). SEMINAR IN ETRUSCAN ART.** Specific topics for investigation will be chosen by the instructors. Student reports will be discussed by seminar members.

**ARHS 5309 (3). SEMINAR IN ROMAN ART.** Specific topics for investigation chosen by the instructors. Student reports will be discussed by seminar members.

**ARHS 5310 (3). SEMINAR ON CLASSICAL MYTH IN ART.** Specific topics for investigation will be chosen by the instructors. Student reports will be discussed by seminar members.

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

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

**ARHS 5322 (3). SEMINAR ON CONVIVENCIA: JEWISH, ISLAMIC, AND CHRISTIAN ART IN MEDIEVAL SPAIN.** The art and architecture produced by the Christians, Jews and Muslims of Iberia during the 10th through 15th centuries, studying the cultural contacts, conflicts, and compromises that affected each culture's artistic traditions and contributed the diverse heritage of what now is called Spanish art.

**ARHS 5323 (3). SEMINAR IN BYZANTINE ART.** Specific topics chosen by the instructor.

**ARHS 5330 (3). SEMINAR IN ITALIAN RENAISSANCE ART.** Specific topics for investigation chosen by the instructor.

**ARHS 5331 (3). SEMINAR IN EARLY MODERN ART.** Special topics for investigation will be chosen by the instructor.

**ARHS 5332 (3). SEMINAR IN NORTHERN RENAISSANCE ART.** Specific topics for investigation chosen by the instructor.

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

**ARHS 5334 (3). SEMINAR IN ITALIAN ART: ROME.** Specific topics chosen by the instructor.

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

**ARHS 5348 (3). BAROQUE SEMINAR.**

**ARHS 5350 (3). SEMINAR ON ROMANTICISM.** An interdisciplinary investigation of the cultural sources and subject matter of Romanticism in Europe and America. Students will present oral reports on topics of their choice.

**ARHS 5354 (3). SEMINAR IN 19TH-CENTURY ART.** Specific topics for investigation chosen by the instructor.

**ARHS 5355 (3). SEMINAR IN 20TH-CENTURY ART.** Specific topics for investigation chosen by the instructor.

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

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

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

**ARHS 5361 (3), 5362 (3). SEMINAR IN AMERICAN ART.** Specific topics for investigation chosen by the instructor.

**ARHS 5366 (3). SEMINAR IN PRE-COLUMBIAN ART.** Specific topics for investigation chosen by the instructor.

**ARHS 5368 (3). SEMINAR ON THE MAYA CITY: ART AND CULTURE.** Specific topics for investigation chosen by the instructor.

**ARHS 5369 (3). SEMINAR IN THE ART OF THE INCA.** Specific topics for investigation will be chosen by the instructor.

**ARHS 5391 (3). SEMINAR IN ASIAN ART.** Specific topics chosen by the instructor.

## Arts Management and Arts Entrepreneurship

**Professor Zannie Giraud Voss, Division Chair**

**Assistant Professors:** Susan Benton Bruning, Kathleen Gallagher. **Assistant Professor of Practice:** Jim Hart. **Adjunct Lecturers:** Trey Bowles, JoLynne Jensen, Rick Lester, Maureen Mixtacki, Amy Wagliardo.

The Division of Arts Management and Arts Entrepreneurship offers two undergraduate minors. The minor in arts entrepreneurship provides an overview of how to develop and launch a new arts venture, either for-profit or nonprofit. The minor in arts management provides an overview of how professional arts organizations are managed, with an emphasis on understanding the practical issues facing today's arts manager.

### **Minor in Arts Entrepreneurship**

<i>Requirements for the Minor</i>	<i>Credit Hours</i>
<b>Core Requirements</b>	12
AMAE 3301, 3305, 3387, 4390	
<b>Elective Course</b> (one from the following)	3
ADV 2374, 3391, 4317, 4318, 4365, 4382	
AMAE 3322	
COMM 3355	
<b>Additional Elective Course</b> (one from the following)	3
AMAE 3370, 4321, 4375	
ASAG 3350	
COMM 3360, 5302	
FILM 4316	
MNO 3375/CFB 3375, MNO 4371/CFB 3381	

### **Minor in Arts Management**

<i>Requirements for the Minor</i>	<i>Credit Hours</i>
<b>Core Requirements:</b>	12
AMAE 3301, 3305, 3387, 4326 (may substitute COMM 3387 for AMAE 3387)	
<b>Elective Course</b> (one from the following)	3
ADV 2374, 3391, 4317, 4318, 4365, 4382	
AMAE 3322	
APSM 4372	
COMM 3355, 3380	
<b>Additional Elective Course</b>	3
One additional course from the list above or one from the following with instructor approval:	
AMAE 4321	
ARHS 1333	
ASAG 3350	
COMM 3360, 3365	
FILM 3328, 3330, 3335, 4316, 4399	
MNO 3375/CFB 3375, MNO 4371/CFB 3381	
THEA 4309	

## ***The Courses (AMAE)***

**AMAE 3301 (3). INTRODUCTION TO ARTS MANAGEMENT.** Introduces students to arts management theory, practices, and trends affecting a variety of disciplines across the visual and performing arts. It explores key issues in management of arts organizations and events at local, regional, national, and international levels. Topics include organizational formation and structure, governance, funding, strategic planning and implementation, and organizational relationships with artists, employees, audiences, supporters, and other sectors of the public.

**AMAE 3305 (3). ARTS BUDGETING AND FINANCIAL MANAGEMENT.** The primary emphasis of this course is financial management of arts organizations. Emphasis will be placed on budgeting as a reflection of the art form; as a means of fiscal prediction and control; and as a vehicle of communication among staff, trustees, investors, donors, and other constituencies.

**AMAE 3322 (3). MARKETING THE ARTS.** This course introduces students to the fundamental concepts of marketing and their practical implementation by arts organizations and arts professionals. The discussion of examples and cases will help to illustrate applications of theory and familiarize students with essentials such as the production, pricing, promotion and delivering of arts goods and services to audiences, markets and the community.

**AMAE 3370 (3). ENTREPRENEURSHIP AND THE HERO ADVENTURE.** Considering the risk, obstacles, competition, and demands for change and adaptability in today's ever-evolving arts market, how do artists and arts entrepreneurs not only survive, but thrive? Students draw parallels between the "hero journey" structure in storytelling and the grand adventure of entrepreneurship to gain perspective and a practical structure and lens that they can utilize to help build a unique career and life in the arts. The class teaches students how to take bold but educated risks, how to carve out a niche within the market, and how to persevere in the face of seemingly insurmountable odds.

**AMAE 3387 (3). ATTRACTING CAPITAL: DONORS, INVESTORS AND PUBLIC FUNDS.** The strategies for attracting capital for new arts-related ventures, whether for-profit or nonprofit. Each capital market is explored for its defining characteristics, mechanisms, and motivations. Students develop skills in preparing funding proposals and pitching ideas to potential funders.

**AMAE 4321 (3). LAW AND THE ARTS.** Students examine, debate and critically assess legal and ethical aspects of the creation, collection, and preservation of works of art and antiquity; the management of intellectual property and related rights in works of visual and performing arts; relationships between and among creators, performers, dealers, collectors, theatres, museums, and the public; and broader domestic and international issues impacting the art world.

**AMAE 4326/MSA 5326 (3). CULTURAL POLICY.** Overview of policy analysis and practice of the cultural sector in its different areas (heritage, visual and performing arts, etc.) and perspectives. Specifically, the following issues will be analyzed: Historical and theoretical backgrounds of cultural policy; cultural policies in practice – stylized facts and geographical and political divergence at local, national and international level; evaluation of cultural policies and their socio-economic impact; culture, diversity and development; cultural access and arts education.

**AMAE 4375 (3). SOCIAL ENTREPRENEURSHIP: CREATING A MOVEMENT AND INNOVATING THROUGH SOCIAL GOOD.** Explores how to use one's talents, passions, and interests to address world problems with innovative solutions that result in movements and cultural change. Focuses on building a business that realizes success and aides those in need.

**AMAE 4390 (3). DEVELOPING AN ARTS VENTURE PLAN: LEGAL, STRATEGIC AND PRACTICAL ISSUES.** Students 1) develop an idea for an unmet need in the marketplace; 2) create a plan for the intended impact of their service or product and the model for how that change will take place; 3) analyze the environmental, industry-related, legal, and market-related factors that will influence the success of their new venture; 4) analyze the risks involved with launching their new venture; and 5) develop a plan for the human, financial, space-related, and other resource needs that will be necessary to launch their venture.

## Communication Studies

**Associate Professor** Sandra C. Duhé, **Division Chair**

**Professor:** Rita Kirk. **Associate Professors:** Maria Dixon, Sandra C. Duhé, Owen Lynch, Ben Voth. **Assistant Professor:** Linjuan Rita Men. **Senior Lecturer:** Christopher Salinas. **Visiting Lecturers:** Nina Flournoy, Cara Jacocks. **Adjunct Lecturers:** Steve Lee, Cecilia Stubbs Norwood.

The Division of Communication Studies offers students a foundational understanding of the theories, methods and history of communication; its relationship to liberal education; and its disciplinary and professional applications. The division offers a B.A. in communication studies and a B.A. in public relations and strategic communication. In each of these programs, the division educates students in research, critical thinking, writing and advocacy who apply intellectual rigor and integrity to communication theory and practice. The curriculum emphasizes an approach to communication study that stresses the ethical and philosophical relationships of the individual to society. A broad review of advocacy, political communication, organizational communication, public relations and contemporary studies of communication undergird the curriculum. Students may pursue a double major in communication studies and in public relations and strategic communication; certain restrictions apply. The division is accredited through the American Communication Association.

The curriculum has the following strategic goals:

- **Goal of Teaching:** To create competent communicators and citizens who are equipped to serve and transform business, government, civil society or education sectors here and around the world.
- **Goals on Campus:** To be rigorous, relevant and transformative.
- **Goals for Students:** To have upon graduation the ability to apply communication theory in a variety of contexts, including business, civil society, education, public affairs, or graduate or professional studies; the ability to bridge differences of identity through communication competency; and the ability to have a voice in the affairs of those who are silenced.

The curriculum takes a unique approach, building upon solid in-class studies and taking students outside the classroom and around the world (Africa, London and Washington, D.C.) for profound and lasting learning experiences. Award-winning programs such as the SMU chapter of the Public Relations Student Society of America; the in-house communication consulting group, Mustang Consulting; and programs in debate, speech and mock trial help students discover their excellence in competitive contexts. Students are expected to create an electronic portfolio of their work demonstrating their excellence in writing and speaking.

Students seeking an undergraduate degree in communication studies and/or public relations and strategic communication receive a broad background in the liberal arts, followed by a major curriculum that prepares them for graduate and professional studies and/or work in agencies; corporations; nonprofit organizations; cultural, legal and educational institutions; associations; and government. The curriculum is designed to introduce students to the historical development of the communication field and educate them about the principles and theories behind organizational and public communication. Students also develop requisite communication skills, gain awareness of the ethical responsibilities of professional

communicators, and develop the communication and management capabilities required for success in a global environment. After developing a strong core of fundamental communication skills and knowledge, students learn how to apply those skills in organizational and public contexts. Communication studies programs emphasize critical thinking, problem-solving, research and writing.

In addition to major coursework in the division, communication studies students must complete a minor. 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. Students seeking to double major or minor in another communication-related field may need to complete more than the minimum 122 total hours required for graduation.

Students are encouraged to participate in service-learning opportunities and make important career connections through supervised internships with a range of businesses globally and locally.

More information about these degree programs can be found online at [www.meadows.smu.edu](http://www.meadows.smu.edu).

**Admission.** In addition to those requirements of the University and Meadows School of the Arts, undergraduate students planning to major or minor in communication studies or major in public relations and strategic communication must meet minimum GPA requirements in core courses, and they will also participate in a competitive application review process that will consider academic performance, faculty recommendations and a divisional writing examination.

Students planning to major or minor in communication studies must complete DISC 1312 and 1313 (or equivalents); and one math course chosen from STAT 1301, 2301, 2331 with a minimum 3.000 GPA among those classes; and six hours of communication studies core coursework: COMM 2310, 2327 with a minimum 3.000 GPA between those courses. Once declared, students must successfully complete the remaining six hours of communication studies core coursework (COMM 2308, 2375) before taking any upper-division electives, with the exception of COMM 2300, 3300, which are open to all majors. Students planning to major in public relations and strategic communication must complete DISC 1312 and 1313 (or equivalents) and one math course chosen from STAT 1301, 2301 or 2331 with a minimum 3.000 GPA among those courses; and six hours of communication studies core coursework: COMM 2327 and 2328 (or equivalent) with a minimum 3.000 GPA between those two courses. Once declared, students must successfully complete the remaining six hours of communication studies core coursework (COMM 2375, 3355) before taking any upper-division electives, with the exception of COMM 3300, which is open to all majors.

Core coursework may not be repeated to meet the requirements to declare communication studies as a major or minor or public relations and strategic communication as a major.

Admission to both majors is highly competitive. Major selection will be based on subset and core requirement standings, faculty recommendations, and a passing score on the divisional writing exam.

**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.

Communication studies coursework may not be double-counted toward the requirements for a second major or minor in advertising, film and media arts, or journalism, or a minor in fashion media. Students must earn a grade of C or better for coursework toward their communications studies major or minor requirements. Public relations and strategic communication majors may choose to double major in advertising, journalism or communication studies; restrictions apply to which courses may be double counted. **Note:** Attendance is required on the first day of class to prevent being dropped from the course.

Students majoring in communication studies and/or public relations and strategic communication must take an approved ethics course, eight hours of a single second language and two Meadows electives (one of which must be in the arts) as part of their degree requirements.

**Scholarships.** Communication honors scholarships are awarded each year to outstanding majors in the division. The Charles Douglas Bauer Scholarship Fund and the Memorial Fund for Communication Arts provide competitive scholarships available to division majors through an annual application process.

**Division of Communication Studies Honors Program.** Students may apply for admission to the honors track after completion of 45 hours with a 3.500 overall GPA or better. To graduate with distinction, students must take six hours of honors-designated communication studies courses and COMM 4375. Students accepted to the honors track must maintain a 3.500 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 to Kappa Tau Alpha, the national communication honorary society.

**Pre-Law Scholars Program.** The Division of Communication Studies offers a one credit hour elective course exclusively for students in SMU's Pre-Law Scholars Program. This program prepares students in any SMU major for law school enrollment at competitive programs throughout the country, including SMU's. The Pre-Law Scholars Program is unique in that enrollment provides preferred access for admission to the highly rated Dedman School of Law at SMU. Pre-Law Scholars are selected based on their application for admission to SMU, prior to their matriculation to the University. Additional information is available from SMU's Division of Enrollment Services.

### ***Bachelor of Arts in Communication Studies***

<i>Requirements for the Degree</i>	<i>Credit Hours</i>
<b>UC/GEC Requirements</b>	varies
<b>Core Requirements</b>	12
COMM 2308 2310, 2327, 3375 (COMM 2310 and 2327 are required prior to entry into the major.)	
<b>Course Requirements</b>	6
COMM 4323 or 4324 and COMM 4325 or 4326 (Enrollment is contingent upon successful completion core of all requirements.)	

<i>Requirements for the Degree (continued)</i>	<i>Credit Hours</i>
<b>Upper-level Electives</b>	18
COMM 3302, 3321, 3341, or 4385 <i>Five courses from the following:</i> COMM 2300, 3300, 3310, 3342, 3345, 3347, 3350, 3355, 3360, 3365, 3380, 3382, 3385, 3387, 4300, 4375, 4386, 4395, 5301–09, other approved COMM course (No more than 6 term credit hours in COMM 4375, 5301–5304 may apply toward the major.)	
<b>Meadows Elective/Core Requirement</b>	6
No more than 3 hours in advertising, film and media arts, or journalism may count toward this requirement.	
<b>Second Language</b>	8
Two terms of the same language.	
<b>Ethics Course Requirement</b>	3
<b>Second Major or Minor Choice</b>	
To be determined with counsel of adviser; hours vary according to choice.	
<b>Free Electives</b>	
Hours vary as needed to meet University residency and degree requirements.	
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### ***Bachelor of Arts in Public Relations and Strategic Communication***

<i>Requirements for the Degree</i>	<i>Credit Hours</i>
<b>UC/GEC Requirements</b>	Varies
<b>Core Requirements</b>	12
COMM 2327 or ADV 4317 (for declared advertising majors) COMM 3300 or ADV 2375 (for declared advertising majors) or CCJN 4316 (for declared journalism majors) (COMM 2327 and 3300 are required prior to entry into the major.) COMM 2375 or ADV 3393 (for declared advertising majors) or MKTG 3343 COMM 3355	
<b>Course Requirements</b>	13
(Enrollment is contingent upon successful completion of all core requirements.) COMM 2308 or CCJN 2312 (for declared journalism majors) COMM 3382 or CCJN 2313, 3362, 3382, or 4310 (for declared journalism majors) COMM 3310, 4130 COMM 4340 or ADV 4362 (for declared advertising majors) or CCJN 4306 (for declared journalism majors)	

<b>Upper-division Electives</b>	9
Two from ADV 3391, CCJN 2304, CCJN 3357, COMM 3335, FILM 1304, MSA 1315 (Declared advertising majors may also choose ADV 3390 or 4365; declared journalism majors may also choose CCJN 2380.) COMM 4395 or 4396 (or ADV 4399 for declared advertising majors)	
<b>Meadows Elective</b>	6
No more than 3 hours in advertising, film and media arts, or journalism may count toward this requirement.	
<b>Second Language</b>	8
Two terms of the same language.	
<b>Second Major or Minor</b>	
To be determined with counsel of adviser; hours vary according to choice.	
<b>Free Electives</b>	
Hours vary as needed to meet University residency and degree requirements.	

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**Notes**

Public relations and strategic communication majors are required to meet the following additional requirements as part of the communication studies curriculum or as part of the University Curriculum. CCJN 4316 may not count as both an ethics course and a substitute for COMM 3300.

- CCJN 2302 or COMM 2328 (or ADV 2375 for declared advertising majors or CCJN 4316 for declared journalism majors).
- COMM 4125, or 4225, or 4320.
- CCJN 4360, or COMM 3321 and 3341, or COMM 4390 (or ADV 4374 for declared advertising majors).

**Minor in Communication Studies**

To minor in communication studies, students must meet all the requirements for declaring the major and also be evaluated by faculty. Students must be accepted into the program prior to enrollment in upper-division courses.

<i>Requirements for the Minor</i>	<i>Credit Hours</i>
<b>Core Requirements</b>	12
COMM 2308, 2310, 2327, 3375	
<b>Electives</b>	9
Selected from COMM courses at the 3000 level or higher.	

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## ***The Courses (COMM)***

**COMM 2300 (3). PUBLIC SPEAKING IN CONTEXT.** This course introduces students to the theory and practice of public speaking. Students learn important rhetorical principals for studying an audience and a situation to create and perform an effective public presentation. Students learn important abilities for public presentation regarding evidence, nonverbal communication, visual aids, and more.

**COMM 2308 (3). STRATEGIC COMMUNICATION AND PUBLIC RELATIONS.** Introduces basic media writing skills 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 stories, and press releases. *Prerequisites:* C or better in COMM 2310 (or 3300) and 2327.

**COMM 2310 (3). RHETORIC, COMMUNITY, AND PUBLIC DELIBERATION.** This course examines the role of rhetoric and public deliberation in the production and maintenance of communities and the larger public sphere, and includes such topics as the formation and rhetoric of the Civil Rights movement, the structural factors impacting the modern public sphere, and the skills necessary to be an informed citizen.

**COMM 2327 (3). COMMUNICATION THEORY.** This course introduces the foundational concepts, theories and approaches to the study and practice of human communication. It includes a historical overview as well as discussions of contemporary ethical questions.

**COMM 2328 (3). COMMUNICATION ETHICS.** Through readings, case studies, and the application of philosophical approaches to ethics, students examine the ethical challenges of strategic communication, explore the historic development of the field, and develop their own personal code of ethics to guide them through the ethical dilemmas they will encounter in the working world.

**COMM 2375 (3). COMMUNICATION RESEARCH AND METRICS.** Students learn how to conduct professional research utilizing primary and secondary data, statistics, and analytics. *Prerequisites:* C or better in COMM 2310 (or 3300) and 2327.

**COMM 3101 (1). PRE-LAW SCHOLARS SEMINAR.** This course introduces SMU Pre-Law Scholars to various legal topics, including an overview of legal subjects and careers in law. It also provides information relating to the Law School admissions process. Restricted to Pre-Law Scholars who have completed their first two full-time academic terms.

**COMM 3300 (3). 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.

**COMM 3302/WL 3302/SOCI 3350/CFB 3350 (3). ETHNOVIOLENCE: INTERDISCIPLINARY PERSPECTIVES.** Introduction to ethnviolence – violence or the threat of violence based on one's race, ethnicity, religion, gender, or sexual orientation – from a comparative, global and critical framework that synthesizes sociology, colonial studies, communications, and ethnic, religious, historical, and gender studies.

**COMM 3310 (3). CRISIS MANAGEMENT.** Examines different strategies, tactics, and theories relevant to how organizations communicate with internal and external audiences before, during, and after a crisis. *Prerequisites:* C or better in COMM 2310 (or 2328), 2327, and 3355.

**COMM 3321 (3). COMMUNICATION IN GLOBAL CONTEXTS.** This course provides an international perspective to the study of corporate communication and public affairs. Emphasis on experiential study allows students exposure to professional practitioners in both political and corporate arenas. Students explore opportunities and challenges involved in working in corporate communication in an international forum. *Prerequisite:* C or better in COMM 2310 (or 3300), 2327, 2308 (or 3355), and 2375.

**COMM 3327 (3). ARGUMENTATION AND ADVOCACY.** 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 practical inquiry into the uses of debates on contemporary social issues. Reserved for communication studies majors or minors.

**COMM 3335 (3). DIGITAL COMMUNICATION.** Introduces the infrastructure, planning, analysis, and use of various media, including mobile and social network applications. Reserved for communication studies majors and minors.

**COMM 3341/CFB 3341 (3). ETHNICITY, CULTURE, AND GENDER: INTRODUCTION TO CRITICAL STUDIES IN COMMUNICATION.** Explores the impact of culture on the understanding and practice of human communication in interpersonal, organizational, and mass media contexts. Strong emphasis is placed on the role of globalization, race, and socio-economic dynamics as impediments and conduits of cross-cultural collaboration and interaction. *Prerequisites:* C or better in COMM 2308, 2310, 2327, and 2375 or 3375.

**COMM 3342/CFB 3342 (3). RACE AND IDENTITY CONSTRUCTION IN GLOBAL CONTEXTS.** Explores what impact communication practices in organizational, interpersonal, and mass media contexts have on the construction of ethnicity, gender, and sexuality in U.S. and post-Colonial settings.

**COMM 3345 (3). PERSUASION THEORY AND PRACTICE.** 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. *Prerequisites:* C or better in COMM 2308, 2310, 2327, 2375.

**COMM 3347 (3). POLITICAL COMMUNICATION.** This course examines political communication as it evolves throughout a political campaign, and includes such topics as political communication theory and research, communication strategies, the influence of the mass media, television advertising, candidate debates, news management, polling, and the use of new technologies in political campaigns. *Prerequisites:* C or better in COMM 2308, 2310, 2327, 2375.

**COMM 3350 (3). 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:* C or better in COMM 2308 (or 3355), 2310 (or 3300), 2327, and 2375.

**COMM 3355 (3). INTRODUCTION TO PUBLIC RELATIONS.** Introduces theories, concepts, and approaches to public relations including research, objectives, programming, evaluation, and stewardship. Includes a historical overview as well as discussions of the professional and ethical demands on practitioners. *Prerequisites:* C or better in COMM 2310 (or 2328) and 2327.

**COMM 3360 (3). BUSINESS AND MANAGEMENT COMMUNICATION.** 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:* C or better in COMM 2308, 2310, 2327, and 2375.

**COMM 3365 (3). ORGANIZATIONAL COMMUNICATION.** Explores the role of communication in key organizational processes in corporate and nonprofit settings. Students examine the multiple approaches to organizing and their implications for human communication. *Prerequisites:* C or better in COMM 2308, 2310, 2327, and 2375.

**COMM 3380 (3). INTRODUCTION TO NONPROFIT COMMUNICATION.** 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 volunteers, and external funding and philanthropic development. *Prerequisites:* C or better in COMM 2308, 2310, 2327, and 2375.

**COMM 3382 (3). ADVANCED STRATEGIC COMMUNICATION AND PUBLIC RELATIONS.** This experiential course teaches students to strategize, develop, research, and write in-depth articles, newsletters, speeches, press releases, and position papers. Reserved for communication studies majors or minors and public relations and strategic communication majors. *Prerequisite:* C or better in COMM 2308.

**COMM 3387 (3). ADVANCED NONPROFIT COMMUNICATION: DONOR AND PHILANTHROPIC COMMUNICATION.** Introduces the fundamentals of philanthropy in a nonprofit's organizational processes and reviews historical, economic, and political forces that formed and continue to influence the development and funding of nonprofit organizations. Building on persuasion, interpersonal, and organizational communication theory, students explore the unique communication of philanthropy, grant writing, and donor relations. *Prerequisites:* C or better in COMM 2308, 2310, 2327, 2375, 3365, and 3380.

**COMM 3390 (3). EMPLOYEE COMMUNICATION.** Introduces the theories, ethics, and methods of creating and measuring communication to employees and work groups. Topics include employee campaigns, communication with unionized work groups, and use of social media for employee and leadership interaction and collaboration. Students explore how employee discourse can shape perceptions of organizational culture and trust, employee retention and satisfaction, and external branding. *Prerequisites:* C or better in COMM 2308, 2310, 2327, and 2375.

**COMM 3393 (3). RHETORIC, POLITICS, AND MASS MEDIA.** 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. *Prerequisite:* Reserved for communication studies majors or minors.

**COMM 3395 (3). PUBLIC OPINION, THE PRESS, AND PUBLIC POLICY.** Examines the interdependent relationships among media coverage, public opinion, and public policy. Students consider the influence of press coverage on electoral and policymaking processes in which public voice is presumed to affect democratic outcomes. Reserved for communication studies majors and minors.

**COMM 4025 (0). ORGANIZATIONAL 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 their experience. Offered as pass/fail only. *Prerequisites:* Major standing, 90 or more hours of coursework, 2.750 overall GPA, 3.000 GPA in COMM coursework, and permission of faculty adviser.

**COMM 4125 (1). PUBLIC RELATIONS IN LOCAL CONTEXTS.** Provides students with 50 hours of experience working with public relations professionals. Offered on a pass/fail basis only. *Prerequisites:* 90 or more hours of coursework, 2.750 overall GPA, 3.000 GPA in COMM coursework, and permission of faculty adviser. Reserved for public relations majors.

**COMM 4130 (1). PROFESSIONAL SEMINAR.** Prepares a student to meet the expectations and demands of working as a strategic communications professional in various organizational contexts, including corporate, agency, nonprofit, government, and public affairs. Topics addressed by instructors and industry professionals include ethics, issues in professional development, interviewing and resume construction, and power and politics for the new employee. *Prerequisites:* C or better in COMM 2308 (or 3355), 2310 or 3300, 2327, 2375 and junior standing.

**COMM 4225 (2). PUBLIC RELATIONS IN LOCAL CONTEXT.** Provides students with 100 hours of experience working with public relations professionals. Offered on a pass/fail basis only. *Prerequisites:* 90 or more hours of coursework, 2.750 overall GPA, 3.000 GPA in COMM coursework, and permission of faculty adviser. Reserved for public relations majors.

**COMM 4300 (3). SEMINAR IN POLITICAL COMMUNICATION.** 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. *Prerequisite:* COMM major or minor standing.

**COMM 4302 (3), 4303 (3), 4304 (3). 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. *Prerequisites:* C or better in COMM 2308, 2310, 2327, 2375 and junior standing.

**COMM 4305 (3). 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. *Prerequisites:* C or better in COMM 2308, 2310, 2327, 2375 and junior standing.

**COMM 4310 (3). HISTORY AND PHILOSOPHY OF FREE SPEECH.** Examines the philosophical debates on the existence, extent, and effect of free speech on society, including the rights of the individual versus the rights of the collective body politic.

**COMM 4320 (3). PUBLIC RELATIONS IN LOCAL CONTEXT.** Provides students with 150 hours of experience working with public relations professionals. Offered on a pass/fail basis only. *Prerequisites:* 90 or more hours of coursework, 2.750 overall GPA, 3.000 GPA in COMM coursework, and permission of faculty adviser. Reserved for public relations majors.

**COMM 4323 (3). FORENSICS WORKSHOP.** This course explores the pedagogy of competitive forensics. Students will examine methods, theories and techniques of competitive debate and individual events, tournament administration, and professional responsibilities of the forensic educator, and gain practical experience in forensics and debate competition. Instructor approval required. *Prerequisite:* Major or minor standing.

**COMM 4324 (3). COMPETITIVE MOCK TRIAL.** Provides the opportunity to investigate and explore principles of legal advocacy within a competitive environment. Students are trained to represent SMU as members of the SMU Mock Trial Team before invitational, regional, and national trial competitions. *Prerequisite:* Major or minor standing; instructor approval.

**COMM 4325 (3). ORGANIZATIONS IN LOCAL CONTEXT.** 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:* C or better in COMM 2308, 2310, 2327, and 2375; 90 hours or more of coursework; 2.750 overall GPA; 3.000 GPA in COMM coursework; and permission of faculty adviser. Reserved for communication studies majors.

**COMM 4326 (3). 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 capitol, supervised by a faculty member there. *Prerequisites:* C or better in COMM 2308, 2310, 2327, and 2375; 90+ hours of coursework; 2.750 overall GPA; 3.000 GPA in COMM coursework; and permission of faculty adviser.

**COMM 4340 (3). PUBLIC RELATIONS MANAGEMENT.** Covers the business practices necessary for the operation and maintenance of a strategic communication organization, including case studies, financial and accounting basics, marketing and client presentations, strategic planning, requests for proposals, and professional ethics. *Prerequisites:* C or better in COMM 2310 (or 3300), 2327, 2375, and 3355.

**COMM 4375 (3). HONORS THESIS IN COMMUNICATION.** 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. Reserved for communication studies majors and minors and public relations and strategic communications majors.

**COMM 4385 (3). COMMUNICATION, TECHNOLOGY, AND GLOBALIZATION.** 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. Reserved for COMM majors or minors.

**COMM 4386 (3). FINANCIAL COMMUNICATION.** This course familiarizes students with terms, principles, theories, and practices in financial communications. Students examine techniques used in investor relations and consider the legal and ethical responsibilities.

**COMM 4390 (3). GLOBALIZATION, ECONOMICS, AND COMMUNICATION.** The globalization of economic and communicative activity entails a new type of organizing structure as well as an understanding of self and one's connection (interdependence) to the global marketplace. Examines the rise of globalization and the social, political, and economic activity that has significance for every individual and community across the globe.

**COMM 4392 (3). MUSTANG CONSULTING I: INTRODUCTION TO COMMUNICATION CONSULTING.** Provides a hands-on opportunity to learn and implement the theories and skills necessary to engage in the task of communication consulting. Unlike other models of consulting, the art of communication consultation emphasizes the centrality of organizational communication as a means of assisting clients in addressing their organizational concerns and opportunities. Covers applying communication theory and research to the practice of communication consultation; distinguishing the difference between academic research and communication consulting; and proposing, planning, and implementing a consulting project. Instructor consent only.

**COMM 4393 (3). MUSTANG CONSULTING II: CAPSTONE.** This advanced communication consulting course provides the opportunity for students to manage their own communication consulting clients under the supervision of the faculty principal. Students are responsible for all client contact, presentations, and resolutions and are required to implement an entire strategic communication solution on behalf of the client, from planning through evaluation. Instructor consent only.

**COMM 4395 (3). BOULEVARD CONSULTING PRACTICUM.** This capstone course demonstrates how strategic communication contributes to problem-solving in corporate and public relations settings. Students work in teams, conduct original research, and develop and present a comprehensive communication campaign for an actual client. *Prerequisites:* Senior standing and C or better in COMM 2310 (or 3300), 2327, 2375, 3355, and 3382. Reserved for communication studies majors.

**COMM 4396 (3). PUBLIC RELATIONS CAMPAIGNS IN NONPROFIT SETTINGS.** This capstone course must be taken in conjunction with an internship at an approved nonprofit organization to complete the required 150 hours in a service learning environment. Students utilize their classroom experience to create a comprehensive strategic communication campaign for a nonprofit, with materials directed at the organization's specific public (e.g., the media, donors, volunteers, client base, board, foundations, and corporations). *Prerequisite:* COMM 3382. Reserved for communication studies majors and minors.

**COMM 5110 (1), 5210 (2) 5310 (3). 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 directed studies form to the Corporate Communications and Public Affairs Office before the start of the term during which the study is to be undertaken. *Prerequisites:* COMM major or minor standing, junior standing, and permission of instructor.

**COMM 5301 (3), 5302 (3), 5303 (3). TOPICS IN COMMUNICATIONS.** These courses encourage students to examine the role of communication within contemporary issues and social problems. Topics vary by instructor. Reserved for COMM majors or minors.

**COMM 5304 (3). TOPICS IN COMMUNICATIONS.** These courses encourage students to examine the role of communication within contemporary issues and social problems. Topics vary by instructor.

**COMM 5305 (3). TOPICS IN COMMUNICATION.** Study of timely issues.

## **Creative Computing**

### **Center of Creative Computation**

**Professor** Ira Greenberg, **Center Director**

**Professor:** Ira Greenberg. **Visiting Professor:** Yong Bakos.

Creative computing is a new, highly interdisciplinary major combining theory and methodology from computer science and engineering with aesthetic principles and creative practice from the arts. The program is rigorous in its interdisciplinary integration, requiring students to pursue core coursework in both the Lyle School of Engineering and the Meadows School of the Arts. In addition, the program requires a capstone project and either a minor concentration or a second major. Study abroad is also highly recommended.

The major in creative computing crosses traditional disciplinary boundaries bridging not only divisions and departments but entire schools across the University; it does so in response to technological innovation, contemporary arts practices and demands of the global marketplace. An underlying principle at the philosophical core of the major is the integration of creative and analytical study and practice – championing an integrated “whole brain” approach. The major in creative computing enables students to consider problems from many angles and conceptual frameworks, integrating widely disparate approaches and practices.

The program’s breadth enables students to target many different segments and vocational opportunities within the digital economy, including software engineering, Web design, interactive design/development, mobile application development, 3-D modeling and animation, scientific visualization, social media, and many, many others. It is anticipated that opportunities will continue to increase for the foreseeable future, as the application of computation and digital processes continues to proliferate across all segments of the global economy.

Graduates of the program will

- Be fully literate in at least one major programming language (Java, C/C++, etc.) and a secondary scripting language (JavaScript, Python, etc.), and will be capable of developing a fully functional software project from concept through deployment, including platform integration, installation, debugging and maintenance.
- Have a conceptual, technical and aesthetic direction informing their creative development and research.
- Be capable of bridging multiple disciplines and synthesizing original, technology-driven solutions.
- Be equally comfortable and competent applying creative and computational methods, approaches and processes in solving problems.
- Be capable of working across multiple segments of the digital economy, in roles such as interactive designers/developers, software engineers, project managers, fine artists and entrepreneurs.

### **Bachelor of Arts in Creative Computing**

Admission to the program is competitive. A minimum overall GPA of 3.000 is required, as well as at least a 3.500 GPA in courses listed under “Computing Fundamentals” in the table below. Students are admitted to the major through consultation with the program director.

The major requires a final capstone project, where students, working with a faculty adviser, develop an independent project in creative computing. Projects may include an art installation, performance, original software (tool, library or application) or a scholarly article. It is expected that students will present their projects in a public forum.

<i>Requirements for the Degree</i>	<i>Credit Hours</i>
<b>UC/GEC Requirements</b>	varies
<b>Computing Fundamentals</b>	9
<b>CSE 1341</b> Principles of Computer Science I <i>or</i> <b>ASIM 1310</b> Art and Code I <b>CSE 1342</b> Programming Concepts <b>CSE 2341</b> Data Structures	
<b>Creative Fundamentals</b> (three from the following)	9
(Any 1000- or 2000-level courses in the Meadows School of the Arts may be substituted for up to 6 hours of the courses listed below, with adviser approval.)	
<b>ASCE 1300</b> Introduction to Ceramics <b>ASDR 1300</b> Introduction to Drawing <b>ASPH 1300</b> Basics of Photography <b>ASPR 3300</b> Printmaking Workshop <b>ASPT 1300</b> Introduction to Painting <b>ASSC 1300</b> Introduction to Sculpture <b>ENGL 2391</b> Introductory Poetry Writing <b>ENGL 2392</b> Introductory Fiction Writing <b>FILM 1301</b> Art of Film and Media <b>FILM 1302</b> Media and Culture	
<b>Creative Computing</b>	21
<b>ASIM 1300</b> Creative Computation 1 <i>Six from the following:</i> <b>ASIM 1330</b> Responsive Arts I <b>ASIM 1340</b> Computational Sculpture <b>ASIM 2305</b> Video and Image for Performance/Real-time Visual Manipulation <b>ASIM 3310</b> Computational Media Workshop (topic: international digital atelier) <b>ASIM 3305</b> Art and Code II <b>ASIM 3320</b> Physical Computing <b>ASIM 3350</b> Technology and the Body <b>ASIM 5302</b> Intermedia Directed Studies <b>ASPH 3304</b> Digital Tools <b>ASPH 3390</b> Experimental Camera <b>CEE 5373</b> Introduction to CAD <b>CRCP 1330</b> Sound and Code <b>CRCP 1350</b> Art of 3-D Animation <i>or</i> <b>CSE 5360</b> Introduction to 3-D Animation <b>CRCP 2310</b> Nature and Code <b>CSE 1319</b> Introduction to Digital Imaging <b>CSE 1331</b> Introduction to Web Programming <b>CSE 3345</b> Graphical User Interface Design/Implementation <b>CSE 5382</b> Computer Graphics	

**Creative Computing (continued)**

- EE 1301** Modern Electronic Technology
- EE 1322** Survey of Electrical and Electronic Devices
- EE 5390** Mobile Phone Application Programming
- FILM 1304** Production 1
- FILM 3309** Multicamera Production
- FILM 3384** Film Audio
- FILM 4304** New Media Distribution
- FILM 4308** Post-Production Visual FX
- FILM 4385** Advanced Sound Design
- MSA 3310, 3330**  
(topics: creative visualization or synthesizing nature)
- MUTH 4310** Introduction to Electro-Acoustic Music
- MUTH 4311** Advanced Topics in Music Technology
- PHYS 3320** Physics of Music
- PHYS 3340** Computational Physics
- PHYS 1320** Musical Acoustics
- THEA 2275** Technical Theatre Laboratory
- THEA 2333** Technical Drawing for Theatre
- THEA 3379** Computer-Assisted Design I
- THEA 3380** Computer-Assisted Design II

**Math, Sciences and Engineering**

9

(Any courses within the math, sciences or engineering disciplines may be substituted for up to 6 credit hours of the courses listed below, with adviser approval.)

*One from the following:*

- MATH 3308** Introduction to Discrete Mathematics
- MATH 3353** Introduction to Linear Algebra
- PHYS 1313** Fundamentals of Physics

*At least 6 credit hours from the following:*

- CSE 2353** Discrete Computational Structures
- CSE 2240** Assembly Language
- ANTH 2315** Human Evolution
- ANTH 2363** Introduction to Archaeology
- BIOL 1303** Essentials of Biology
- BIOL 1305** Our Natural Environment
- BIOL 1308** Plant Biology
- BIOL 1401, 1402** Introductory Biology
- CHEM 1301** Chemistry for Liberal Arts
- CHEM 1303, 1304** General Chemistry
- GEOL 1301** Earth Systems
- GEOL 1305** Oceanography
- GEOL 1307** The Solar System
- GEOL 1308** Evolution and Life History
- GEOL 1313** Earthquakes and Volcanoes
- PHYS 1303** Introductory Mechanics
- PHYS 1304** Introductory Electricity and Magnetism
- PHYS 1314** The Physical Perspective
- PHYS 3305** Introduction to Modern Physics

<i>Requirements for the Degree (continued)</i>	<i>Credit Hours</i>
<b>Advanced Engineering</b>	9
Any Lyle applied technology courses at the 3000 level or above, with adviser approval.	
<b>Advanced Arts</b>	9
Any Meadows studio or performance arts courses at the 3000 level or above, with adviser approval.	
<b>Theory</b> (one from the following)	3
<b>ARHS 1332</b> Twentieth Century Art	
<b>ARHS 3369</b> Contemporary Art: 1965–Present	
<b>CSE 2240</b> Assembly Language Programming/ Machine Organization	
<b>CSE 3353</b> Fundamentals of Algorithms	
<b>MATH 3308</b> Introduction to Discrete Mathematics	
<b>MATH 3353</b> Introduction to Linear Algebra	
<b>PHIL 1301</b> Elementary Logic	
<b>PHIL 3363</b> Aesthetic Experience and Judgment	
<b>PSYC 3310</b> Memory and Cognition	
<b>SOCI 3345</b> Media Ethics and Gender	
<b>Capstone</b>	3
<b>CRCP 5301</b> Creative Coding Major Capstone	
<b>Minor or Second Major and Free Electives</b>	
Hours vary as needed to meet University residency and degree requirements.	
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### ***Minor in Creative Computing***

The minor in creative computing is highly interdisciplinary, championing a “whole brain” approach. Combining study, creative practice and research, students explore computing as a universal creative medium, integrating aesthetic principles and practices from the arts with analytical theories and processes from computer science and engineering.

<i>Requirements for the Minor</i>	<i>Credit Hours</i>
<b>Core Course Requirements</b>	6
<b>CSE 1341</b> Principles of Computer Science <i>or</i> <b>ASIM 1310</b> Art and Code I	
<b>ASIM 1300</b> Introduction to Creative Computation	
<b>Creative Computation</b> (at least 9 hours from the following)	9
<b>ASAG 3360</b> Color and the Visual Image	
<b>ASIM 1310</b> Art and Code	
<b>ASIM 1320</b> Interactive Art and Performance	
<b>ASIM 1330</b> Responsive Arts I	
<b>ASIM 1340</b> Computational Sculpture	
<b>ASIM 3305</b> Art and Code II	
<b>ASIM 3310</b> Computational Media Workshop (topic: international digital atelier) (recommended course)	
<b>ASIM 3320</b> Responsive Arts II	
<b>ASIM 3350</b> Technology and the Body	
<b>ASIM 5302</b> Intermedia Directed Studies	

**Creative Computation (continued)**

- ASPH 1310** Introduction to Video  
**ASPH 3304** Digital Tools  
**ASPH 3390** Experimental Camera  
**CEE 2372** Introduction to CAD  
**CSE 1319** Introduction to Digital Imaging  
**CSE 1331** Introduction to Web Programming  
**CRCP 1330** Sound and Code  
**CRCP 2310** Nature and Code  
**CSE 1342** Programming Concepts  
**CSE 3345** Graphical User Interface Design/Implementation  
**CSE 5360** Introduction to 3-D Animation  
**CSE 5382** Computer Graphics  
**EE 1301** Modern Electronic Technology  
**EE 1322** Survey of Electrical and Electronic Devices  
**EE 7390** Mobile Phone Application Programming  
**FILM 1304** Production 1  
**FILM 3309** Multicamera Production  
**FILM 4385** Advanced Sound Design  
**FILM 3384** Film Audio  
**FILM 4304** New Media Distribution  
**FILM 4308** Postproduction Visual FX  
**MSA 3330** (topics: creative visualization or synthesizing nature)  
**MUTH 4310** Introduction to Electro-Acoustic Music  
**MUTH 4311** Topics in Electro-Acoustic Music  
**PHYS 1320** Musical Acoustics  
**PHYS 3320** Physics of Music  
**PHYS 3340** Computational Physics  
**THEA 2275** Technical Theatre Laboratory  
**THEA 2333** Technical Drawing for Theatre  
**THEA 3379, 3380** Computer-Assisted Design I and II  
**THEA 4357** Designing With Computers: Stage Production

**Theory (one from the following)**

3

- ARHS 1332** 20th-Century Art  
**ARHS 3369** Contemporary Art: 1965–Present  
**CSE 2240** Assembly Language Programming/Machine Organization  
**CSE 2353** Discrete Computational Structures  
**CSE 3353** Fundamentals of Algorithms  
**MATH 3308** Introduction to Discrete Mathematics  
**MATH 3353** Introduction to Linear Algebra  
**PHIL 1301** Elementary Logic  
**PHIL 3363** Aesthetic Experience and Judgment

**Capstone Project**

1

- CRCP 5101** Creative Coding Minor Capstone

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## **The Courses (CRCP)**

**CRCP 1330 (3). SOUND AND CODE.** Explores computation as a powerful creative medium. Working with the visual programming environment MAX/MSP, students learn the fundamentals of aural programming in the context of creative development. Course examples include algorithmic music, sound synthesis, waveform analysis, sound effects, sound detection, and midi. Laptop computer required.

**CRCP 1350 (3). THE ART OF 3-D MODELING AND ANIMATION.** Students explore 3-D modeling and animation using Maya, the industry standard 3-D software package. Topics include virtual sculpting, texture maps, transformations, procedural shaders, virtual lights and cameras, timeline-based animation, and special effects. Laptop computer required.

**CRCP 2310 (3). NATURE AND CODE.** Students explore patterns, systems, and underlying emergent structures found in nature through code experiments, simulations, and sketches. Course topics include swarming, growth, motility, chaos, complexity, predation, cellular automata, L-systems, and fractals. *Prerequisite:* ASIM 1310, CSE 1341, CSE 1342, a score of 4 or above on the computer science AP exam, or instructor permission. Laptop computer required.

**CRCP 4391 (3). SPECIAL TOPICS.** Designed to cover topics that may have temporary or limited interest. *Prerequisite:* CSE 1342 or instructor approval.

**CRCP 5101 (1). CREATIVE COMPUTING MINOR CAPSTONE.** In consultation with a faculty adviser, students propose, design, and implement an independent creative computing project. Projects may include performance, exhibition, and hardware/software development. Completion of a paper summarizing significant project outcomes and results is required. For declared creative computing majors only, the course is to be completed in the student's last term of the creative computing major. *Prerequisite:* Permission of instructor.

**CRCP 5301 (3). CREATIVE COMPUTING MAJOR CAPSTONE.** In consultation with a faculty adviser, students propose, design, and implement an independent creative computing project. Projects may include performance, exhibition, and hardware/software development. Completion of a paper summarizing significant project outcomes and results is required. For declared creative computing majors only, the course is to be completed in the student's last term of the creative computing major. *Prerequisite:* Permission of instructor.

## Dance

### **Associate Professor** Patty Harrington Delaney, **Division Chair**

**Professors:** Shelley C. Berg, Danny Buraczeski, Myra Woodruff. **Associate Professors:** Patty Harrington Delaney, Leslie Peck. **Assistant Professors:** Christopher Dolder, Millicent Johnnie. **Visiting Lecturer:** Anne Westwick. **Adjunct Lecturers:** Shelley Estes, Josh Peugh. **Musicians:** Dick Abrahamson, Jamal Mohamed, Mina Polevoy, Edward Smith, Janeen Vestal.

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, a wallet-sized photograph, applicable recorded music, and appropriate studio clothes and footwear. To confirm a campus audition, students should call the Dance Division Office at 214-768-2718. Additional information regarding admission procedures for the University, a national audition or financial aid is available from the Recruiting 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 SAT or ACT exam or both. 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.

### **Bachelor of Fine Arts 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 44 are in studio training. The remaining 29 credit hours provide students with the opportunity to develop scholarly and creative abilities in dance and related areas of interest.

**Curriculum Notes:** Students must be enrolled in a minimum of three credit hours of performance technique class each term in order to be considered for casting in any curricular performances. A minimum of four terms of ensemble work (**DANC 1080, 2080, 3080, 4080**) are required for a grade without credit; enrollment will be processed by the administration after casting is determined for each term. Four terms (**DANC 2241, 2242, 3243, 3244**) of coursework in dance composition are required beginning in the sophomore year.

<i>Requirements for the Degree</i>	<i>Credit Hours</i>
<b>UC/GEC Requirements</b>	Varies
<b>Performance Technique</b>	32
To be taken during the first 2–3 years of study:	
Ballet Courses: 12 credit hours	
Modern Dance Courses: 12 credit hours	
Jazz Dance Courses: 8 credit hours	
<b>Advanced Performance Technique</b>	12
Must be at the 3000–4000 level of proficiency in at least one major area of performance technique.	
<b>Ensemble Performance</b>	0
DANC 1080, 2080, 3080, 4080	
<b>Composition:</b>	8
DANC 2241, 2242, 3243, 3244	
<b>Theoretical and Applied Studies</b>	20
DANC 1151, 1152, 1244, 1326, 2160, 2361, 4363, 4373, 4374	
<b>Dance Electives</b> (hours needed depends on capstone choice)	5–8
Selected from advanced performance technique, theoretical and applied studies, directed studies, or other elective courses taken within the Meadows School.	

<b>Dance Capstone</b>	0–3
DANC 4090, 4190, 4290, or 4390	
<b>Community Experience</b>	0–1
MSA 1001 or 1101	
<b>Free Electives</b>	
Hours vary as needed to meet University residency and degree requirements.	

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**Notes**

GEC students are required to complete a minimum of 123 term credit hours and are exempt from 3 hours of Perspectives and an additional 3 hours of either Perspectives or Cultural Formations courses.

**Regulations**

The faculty expects dance majors to apply themselves scholastically and to assume responsibilities conscientiously. Students are required to maintain a minimum GPA of 2.700 in dance courses to continue in the dance major. Grades lower than *C* are not acceptable in any required dance course and will necessitate repeat enrollments. 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 GPA of 2.700 in dance courses, and they must 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 to receive 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 health and fitness. 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*.

**Minor in Dance Performance**

The minor in dance performance 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.

<i>Requirements for the Minor</i>	<i>Credit Hours</i>
<b>Dance Classes</b>	9
DANC 2370, 4373, or 4374	
6 credit hours from the following:	
DANC 1151, 1326, 2107, 2160, 2241, 2361, 2370, 4260, 4363, 4366, 4373, 4374	
<b>Performance Technique Classes</b> (three from the following)	9
Ballet: DANC 1311-1314; 2311-2316; 3311-3318	
Modern Dance: DANC 1321-1324; 2321-2324; 3321-3324	
Jazz Dance: DANC 1231-1234; 2231-2234; 3231-3234	
Partnering: DANC 4003-4008; 4103-4108	
<hr/>	
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### ***The Courses (DANC)***

Dance courses open to all students from any field of study are not all offered every year. The remaining dance courses are restricted to dance majors unless otherwise indicated in the course descriptions. Dance minors must obtain departmental approval to enroll in courses restricted to dance majors. Dance minors must qualify for performance technique classes by audition.

#### **Dance Courses Open to All Students**

DANC 1301-06, 2107-08, 2301-06, 2345,  
2370-72, 3374, 4370

#### **Dance Courses for Dance Performance Majors**

**Performance Technique** DANC 1311-14, 1321-24, 1231-34, 2311-16,  
2321-24, 2231-34

**Advanced Performance Technique** DANC 3311-18, 3231-34, 3321-24, 4210-11,  
4219-24, 4226, 4229, 4246-49

**Ensemble Performance** DANC 1080, 2080, 3080, 4080-84

**Composition** DANC 2241-42, 3243-44

**Theoretical Studies** DANC 2370, 4190, 4290, 4390, 4363, 4365-66,  
4370, 4373-74

**Applied Studies** DANC 1151-52, 1244, 1326, 2107-08, 2160,  
2345, 2361-62, 2381-82, 3381-82, 4003-08,  
4045, 4103-08, 4145, 4245, 4260

**DANC 1030 (0). PARTNERING I LABORATORY.** A focus on the development of weight sharing skills, with methodology based in techniques associated with contact improvisation and Bartenieff fundamentals. Covers repertory from Pilobolus, one of the most internationally renowned dance companies that bases its work in contact improvisation. Restricted to first-year students.

**DANC 1080 (0). ENSEMBLE PERFORMANCE I.** Rehearsal and public performance of existing repertory and/or original works. By audition. Departmental approval and administrative enrollment. Required.

**DANC 1151 (1). DANCE PRODUCTION I.** Introduction to the technical preparation, production, and running of dance performances. Scheduled classes provide orientation and information for providing support in areas of lighting, sound, costumes, and scenery. In addition, in-service assignments provide hands-on training in mounting a mainstage production, as well as load-in and strike of dance productions in other venues. Required of all first-year Dance majors.

**DANC 1152 (1). DANCE PRODUCTION II.** Service assignments for performance activities as a continuation of material introduced in the previous term. Development of production skills through verbal and visual communication. This course includes lab hours outside of and in addition to the regularly scheduled class meeting times. Required.

**DANC 1231 (2), 1232 (2), 1233 (2), 1234 (2). JAZZ DANCE I.** Exploration of the basics of jazz dance technique and styles (classic, musical theatre, and contemporary forms), including studies in basic positions, placement, isolations, and jazz rhythms.

**DANC 1244 (2). THE DANCER'S TOOLBOX.** Introduces healthy and effective practices that serve to develop a vibrant and successful dance artist. Focus on physical well-being, artistic protocols, intellectual and cultural perspectives, and diverse approaches to creating and sustaining motivation and inspiration. Also, collaboration with other orientation courses and projects.

**DANC 1301 (3), 1302 (3). BEGINNING BALLET.** Introduction to the fundamentals of classical ballet. Not for credit in the dance major.

**DANC 1303/1311 (3), 1304 (3). BEGINNING MODERN DANCE.** Introduction to basic movement skills, experiences, and concepts of modern dance. Not for credit in the dance major.

**DANC 1305/2311 (3), 1306/2312 (3). BEGINNING JAZZ DANCE.** Introduction to the fundamentals of jazz dance with emphasis on rhythm and theatrical style. Not for credit in the dance major.

**DANC 1311/1303 (3), 1312 (3), 1313 (3), 1314 (3). BALLET I.** Introduces and develops the fundamentals of classical ballet and pointe technique. Inclusive of pointe class, men's class, and partnering class. *Prerequisite:* Restricted to dance majors and minors only.

**DANC 1321 (3), 1322 (3), 1323 (3), 1324 (3). MODERN DANCE I.** Introduction to and development of the fundamentals of contemporary dance.

**DANC 1326 (3). FOUNDATIONS OF MUSIC: HISTORY AND THEORY.** A course designed to introduce students to basic listening skills, historic musical literature, methods for exploring multiple genres of music and basic music theory related to rhythm and dynamics. The theoretical materials introduced in this class will be reinforced and practiced in the composition track (three terms of composition and one term of choreo-lab), which begins in the sophomore year.

**DANC 2080 (0). ENSEMBLE PERFORMANCE II.** Rehearsal and public performance of existing repertory and/or original works. By audition. Departmental approval and administrative enrollment. Required. *Prerequisite:* DANC 1080.

**DANC 2160 (1). INTRODUCTION TO PILATES.** Introduction to Pilates, a nonimpact body conditioning method based on principles of abdominal and scapular stabilization. Emphasis on nonweight-bearing exercises, proper alignment, full range of motion, and patterned breathing.

**DANC 2170 (1). YOGA FOR DANCERS.** An introduction to the fundamentals of hatha yoga taught through vinyasa, a fluid series of physical poses initiated by focused breathing. Designed to cultivate mental clarity, to improve strength and flexibility, and to reduce muscular and mental tension.

**DANC 2231 (2), 2232 (2), 2233 (2), 2234 (2). JAZZ DANCE II.** Continuing development of jazz dance technique and styles with focus on dynamics, rhythm, and directional changes. Explores classic jazz, blues, and contemporary jazz styles. Admission by placement.

**DANC 2242 (2). DANCE COMPOSITION II.** Generation of solo movement through improvisation, recognizing spontaneous structures, and working with stage space, groups, and inspiration from other media, including music. Required. *Prerequisites:* DANC 2241, 2361 or instructor approval.

**DANC 2311/1305 (3), 2312/1306 (3), 2313 (3), 2314 (3), 2315 (3), 2316 (3), 2317 (3). BALLET II.** Continuing exploration of classical ballet technique on the intermediate level with an emphasis on more complex port de bras, adagio, tourner, enchainement, and allegro

batterie. Inclusive of pointe class, men's class, and partnering class. *Prerequisite:* Admission by placement.

**DANC 2321 (3), 2322 (3), 2323 (3), 2324 (3). MODERN DANCE II.** Continuing exploration of contemporary dance technique at an intermediate level with emphasis on more complex movement phrasing, rhythmic variation, and use of space. Admission by placement.

**DANC 2341 (3). DANCE COMPOSITION I.** Introduction to fundamental compositional concepts, including improvisation, abstraction, gesture, motivation, movement manipulation, and phrasing. Students create solo, duet, and group studies. *Prerequisite:* DANC 1326.

**DANC 2361 (3). DANCE THEORY AND PRACTICE WITH AN EMPHASIS ON LABAN MOVEMENT STUDIES.** An introduction to established theoretical concepts and their practical application to the performance and creation of movement. Areas of concentration include Somatics, Laban Movement Analysis, Motif Writing and Labanotation.

**DANC 3080 (0). ENSEMBLE PERFORMANCE III.** Rehearsal and public performance of existing repertory and/or original works. By audition. Departmental approval and administrative enrollment. Required. *Prerequisite:* DANC 2080.

**DANC 3086 (0). EXPLORATIONS IN STYLE.** This course offers exploration of a variety of dance forms. It is designed to broaden exposure of students to styles and techniques beyond the foundation of the standing curriculum. *Prerequisites:* Junior or senior class standing and technique level placement of II or IV in the appropriate technique.

**DANC 3216/DANC 3232 (2). MEN'S BALLET TECHNIQUE.** Emphasis on the virtuosity specific to the male dancer in the balletic idiom. The class objective is to strengthen and develop the dancer to his utmost potential. Includes variations. Admission by placement.

**DANC 3218 (2). WOMEN'S POINTE TECHNIQUE.** Emphasis on the virtuosity specific to the female dancer in the balletic idiom. The class objective is to strengthen and develop the dancer to her utmost potential. Includes variations. Admission by placement.

**DANC 3231 (2). JAZZ DANCE III.** Exploration of more advanced technique and styles of jazz dance, performance projection, individual style, characterizations, and musical theatre themes. Focus on retaining extensive combination sequences. Admission by placement.

**DANC 3232/3216 (2), 3233 (2), 3234 (2). JAZZ DANCE III.** Exploration of more advanced technique and styles of jazz dance, performance projection, individual style, characterizations, and musical theatre themes. Focus on retaining extensive combination sequences. Admission by placement.

**DANC 3243 (2). DANCE COMPOSITION III.** Exploration of elements of choreographic form with emphasis on sequencing, balance, phrasing, transition, choreographic device and compositional structure. Introduction to Life Forms computer software for choreography. Utilization of videotape for self-analysis and critique. Opportunity for visits to the Meadows Museum for the study of form. Required. *Prerequisite:* DANC 2242.

**DANC 3244 (2). DANCE COMPOSITION IV.** Synthesis, application and elaboration of previously introduced choreographic principles and concepts. Exploration of ethical issues and social responsibilities of the choreographer. Emphasis placed on collaborative, multidisciplinary, and community service projects. Areas for collaboration may include music, visual arts, video, spoken and written text, elements of design, and emergent technology. Required. *Prerequisite:* DANC 3243.

**DANC 3311 (3), 3312 (3), 3313 (3), 3314 (3), 3315 (3), 3316 (3), 3317 (3), 3318 (3). BALLET III.** Continuing development of classical ballet technique on the advanced level with an emphasis on technical proficiency, musicality, and movement dynamics. May be inclusive of pointe class, men's class, and/or partnering class. *Prerequisite:* Admission by placement.

**DANC 3321 (3), 3322 (3), 3323 (3), 3324 (3). MODERN DANCE III.** Continuing development of contemporary dance technique at an advanced intermediate level with emphasis on refining performance quality, depth of physicality, dramatic expression, and individual style.

**DANC 3354 (3). DANCE AND CAMERA.** Instruction in basic camera and editing skills and techniques designed to broaden and empower the dancer's understanding of the moving dance image on camera, and the ways this imagery may be modified and presented as digital media. A variety of modes of digital capture are covered, including single-camera archival, performer viewpoint, multicamera, and site-specific capture techniques. Students also learn basic

nonlinear editing skills in support of creating a dancer/choreographer reel and digital portfolio.  
*Prerequisite:* Junior or senior standing.

**DANC 3374/CFA 3337 (3). THE EVOLUTION OF AMERICAN MUSICAL THEATER.** This course examines the evolution of the American Musical Theater from its roots in minstrelsy, burlesque and vaudeville, to its adolescence in comic opera, operetta and musical comedy to its codification as musical theater. The first unit of the class examines the early forms of popular entertainment, the second unit looks at the development of the integration of dance, music and drama into the form we know as musical theater and the last unit examines the figures of the 20th century who refined this integration both on Broadway and in Hollywood.

**DANC 3381 (3). REPERTORY AND PERFORMANCE III.** Rehearsal and performance of master works of choreography, with emphasis on renelement of detail, clarity of phrasing, expression, musicality, and versatility within a broad range of styles. *Prerequisite:* DANC 2382 or instructor approval.

**DANC 3382 (3). REPERTORY AND PERFORMANCE IV.** Rehearsal and performance of additional master works of choreography, with emphasis on renelement of detail, clarity of phrasing, expression, musicality, and versatility within a broad range of styles. *Prerequisite:* DANC 3381 or instructor approval.

**DANC 4045 (0). ADVANCED CHOREOGRAPHIC PROJECTS.** Individual directed studies in choreography with a culminating performance. *Prerequisites:* DANC 3244 and instructor approval.

**DANC 4080 (0). ENSEMBLE PERFORMANCE IV.** Rehearsal and public performance of existing repertory and/or original works. By audition. Departmental approval and administrative enrollment. Required. *Prerequisite:* DANC 3080.

**DANC 4081 (0). ENSEMBLE PERFORMANCE V.** Rehearsal and public performance of existing repertory and/or original works. By audition. Departmental approval and administrative enrollment. *Prerequisite:* DANC 4080.

**DANC 4082 (0). ENSEMBLE PERFORMANCE VI.** Rehearsal and public performance of existing repertory and/or original works. By audition. Departmental approval and administrative enrollment. *Prerequisite:* DANC 4081.

**DANC 4083 (0). ENSEMBLE PERFORMANCE VII.** Rehearsal and public performance of existing repertory and/or original works. By audition. Departmental approval and administrative enrollment. *Prerequisite:* DANC 4082.

**DANC 4084 (0). ENSEMBLE PERFORMANCE VIII.** Rehearsal and public performance of existing repertory and/or original works. By audition. Departmental approval and administrative enrollment. *Prerequisite:* DANC 4083.

**DANC 4090 (0). DIRECTED STUDIES.** Supervised projects and/or research in theoretical studies, inclusive of community service projects. Arranged. *Prerequisite:* Instructor approval.

**DANC 4091 (0). DANCE CAPSTONE.** Collaborative work and activities leading to the creation, preparation, and performance of a dance project. Required of all dance majors. *Prerequisite:* Restricted to dance majors only.

**DANC 4104 (1). PARTNERING.** Introduction to the basic elements of partnering inherent in classical ballet. Emphasis on technical skills and classical style. Includes excerpts from classical repertory. Admission by invitation. *Prerequisite:* Instructor approval.

**DANC 4145 (1). ADVANCED CHOREOGRAPHIC PROJECTS.** Individual directed studies in choreography with a culminating performance. *Prerequisites:* DANC 3244 and instructor approval.

**DANC 4190 (1). DIRECTED STUDIES.** Supervised projects and/or research in theoretical studies, inclusive of community service projects. Arranged. *Prerequisite:* Instructor approval.

**DANC 4191 (1). DANCE CAPSTONE.** Collaborative work and activities leading to the creation, preparation, and performance of a dance project. Required of all dance majors. *Prerequisite:* Restricted to dance majors only.

**DANC 4210 (2). BALLET IMMERSIVE.** Advanced ballet technique. May be taken as a stand-alone course or as an immersive supplement to Ballet III, Ballet IV, Men's Ballet Technique, or Women's Pointe Technique. *Prerequisites:* Junior or senior standing, Ballet III or IV placement, and instructor approval.

**DANC 4211 (2). BALLET IMMERSIVE II.** Advanced ballet technique. May be taken as a stand-alone course or as an immersive supplement to Ballet III, Ballet IV, Men's Ballet Technique, or Women's Pointe Technique. *Prerequisites:* Junior or senior standing, Ballet III or IV placement, and instructor approval.

**DANC 4212 (2), 4213 (2), 4214 (2). ADVANCED BALLET ELECTIVE.** Advanced ballet technique offering a transition from dance study to professional-level work.

**DANC 4216 (2). MEN'S BALLET TECHNIQUE.** Emphasis on the virtuosity specific to the male dancer in the balletic idiom. The class objective is to strengthen and develop the dancer to his utmost potential. Includes variations. Admission by placement. *Prerequisite:* Restricted to dance majors and minors only.

**DANC 4218 (2). WOMEN'S POINTE TECHNIQUE.** Emphasis on the virtuosity specific to the female dancer in the balletic idiom. The class objective is to strengthen and develop the dancer to her utmost potential. Includes variations. Admission by placement.

**DANC 4219 (2). BALLET IMMERSIVE III.** Advanced ballet technique. May be taken as a stand-alone course or as an immersive supplement to Ballet III, Ballet IV, Men's Ballet Technique, or Women's Pointe Technique. *Prerequisites:* Junior or senior standing, Ballet III or IV placement, and instructor approval.

**DANC 4220 (2). MODERN DANCE IMMERSIVE.** Advanced contemporary dance technique. May be taken as a stand-alone course or as an immersive supplement to Modern Dance III or IV. *Prerequisites:* Junior or senior standing, Modern Dance III or IV placement, and instructor approval.

**DANC 4221 (2), 4222 (2), 4223 (2), 4224 (2). ADVANCED MODERN ELECTIVE.** Advanced modern technique offering a transition from dance study to professional-level work.

**DANC 4226 (2), 4229 (2). MODERN DANCE IMMERSIVE II, III.** Advanced contemporary dance technique. May be taken as a stand-alone course or as an immersive supplement to Modern Dance III or IV. *Prerequisites:* Junior or senior standing, Modern Dance III or IV placement, and instructor approval.

**DANC 4230 (2). JAZZ DANCE IMMERSIVE.** Advanced jazz dance techniques and styles. May be taken as a stand-alone course or as an immersive supplement to Jazz Dance III or IV. *Prerequisites:* Junior or senior standing, Jazz Dance III or IV placement, and instructor approval.

**DANC 4236 (2), 4239 (2). JAZZ DANCE IMMERSIVE II, III.** Advanced jazz dance techniques and styles. May be taken as a stand-alone course or as an immersive supplement to Jazz Dance III or IV. *Prerequisites:* Junior or senior standing, Jazz Dance III or IV placement, and instructor approval.

**DANC 4245 (2). ADVANCED CHOREOGRAPHIC PROJECTS.** Individual directed studies in choreography with a culminating performance. *Prerequisites:* DANC 3244 and instructor approval.

**DANC 4246 (2), 4247 (2), 4248 (2), 4249 (2). ADVANCED JAZZ ELECTIVE.** Advanced jazz technique offering a transition from dance study to professional-level work.

**DANC 4270 (2), 4271 (2). ADVANCED TECHNIQUE ELECTIVE.** For advanced-level dancers. Presents local dance artists of the highest caliber in many genres of dance. Each term, the class offers one dance form such as modern, jazz, tap, ballroom, or flamenco. *Prerequisite/Corequisite:* Level III class in the corresponding dance technique.

**DANC 4290 (2). DIRECTED STUDIES.** Supervised projects and/or research in theoretical studies, inclusive of community service projects. Arranged. *Prerequisite:* Instructor approval.

**DANC 4291 (2). DANCE CAPSTONE.** Collaborative work and activities leading to the creation, preparation, and performance of a dance project. Required of all dance majors. *Prerequisite:* Restricted to dance majors only.

**DANC 4322 (3), 4324 (3). MODERN DANCE IV.** Advanced contemporary dance technique, offering a transition from dance study to professional-level work. Admission by placement.

**DANC 4363 (3). KINESIOLOGY FOR DANCE.** Exploration of basic anatomy and the human body in motion. Normal and deviated skeletal structures and muscular development are assessed in regard to movement efficiency, injury potential, and dance aesthetics. Required.

**DANC 4370 (3). DANCE CRITICISM AND AESTHETIC.** A practical introduction to writing about dance performance. Works of master critics are examined to gain a historical perspective and to become familiar with a variety of methodologies in analyzing dance texts. Emphasis placed on observation and writing skills. *Prerequisites:* DANC 2371 or 2372 and instructor approval.

**DANC 4373 (3). DANCE HISTORY I: BALLET.** The development of ballet as a Western theatre art, from its roots in the French court to contemporary ballet in Europe and America. Emphasis will be placed on choreographic schools and styles as well as the consideration of the ballet aesthetic in a broader cultural context. Required.

**DANC 4374 (3). DANCE HISTORY II: MODERNISM.** The development of modernism in dance from the turn of the century to the present. Emphasis will be placed on the evolution of choreographic schools and styles as well as the relationship of dance to the arts and humanities and to the culture in which it is created. Required *Prerequisite:* DANC 4373 or instructor approval.

**DANC 4390 (3). DIRECTED STUDIES.** Supervised projects and/or research in theoretical studies, inclusive of community service projects. Arranged. *Prerequisite:* Instructor approval.

**DANC 4391 (3). DANCE CAPSTONE.** Collaborative work and activities leading to the creation, preparation, and performance of a dance project. Required of all dance majors. *Prerequisite:* Restricted to dance majors only.

## Film and Media Arts

### Associate Professor Sean Griffin, Division Chair

**Professor:** Rick Worland. **Associate Professors:** Kevin Heffernan, Mark Kerins, Derek Kompare, Carolyn Macartney, David Sedman. **Assistant Professor:** Lisa Kaselak. **Lecturer:** Paula Goldberg. **Adjunct Lecturers:** Sally Helppie, Tearlach Hutcheson.

The Division of Film and Media Arts offers students intensive training and close mentorship in the art of cinema and electronic/digital media, helping students develop their own artistic voice and vision. Production courses focus on fostering individual creativity and imagination while simultaneously developing technical skills (screenwriting, cinematography, editing, sound). History and critical studies courses expose students to the key artists and theorists of film and media, as well as to the various aesthetic movements that have developed across the globe. Students are also taught the business aspects of film/media, exposing them to how industrial concerns affect technological and artistic choices, and preparing them to successfully negotiate their place in the industry upon graduation. As such, students are encouraged to take an internship in the professional sector to gain practical experience in the field and establish professional contacts.

The B.A. in film and media arts requires 33 credit hours; it is designed to prepare students for careers in professional media industries or for postgraduate work in film and media studies. The B.A. is also designed to allow time for significant study in another discipline, making room for double majors and multiple minors in other fields. A wide variety of courses in cinema and media history, theory and criticism provide extensive insight into these media as art forms and as vibrant social and cultural institutions. Courses that focus on the business of film, television and new media initiate students into the diverse aspects of these industries. Additionally, courses in production offer experience in writing, shooting, directing and editing film and video projects. Finally, a capstone course provides final preparation for either entrance into a career in the media industries or further graduate studies.

The B.F.A. in film and media arts requires 48 credit hours and emphasizes developing the unique creative voice of each student. The B.F.A. is designed to prepare students for careers in professional film/television/new media production and to develop their creative abilities in the art form. Courses in production offer experience in writing, shooting, directing and editing film and video projects. Courses that focus on the business of film, television and new media initiate students into the diverse aspects of the industries they plan to enter. Additionally, courses in cinema and media history and criticism provide a basic and necessary knowledge of these media as art forms and as vibrant social and cultural institutions. Finally, a capstone program culminates in a yearlong creation of a thesis film/media project.

### *Instructional Facilities*

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

## ***Admission and Degree Requirements***

To be admitted to the B.A. in film and media arts, a student must complete FILM 1301 and 1302 with a cumulative 2.750 or better GPA. Students transferring from other universities must have completed equivalent courses and obtained the equivalent GPA in those courses before they can be admitted to the major. Upon acceptance into the major, students are required to pass the following courses with a grade of C- or better to receive their degree: FILM 1304 and 2351.

To be provisionally accepted to the B.F.A. in film and media arts prior to matriculation at SMU, a student must submit a portfolio of film/video work, which will be reviewed by a faculty committee to determine acceptance into the B.F.A. program. Upon matriculation, a pre-admitted student must complete FILM 1304 and 2354 with a cumulative 2.750 or better GPA in order to be fully admitted into the B.F.A. To be considered for acceptance into the B.F.A. program while in attendance at SMU, students must have completed FILM 1304 and 2354 with a cumulative 2.750 or better GPA, and they must submit a portfolio. Students transferring from other universities must submit a portfolio, and must have completed equivalent courses to FILM 1304, 2354 and obtained the equivalent GPA in those courses before they can be considered for admission to the major. Upon acceptance into the B.F.A., students are required to pass FILM 1301 with a grade of C- or better to receive their degree.

### ***Internships***

Upon attaining junior-level status (60 credit hours), 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. Nonclassroom internship credit is limited to three credit hours taken as an elective on a pass/fail basis. Students must be a declared film and media arts major, must have taken FILM 1304, and must obtain permission from the division's internship coordinator.

### ***B.A. Research Thesis***

B.A. students wishing to pursue a senior thesis project (FILM 5214) must identify a proposed research project and then apply to FILM 5214 the spring term before they plan to do the thesis project; specifically, applications are due by the end of the first school week after spring break. Details about what to include in the application packet are available in the department office. **Note:** Thesis registration should take place the final fall of a student's SMU career, and application should take place the spring before that (i.e., for those graduating in May, application and registration will occur the spring term of the student's junior year).

Applications will be reviewed by a faculty committee, and students whose proposals are accepted will be notified by the end of the spring term so they can move forward on the projects during the summer break. Applications for a senior thesis are competitive and only a small number of proposals will be accepted each year.

The ensuing fall, approved students will register for FILM 5214 and complete their projects largely independently, though with advice and help from their committees as necessary. Thesis students will be required to register for FILM 5199 either concurrently or, ideally, the spring following the thesis course, and they will present the finished project in FILM 5199. (Students may also choose to present an unfinished version of the work earlier in the term for feedback, but this does not replace the requirement to present the finished work.)

Each student registered for FILM 5214 in a given term will have, at most, until the end of the following term of that academic year to complete the proposed project to the satisfaction of his/her committee. This means thesis defenses should be scheduled no later than mid-April to allow time to address any issues or concerns raised by the committee at the defense.

### ***B.F.A. Thesis Film***

The B.F.A. degree *requires* enrollment in a yearlong thesis film course and completion of a senior thesis project. Therefore, *all* B.F.A. students must submit a thesis project preproduction proposal packet the spring term of their junior year; specifically, proposals are due *by the end of the first school week after spring break*. Details about what to include in the proposal packet are available in the department office.

Proposals will be reviewed by the faculty, and students will be notified about any potential problems that need to be addressed prior to registration in FILM 5311. Students not submitting proposals will not be allowed to register for this course or to shoot a thesis project.

The ensuing academic year, B.F.A. students will register for FILM 5311 in the fall, and for FILM 5212 and 5199 in the spring. Each senior B.F.A. student will be required to present his/her project as a work-in-progress in FILM 5199 for feedback, then presenting the finished project later in the semester after it has been approved by the committee.

Students registered for FILM 5212 will have, at most, until the second day of final exams that term to complete the proposed project to the satisfaction of their committees. This means thesis defenses should be scheduled no later than mid-April to allow time to address any issues or concerns raised by the committee at the defense.

### ***Colloquium***

The Division of Film and Media Arts sets aside a weekly time for all-department activities. FILM 5199 meets biweekly in this block. Attendance is required for all students enrolled in FILM 5199 and is optional for all other film and media arts students. This alternates with a biweekly film screening series in the same time block, where faculty will choose films, give a brief introduction and screen the films. Attendance at these screenings is not required for anyone but is open to all students (whether or not enrolled in FILM 5199).

### ***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.

### ***Departmental Distinction***

Both B.A. and B.F.A. film and media arts majors with sufficiently high standing may graduate from the division with honors (i.e., with departmental distinction). All students who are qualified – 3.750 departmental GPA, 3.500 SMU GPA and 21 credits of film and media arts courses completed – will be informed by the division chair of their eligibility at the end of the fall term of their junior year. To attain the departmental distinction recognition, an eligible candidate must complete a thesis project through the FILM 5311, 5212/5199 or FILM 5214/5199 sequence, and

successfully defend the thesis to his or her committee with a final grade of A; candidates must also maintain a 3.750 departmental GPA and 3.500 SMU GPA through graduation. Students should note that admission to FILM 5214 is competitive, and eligibility for departmental distinction does not guarantee acceptance into this course.

### **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.

### **Bachelor of Arts in Film and Media Arts**

<i>Requirements for the Degree</i>	<i>Credit Hours</i>
<b>UC/GEC Requirements</b>	varies
<b>Studies Requirements</b>	12
FILM 1301, 1302, 2351, 4353	
<b>Production Requirements</b>	6
FILM 1304	
FILM 2354, 3301, 3302, 3303, or 3308	
<b>Industry Requirements</b> (one from the following)	3
FILM 3328, 3330, 3335, 3361, 3396, 4304, 4316, 4399	
<b>Capstone Requirement</b>	3
FILM 5214 (requires application, permission, and enrollment in FILM 5199) or 5315	
<b>Film and Media Arts Electives</b>	9
<b>Free Electives</b>	
Hours vary as needed to meet University residency and degree requirements.	
	<b>122</b>

### **Bachelor of Fine Arts in Film and Media Arts**

<i>Requirements for the Degree</i>	<i>Credit Hours</i>
<b>UC/GEC Requirements</b>	varies
<b>Studies Requirements</b>	9
FILM 1301	
<i>At least two from the following:</i>	
FILM 1302, 2306, 2332, 2344, 2351, 2362, 2364, 3300, 3310, 3314, 3352, 3353, 3355, 3359, 3375, 3395, 3397, 4351, 4353	
<b>Industry Requirements</b>	9
FILM 4316	
<i>At least two from the following:</i>	
FILM 3328, 3330, 3335, 3361, 3396, 4304, 4399 AMAE 3305, 3322, 3370, 3387	

<b>Production Requirements</b>	21
FILM 1304, 2354, 3304	
<i>Four from the following:</i>	
FILM 3301, 3302, 3303, 3305, 3306, 3308, 3309, 3316, 3364, 3365, 3384, 3390, 3391, 4301, 4305, 4306, 4307, 4308, 4317, 4385	
<b>Capstone Requirement</b>	9
FILM 5311, 5212 (requires concurrent enrollment in FILM 5199), 5312, 5199	
<b>Community Experience</b>	0–1
MSA 1001 or 1101 (B.F.A. pre-admits enroll their first term at SMU; current SMU students admitted to the B.F.A. enroll the first fall after their acceptance.)	
<b>Free Electives</b>	
Hours vary as needed to meet University residency and degree requirements.	

### The Courses (FILM)

**FILM 1301 (3). ART OF FILM AND MEDIA.** Introduction to the fundamental visual and audio techniques used in cinema, television, and emerging media to convey meaning and mood. Careful analysis of selected films, TV shows, and other media. Required of all majors.

**FILM 1302 (3). MEDIA AND CULTURE.** Surveys of the relationship between media and society. The technological, economic and legal aspects of the media industries will also be explored. Required of all majors and minors.

**FILM 1304 (3). PRODUCTION 1.** Practical, comprehensive course in the fundamentals of video and audio production, covering cameras, microphones, lighting, shooting, editing, sound design, and outputting. Incorporates hands-on exercises, screenings, lecture, and group and individual video projects. Required of all majors.

**FILM 2306 (3). HISTORY OF RECORDED MUSIC.** Connects major periods of recorded music to innovations in music hardware with special focus on the importance of music to the radio, television, cinema, and new media industries.

**FILM 2332 (3). AMERICAN POPULAR FILM AND TELEVISION.** 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.

**FILM 2344 (3). 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.

**FILM 2351 (3). INTERNATIONAL FILM HISTORY.** Overview of the development of the cinema as a technology, an art form, an industry, and a social institution beginning with the origins of the medium and tracing its major movements and configurations up to the present.

**FILM 2354 (3). SCREENWRITING 1.** Introduces the language of screenwriting. Topics include the creative process of idea generation and what makes a story filmable; creating memorable and redeemable characters; the arc and transformation of story, including the setup, the question or conflict, the turning point, and the climax or ending; and the details of proper format and presentation. In application, students produce two short film scripts as their midterms and finals, and they gain an understanding of the characteristics of a good short film and the differences between shorts and feature scripts.

**FILM 2362/CFA 3362 (3). DIVERSITY AND AMERICAN FILM: RACE, CLASS, GENDER AND SEXUALITY.** Historical survey of representations of race/ethnicity, class structure, gender and sexual orientation in American cinema, as well as the opportunities for minorities within the industry.

**FILM 2364 (3). HISTORY OF CINEMA-TV COMEDY.** Survey of the development of comedy in the 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.

**FILM 3300 (3). FILM AND TELEVISION GENRES.** This course 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.

**FILM 3301/ASPH 3390 (3). EXPERIMENTAL CAMERA.** Pushing the technical boundaries of cameras as capture devices, students experiment with the creative aesthetic possibilities therein (still and/or motion) and then draw from a variety of genres to create short, experimental films. Exploring diverse concepts such as storytelling, portraiture, documentary, poetry, and abstraction, students combine elements including still photography, animation, graphics, narration, sound effects, and original music to create motion picture media. *Prerequisite(s)*: FILM 1304; or ASPH 1300, 1310; or instructor permission is available for students with a working knowledge of the camera (aperture, shutter speed, focal length) and a basic understanding of video editing. Students are required to have access to at least a digital still camera.

**FILM 3302 (3). CONVERGENT MEDIA.** Explores the technical, legal, and practical requirements for creating cross-platform media, from preproduction through distribution. Also, covers crowdsourcing, projects distributed on the Web, and projects utilizing the interactive nature of the Web. The goal is to understand, at a fundamental level, how the Web works and all the components/tools that allow interactivity to happen. This course demystifies Internet and Web technology for nontechnical people.

**FILM 3303 (3). FILM ACTING.** This class is designed for the director to understand the actor's process. How performances are crafted from objectives, obstacles, substitutions, inner objects, beats, actions, and doings. A basic overview of these techniques is explored through monologue and scenes. Concentrates on the unique circumstances given to the single-camera film actor: set etiquette (film crew breakdown, terminology), technical basics (the shots), blocking (hitting the mark), and general camera awareness (overlapping, cheating, matching). Also, the marketing needed to secure an acting job (headshots, agents and managers, auditioning, callbacks).

**FILM 3304 (3). PRODUCTION 2.** Intermediate-level production course building on the lighting, camerawork, editing, and sound design skills and techniques learned in FILM 1304. The course focuses on developing an artistic vision and includes the basics of directing, preproduction, grip, double-system sound, set etiquette, and crewing. Students produce individual short narratives in addition to working together on an all-class project. *Prerequisite*: FILM 1304.

**FILM 3305 (3). MOS CAMERA.** A focus on visual language and advanced camera and lens techniques. Each student makes a short film, shooting only nonsynchronous original material and concentrating on visual design through effective lens choice, mise-en-scène, location usage, and production design. The course covers prime lenses, exposure, latitude, color grading, and other camera-specific technologies, and provides hands-on experience with high-end camera equipment. Students gain a deeper understanding of how to use visual language to express their ideas. *Prerequisite*: FILM 3304.

**FILM 3306 (3). NONFICTION PRODUCTION.** Combines the history and practice of nonfiction field production. Hands-on demonstrations, screenings, readings, lectures, and discussions prepare students to produce and create a short documentary piece. Focuses on research, preplanning, and writing skills as integral components of video production. Students create a 5- to 10-minute documentary project on a topic of their choice. *Prerequisite*: FILM 3304.

**FILM 3308 (3). EDITING.** This course on the creative art and craft of editing develops storytelling and rhythmic sensibilities through close study of films, critique and discussion of works in progress, and hands-on practice. Projects include short editing exercises, reworks of students' own existing projects, and re-edits of others' films. *Prerequisite*: FILM 1304.

**FILM 3309 (3). MULTICAMERA PRODUCTION.** Multiple-camera shooting has long been a staple of such things as three-camera television shooting and live sporting events, but as cameras have gotten cheaper and more accessible, multicam has found a place in a vast range of applications. This class covers the variety of ways multiple-camera techniques are used and the advantages and disadvantages of each compared with each other and with single-camera shooting. The class produces several multicam projects covering a variety of content types and shooting styles. *Prerequisite*: FILM 1304.

**FILM 3310/CF 3390/WL 3310 (3). SCREEN ARTISTS.** This course examines the questions of authorship pertinent to the cinema by focusing on the works of one or more film artists. The specific directors, producers, screenwriters, and other artists treated by the course will vary from term to term.

**FILM 3314 (3). COMICS: FROM PANELS TO SCREENS.** An overview of comics, one of the most influential aesthetic forms of the past century. Three interrelated areas are emphasized: aesthetics (including genre), cultural history, and function as a media industry. The course also analyzes the relationship between comics and other media forms, particularly film and TV.

**FILM 3316 (3). 16 MM PRODUCTION.** A focus on visual language and 16 mm film production techniques. Each student makes a short film, shooting only nonsynchronous original material. Covers use and operation of the Bolex 16 mm film camera: incident light meter, fixed focal length lenses, film speeds, and color temperature ratings. Also, visual design through effective lens choice, mise-en-scène, location usage, and production design. Students gain a deeper understanding of how to use visual language to express their ideas. *Prerequisite:* FILM 1304.

**FILM 3328 (3). MEDIA MANAGEMENT.** Explores the relationship between the theory and practice of broadcast and cable management with emphasis on legal and economic constraints on these media outlets.

**FILM 3330 (3). MEDIA SALES.** This course is designed to examine the contemporary world electronic media sales. The goals of this class are to combine strategic thinking with creative thought while keeping the target audience/client in mind.

**FILM 3335 (3). FILM EXHIBITION AND DISTRIBUTION.** This course offers a detailed examination of contemporary practices in the distribution and exhibition of theatrical feature films, including the roles of audience survey techniques, booking, publicity, and advertising.

**FILM 3352 (3). 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.

**FILM 3353 (3). AMERICAN BROADCAST 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 are studied in the context of significant television shows of the past and present.

**FILM 3355 (3). HISTORY OF DOCUMENTARY FILM AND TELEVISION.** An overview of the development of the documentary mode in cinema and television, offering a survey of the non-fiction film and video provided by newsreels, training films, propaganda movies, wartime documentaries, and reality TV.

**FILM 3359 (3). 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.

**FILM 3361 (3). MEDIA PROGRAMMING.** Analysis of the development of program ideas and the research and strategies involved in programming media outlets.

**FILM 3364 (3). SCREENWRITING 2.** The purpose of the course is to produce a first draft feature screenplay. Review of proper format and act structure leads to a more in-depth exploration of story, character, dialogue, scenes and scene sequencing, narrative devices, and the emotional payoff. Each student pitches his or her idea twice: the logline (short summary) pitch at the beginning of the term and the 10-minute room pitch at the end of the term. Work includes step outlines of each act, scene readings, and collective feedback, culminating in a fully realized first draft screenplay. *Prerequisite:* FILM 2354.

**FILM 3365 (3). ADVANCED SCREENWRITING WORKSHOP.** Writing is rewriting. Every student is required to enter this class with a first draft feature length screenplay. In order to strengthen and deepen the story, students work on solidifying characters and giving them clear agendas and goals, fixing story problems, identifying the central conflict and serving it, getting dirty and killing the darlings – anything superfluous that does not move the story forward – making the scene sequences work and satisfy, punching up dialogue, eliminating clichés, and working toward the final edit. *Prerequisite:* FILM 3364.

**FILM 3375/CFA 3375 (3). POSTWAR EUROPEAN CINEMA: 1945–PRESENT.** Presents an overview of postwar European cinema focusing on major films, directors, and national

movements. Considers cultural and stylistic features that differ from Hollywood-genre models. (Summer Abroad)

**FILM 3384 (3). SOUND DESIGN AND RECORDING.** Audio postproduction course focused on sound effect creation and artistic approaches to using sound over the course of an entire work. Covers microphone selection and placement, advanced recording techniques, routing in a studio, complex Foley and automatic dialog replacement, and tools for designing sound effects. Work includes individual and group sound design projects as well as written sound design plans. *Prerequisite:* FILM 3304 or MSA 3310.

**FILM 3385 (3). SOUND MIXING.** Audio-driven course covering production and postproduction mixing and audio-related output and distribution considerations. Also, in-depth coverage of processors, cleanup, automation, routing within Pro Tools, surround mixing for film, multichannel miking, and live routing techniques. May include topics such as stems, live mixing, and music mixing, depending on student and instructor interests. *Prerequisite:* FILM 3304 or MSA 3310.

**FILM 3390 (3). TOPICS IN PRODUCTION.** Focus on a specific area of production. Subjects and prerequisites vary from term to term.

**FILM 3391 (3). TOPICS IN POSTPRODUCTION.** Focus on a specific topic of film/video postproduction. Subjects and prerequisites vary from term to term.

**FILM 3395 (3). TOPICS IN FILM AND MEDIA STUDIES.** Focus on a specific topic pertinent to film and media studies. May focus on film and/or television history, criticism, critical theory, etc. Topics vary from term to term.

**FILM 3396 (3). TOPICS IN MEDIA INDUSTRIES.** Focus on a specific topic related to the business/industrial side of film and media. Subjects vary from term to term.

**FILM 3397 (3). GENDER AND SEXUALITY IN MEDIA.** Focus on a specific topic related to gender and sexuality in film and media. Subjects vary from term to term.

**FILM 4125 (1), 4225 (2). INTERNSHIP.** This course allows students to earn academic credit through practical experience gained by working in the professional media, either part-time during the fall or spring terms, or full-time during the summer. Students may take a maximum of three credit hours of internship. One hundred fifty hours of work per term is calculated as three credit hours. Internship credit is given on a pass/fail basis only. *Prerequisites:* Permission of instructor, upper-division standing.

**FILM 4301 (3). TV AD CONCEPTING AND PRODUCTION.** Working collaboratively, students create and develop ideas for 30-second commercials for predetermined clients, complete all necessary preparation for producing these concepts, and shoot and edit them into finished ads. Focus is on real-world commercial-style production, emphasizing how to address clients' specific needs while maintaining the creative elements of design and production. Completed ads are submitted to national and/or international advertising competitions and festivals. Note: Interdisciplinary course cross-listed with ADV 4397; usually offered during the January or summer term. *Prerequisite:* Instructor consent. Generally, students must have taken ADV 3395 and/or FILM 3304 beforehand, though in special cases exceptions may be made.

**FILM 4304 (3). NEW MEDIA DISTRIBUTION.** Discusses the distribution and monetization of online video. Industry concepts such as measuring return on investment, identifying the major industry players in new media distribution, and sustaining an online filmmaking brand are framed within the contemporary, multiplatform video marketplace.

**FILM 4305 (3). CINEMATOGRAPHY.** Cinematography is the articulation of motion picture language through the technical and aesthetic concerns of the lens, composition, lighting, visual design, camera movement, and point of view. Students explore each of these elements in theory and in practice to better develop their visual storytelling skills. Examination and analysis of art, print media, films, videos, and TV shows is complemented by demonstration of and intensive hands-on practice with camera, lighting, grip, electric, and filtration. *Prerequisite:* FILM 1304.

**FILM 4306 (3). INTRODUCTION TO ANIMATION.** Studies in traditional animation principles, including squash and stretch, timing and spacing, morphing, paths of action, overlapping actions, walk/run cycles, balance, and jumping. This introduction to character animation, with class exercises in character acting in both voice and movement, helps students translate performance into their animated characters. Students have opportunities to work with multiple methods of animation, including 2-D traditional hand drawn, Claymation, stop motion, and 2-D/3-D CGI software.

**FILM 4307 (3). INTRODUCTION TO 3-D ANIMATION.** Introduces computer graphics with an emphasis on the popular software package Maya. Includes focus on the user interface, creating of 3-D geometry using polygonal techniques, materials and textures, kinematics, animation, and camera lighting techniques. This course explores the various aspects and fundamentals of computer graphics. Students gain an understanding of the workflow necessary to create 3-D imagery. Assignments employ students to combine a variety of techniques to become familiar with the computer animation production process. *Prerequisite:* Junior standing or higher.

**FILM 4308 (3). POSTPRODUCTION VISUAL FX.** Studies in design concepts and application to broadcast graphics and visual special FX. Advanced green screen keying and compositing techniques, motion tracking, working within 3-D space, and setting up virtual cameras and lights using After Effects and Apple Motion. An introduction to 3-D design. Project based focusing on visual FX design and advanced key framing techniques for animating FX with final compositing into live-action footage. *Prerequisites:* FILM 3304 and instructor consent.

**FILM 4316 (3). 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.

**FILM 4317 (3). FILM DIRECTING.** Covers all elements of the directing process, with specific emphasis on how the film director works with screen actors and captures actors' performances to fit the director's unique vision. Working from a script throughout the term, students learn about script analysis, character outline, casting, rehearsals, and on-set direction. Students create a casting notice, hold auditions, and work with professional and/or student actors. *Prerequisite:* FILM 1304.

**FILM 4325 (3). INTERNSHIP.** This course allows students to earn academic credit through practical experience gained by working in the professional media, either part-time during the fall or spring terms, or full-time during the summer. Students may take a maximum of three credit hours of internship. One hundred fifty hours of work per term is calculated as three credit hours. Internship credit is given on a pass/fail basis only. *Prerequisites:* Permission of instructor, upper-division standing.

**FILM 4351 (3). MAPPING MODERNISM: ARTISTIC COLLABORATIONS IN PARIS AND MOSCOW 1890–1940.** Investigates artistic modernism, emphasizing fertile collaborations and exchange in art, dance, theatre, music, and film. Focuses on Paris, Moscow, and St. Petersburg, 1895–1940.

**FILM 4353 (3). FILM AND MEDIA THEORY.** Provides an overview of major theoretical writings on cinema, television, and new media (including the work of theorists such as Andre Bazin, Sergei Eisenstein, Laura Mulvey, and Christian Metz) and demonstrates the application of various analytical approaches to specific texts. *Prerequisites:* FILM 1301, 2351.

**FILM 4399 (3). GLOBAL MEDIA SYSTEMS.** Overview of contemporary globalized media industries, policies, and texts, with an emphasis on how cultural differences and similarities are represented, marketed, and contested in television, film, and other media forms. *Prerequisite:* FILM 2351 or instructor consent.

**FILM 5110 (1). DIRECTED STUDY.** Independent study under the direction and supervision of a faculty member. A directed study is a close collaboration between the professor and an advanced student who conducts a rigorous project that goes beyond the experience available in course offerings. The student must secure written permission from the instructor and return a completed directed studies form to the Film and Media Arts Office before the start of the term during which the study is to be undertaken. *Prerequisites:* Junior standing and permission of instructor.

**FILM 5199 (1). PRESENTATION AND CRITIQUE.** Students, faculty, and guests share creative and/or scholarly works in progress for discussion and constructive criticism. Meets bi-weekly. Graded pass/fail; absence or significant tardiness at more than two sessions results in a failing grade. All students are required to present work at least once over the course of the term. For those taking this as the completion of a thesis project begun in FILM 5211, 5214, or 5216, a passing grade requires completion of the thesis project to the satisfaction of the student's faculty committee and subsequent presentation of the thesis project in this course. Requires instructor permission. May be taken up to twice for credit.

**FILM 5210 (2). DIRECTED STUDY.** Independent study under the direction and supervision of a faculty member. A directed study is a close collaboration between the professor and an advanced student who conducts a rigorous project that goes beyond the experience available in course offerings. The student must secure written permission from the instructor and return a completed directed studies form to the Cinema-TV office before the start of the term during which the study is to be undertaken. *Prerequisites:* Junior standing, permission of instructor.

**FILM 5212 (2). THESIS FILM 2.** A course centered on completing a high-quality senior thesis film using classes as a workshop to improve projects in the preproduction, production, and postproduction phases. This course is designed as the culmination of the production curriculum, providing a forum for putting the ideas, skills, and techniques learned throughout the curriculum into use on one ambitious piece. The student enrolled must be the director and primary creative force behind the project proposed (e.g., cannot propose to be the producer, writer, or director of photography for the film but not direct it). The thesis film must ultimately be defended to and approved by a faculty committee. *Prerequisite:* FILM 5311.

**FILM 5214 (2). RESEARCH THESIS.** An advanced critical studies course in which students research, write, and defend a 10,000- to 15,000-word research paper, developed in consultation with a faculty adviser. The thesis is designed to synthesize interests and works that the student may have developed in previous critical studies courses, and to potentially serve as an essay for scholarly publication or for application to a graduate program in media studies. While the course is individually structured and highly self-directed, it also requires regular meetings with the thesis adviser. The thesis must ultimately be defended to and approved by a faculty committee. *Prerequisites:* Two 2000-level or above FILM critical studies courses, senior standing, and acceptance through a competitive application process.

**FILM 5310 (3). DIRECTED STUDY.** Independent study under the direction and supervision of a faculty member. A directed study is a close collaboration between the professor and an advanced student who conducts a rigorous project that goes beyond the experience available in course offerings. The student must secure written permission from the instructor and return a completed directed studies form to the Cinema-TV office before the start of the term during which the study is to be undertaken. *Prerequisites:* Junior standing, permission of instructor.

**FILM 5311 (3). THESIS FILM 1.** A course centered on completing a high-quality senior thesis film using classes as a workshop to improve projects in the preproduction, production, and postproduction phases. This course is designed as the culmination of the production curriculum, providing a forum for putting the ideas, skills, and techniques learned throughout the curriculum into use on one ambitious piece. The student enrolled must come in the first day with director's book in hand and be the director and primary creative force behind the project proposed (e.g., cannot propose to be the producer, writer, or director of photography for the film but not direct it). The thesis film must ultimately be defended to and approved by a faculty committee. *Prerequisites:* Completion of all other production requirements, senior standing, and acceptance through a competitive application process.

**FILM 5312 (3). MEDIA CAREER PREPARATION.** Students prepare themselves to enter the professional media industry. Students refine and finish their existing film or video projects, enter their work into festivals, and create demo trailers of same. They also create business cards, develop their résumés, and create a professional website that incorporates the demo trailers of their work. Guest speakers and field trips to local film/video/audio facilities provide introductions and insight into the various areas of employment within the film industry. Fulfills the department's capstone requirement. *Prerequisites:* FILM 3304 and one other 3000- or 4000-level production course.

**FILM 5314 (3). THESIS.** Capstone history/criticism course. *Prerequisites:* Instructor consent and prior completion of all other history/criticism requirements.

**FILM 5315 (3). CRITICAL STUDIES SEMINAR.** A high-level research seminar, with variable topics; check course listing each time it is offered. Fulfills department's capstone requirement. *Prerequisites:* FILM 2351 plus at least one other 3000- or 4000-level critical studies course; non-majors need consent of instructor.

## Interdisciplinary Programs and Courses

**Program Directors:** Kevin Paul Hofeditz (Interdisciplinary Studies), Camille Kraeplin (Fashion Media), Cheryl Mendenhall (Graphic Design), Melissa Murray (History of the Visual and Performing Arts).

### *Bachelor of Arts in Interdisciplinary Studies in the Arts*

The major in interdisciplinary studies provides an opportunity for outstanding students to design programs that bring together multiple disciplines within the Meadows School of the Arts. Another option is to combine a discipline or disciplines housed in the Meadows School of the Arts with areas of study found elsewhere in the University for the purpose of exploring new forms of artistic expression or communication. Academically qualified students may explore the possibility of a specialized major with the program director. If the proposed plan appears to have merit, the program director will suggest faculty advisers who can provide further assistance in designing the program.

**Program Description.** Students with at least a 3.000 GPA in the first 24 term hours taken through enrollment at SMU are eligible to pursue the program. The program consists of individually designed majors in the arts of at least 36 term hours, with a minimum of at least 24 term hours of advanced courses (3000 level or above). At least two-thirds of the courses that count toward the major must be taken in the Meadows School of the Arts. The program must satisfy all University-wide requirements and all other University and Meadows School graduation requirements. Students are responsible for fulfilling all prerequisites for courses taken. This program is designed to allow exceptional students an opportunity to design an interdisciplinary program; it is not intended to be a way of avoiding divisional requirements. Certain Meadows courses are open only to majors or by audition. Admission to such courses is at the discretion of the faculty of the division in which such courses are offered. The degree will be identified as a Bachelor of Arts. The transcript will refer to the major as “Interdisciplinary Studies in the Arts.” A note on the transcript will denote the specialization. Students intending to seek admission to graduate schools are encouraged to include at least 30 hours of a coherent set of courses in an identifiable disciplinary field.

**Administrative Procedures.** The Meadows Academic Policies Committee shall have the final authority to approve all specialized programs. In order to initiate discussion of a specialized major, a student must submit to the program director a preliminary plan of study in the form of a brief statement of goals and a course list made in consultation with appropriate faculty advisers. A number of steps must be completed prior to declaring the major:

1. If the program director approves the program, the student and the faculty advisers must form a supervisory committee with a minimum of three members. The supervisory committee will provide advice and guidance to the student. At least two members, including the chair of the committee, shall be resident members of the Meadows School faculty. The chair of the committee will normally be the faculty adviser.
2. The student will submit a formal plan of study to the supervisory committee. The plan of study must include a proposal for a special project such as a thesis, exhibition or performance. Satisfactory completion (in the judgment of the supervisory committee) of this special project is a requirement. If the commit-

tee approves the plan, it must then be submitted to the program director, who will submit it to the Meadows Academic Policies Committee for approval.

3. Once approved by the Meadows Academic Policies Committee, the plan will be transmitted to the Office of the Meadows Associate Dean for Student Affairs. The plan of study normally should be submitted to the Meadows Academic Policies Committee for approval before the completion of 60 total term hours of coursework.
4. The chair of the supervisory committee and the program director will recommend candidates for graduation. The chair of the supervisory committee will certify that the required project has been completed to the satisfaction of the committee. The supervisory committee may recommend that the degree be awarded “with distinction” if the GPA in the courses required for the major exceeds or equals 3.500 and if the project is deemed excellent. The associate dean for student affairs will be responsible for verifying and certifying graduation requirements.

### ***Minor in Fashion Media***

The fashion media minor is an interdisciplinary program of study that exposes students to fashion media coursework and prepares them for further academic study or workplace internships.

<i>Requirements for the Minor</i>	<i>Credit Hours</i>
<b>History and Critical Studies</b>	<b>3</b>
<b>MSA 3325/THEA 2319</b> Fashion, Media, and Culture	
<b>Theory</b> (one from the following)	<b>3</b>
<b>ANTH 2301</b> Introductory Cultural Anthropology	
<b>ANTH 3310</b> Gender and Sex Roles	
<b>ARHS 1333</b> Introduction to Visual Culture	
<b>ARHS 3350</b> Modern Art and Media Culture	
<b>CCJN 4360</b> Women and Minorities in Media	
<b>PSYC 3371</b> Psychology of Women	
<b>SOCI 3345</b> Media Ethics and Gender	
<b>SOCI 3371</b> Sociology of Gender	
<b>WGST 2322/CFA 3302</b> Gender: Images and Perspectives	
<b>Visual Media Skills</b> (one from the following)	<b>3</b>
<b>ADV 3391</b> Creative Production (advertising majors may substitute ADV 3390)	
<b>ASPH 1300</b> Basics of Photography	
<b>CCJN 2304</b> Basic Video and Audio Production	
<b>FILM 1304</b> Production 1	
<b>Written Media Skills</b>	<b>4</b>
<b>CCJN 2103</b>	
<b>CCJN 2312</b> Reporting I	
or <b>COMM 2308</b> Strategic Communication	
<b>Elective</b>	<b>3</b>
One additional course from theory, visual media skills, or written media skills or chosen from the following:	
<b>ADV 2374</b> Survey of Advertising	
<b>ADV 4318</b> Interactive Advertising	
<b>ARHS 3355</b> History of Photography II	

**Elective (continued)**

- ARHS 3367** History of Photography I
- CCJN 2302** Ethics of Convergent Media
- CCJN 2380** Digital Journalism

**Capstone**

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- MSA 4110** Fashion Media Project  
or **MSA 4125** Fashion Media Internship
- One from the following:
  - ASPH 3330** Fashion Photography
  - CCJN 3370** Fashion Journalism
  - COMM 5304** Fashion Public Relations

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**Minor in Graphic Design**

The graphic design minor provides a basic understanding and development of skills necessary for message design across various media. Topics and skill sets may include identity (logos, branding collateral material, packaging), digital (social, mobile, online media), publication (magazines, newspapers, books), and other areas of design. The minor is designed for students who wish to incorporate an interest in graphic design into their major coursework or to pursue further study in a variety of design disciplines.

Through this minor, students will demonstrate an understanding of the history of graphic design communication, demonstrate the visual and aesthetic skills needed to communicate design messages across media, apply production techniques and technologies to solve graphic design problems, create a design portfolio that includes both print and online collateral material, understand the interrelationship of graphic design to society, and develop a better understanding of graphic design in the various communication industries (advertising, journalism, public relations, publishing, etc.) The minor requires 21 term credit hours, distributed as follows:

*Requirements for the Minor**Credit Hours***Core Courses**

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- ADV 2310** or **ASAG 1310** Word and Image/Art and Design: 1900–Present
- ADV 3360** Introduction to Graphic Design Studio
- ADV 3391** Creative Production (advertising creative track majors may use ADV 3390)
- ADV 4320** Typography

**Electives**

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Three from the following, with at least one course at the 3000-level or above:

- ADV 4330** Logo and Trademark Design
- ADV 4335** Publication Design
- ADV 4360** Visualization of Information
- ASIM 1310** Art and Code I
- ASIM 3310** Computation and Media Workshop

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**Note:** Advertising majors may count **ADV 3385** Introduction to Creativity and **ADV 4355** Advertising Art Direction as electives.

### **Minor in the History of the Visual and Performing Arts**

The minor in the history of the visual and performing arts provides students with a broad multidisciplinary engagement with the arts in their historical contexts. Students must take six courses (18 hours) from the following list, with at least one course from each group and no more than two courses from any single group.

Art, art history, dance, film and media arts, music, and theatre majors may apply credits from the history sequence requirements of their respective majors toward this minor but must take at least 12 hours outside their discipline.

<i>Requirements for the Minor</i>	<i>Credit Hours</i>
<b>History of Art</b> (one or two from the following)	3–6
<b>ARHS 1303</b> Introduction to Western Art I: Prehistoric Through Medieval	
<b>ARHS 1304</b> Introduction to Western Art II: Renaissance Through Modern	
<b>ARHS 1307</b> Introduction to Art History	
<b>ARHS 1336</b> Rhetorics of Art, Space, and Culture: Ways of Knowing	
Any art history course at the 3000 level or above	
<b>Music</b> (one or two from the following)	3–6
<b>MUHI 1321</b> The Art of Listening	
<b>MUHI 3301, 3302</b> Survey of Music History I and II	
<b>MUHI 4350</b> Music in World Cultures	
<b>Dance and Theatre</b> (one or two from the following)	3–6
<b>DANC 2370</b> Movement as Social Text	
<b>THEA 3381, 3382</b> Theatre and Drama History I, II	
<b>Film History</b> (one or two from the following)	3–6
<b>FILM 2351</b> International Film History	
<b>FILM 2352</b> American Film History	
<b>FILM 2353</b> American Broadcast History	

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### **Interdisciplinary Course Offerings (MSA)**

**MSA 1001/MSA 1101 (0). FACE: FIRST-YEAR ARTS COMMUNITY EXPERIENCE.** A collaborative, cross-disciplinary exploration for students who are also enrolled in the foundational courses in art, dance, music, and theatre. Students meet collectively to build community, to explore a common currency among the arts, to take risks, to discover alternative models of practice, to understand the concept of artists as entrepreneurs, and to define personal goals for success. Note: Must be taken concurrently with ASAG 1300, or DANC 1244, or MUAS 1020, or THEA 1303. Grading on a pass/fail basis.

**MSA 1010 (0). UNDERGRADUATE TEACHING PRACTICUM.** Development of teaching and leadership skills through preparing lesson plans, leading discussion groups, assessing course presentations and coordinating/developing supplemental learning experiences. The corresponding course by the same professor is required as either a prerequisite or a corequisite. Students will spend a minimum of one hour per week preparing a lesson plan, one hour in discussion planning with the professor and one hour leading a discussion/listening group.

**MSA 1101/MSA 1001 (1). FACE: FIRST-YEAR ARTS COMMUNITY EXPERIENCE.** A collaborative, cross-disciplinary exploration for students who are also enrolled in the foundational courses in art, dance, music, and theatre. Students meet collectively to build community, to explore a common currency among the arts, to take risks, to discover alternative models of practice, to understand the concept of artists as entrepreneurs, and to define personal goals for

success. Note: Must be taken concurrently with ASAG 1300, or DANC 1244, or MUAS 1020, or THEA 1303. Grading on a pass/fail basis.

**MSA 1110 (1). UNDERGRADUATE TEACHING PRACTICUM.** Development of teaching and leadership skills through preparing lesson plans, leading discussion groups, assessing course presentations and coordinating/developing supplemental learning experiences. The corresponding course by the same professor is required as either a prerequisite or a corequisite. Students will spend a minimum of one hour per week preparing a lesson plan, one hour in discussion planning with the professor and one hour leading a discussion/listening group.

**MSA 1315 (3). MASS MEDIA AND TECHNOLOGY.** An overview of technology as it applies to mass media in America, emphasizing the access of information via the Internet and World Wide Web. Topics include the expanding nature of technology, legal aspects, and the effects of technology on society.

**MSA 1320 (3). MEDIA THEORY: IMAGE, TEXT, AND SOUND.** This course introduces key tests of media theory, ranging from Plato's "The Allegory of the Cave" to McLuhan's "Understanding Media." Explores issues that shed light on a wide range of images, objects, theatrical and musical works, dance, and films. Students learn the fundamentals of media theory and the foundation of intermedia arts. Lectures and discussion focus on formal and conceptual issues in the primary texts and the application of issues to different works.

**MSA 1350 (3). THE ARTS IN THEIR CULTURAL CONTEXT: THE CITY OF THE IMAGINATION.** This course will introduce students to the way that the performing and visual arts are situated in their temporal, historiographic, geographic, and social contexts. The aim of the course is to examine issues of both theory and practice in the individual disciplines (art, art history, cinema, dance, music, and theater) through readings that engage varied methodologies and through hands-on experiences with practitioners and scholars in Dallas.

**MSA 2051 (0), 2052 (0), 2151 (1), 2152 (1). ARTISTS IN THE WORLD: THE TEACHING ARTIST AS CATALYST.** Introduces artists-in-training to the basic principles, practices and priorities of the artist as teacher in the community. It provides a foundation in any artistic discipline and for the most common kinds of education work that artists undertake, such as working with young people (in schools and other settings), teaching one's art form, curriculum integration and in-depth residencies, creating artistically authentic programs with an education thrust, working in challenging situations, and working with adults in performance, educational and professional settings. The course will include a project for students to design a program they can use in real-world settings. It will include field observations, readings, written response and active participation and presentation. This is a two semester sequence. Students must take MSA 2051, 2151 or 3351 in order to enroll in either MSA 2052, 2152 or 3352. Completion of MSA 2052, 2152 or 3352 will make students eligible to apply for a competitive paid fellowship in the following year. Consent of instructor is required, as is a minimum GPA of 3.000.

**MSA 2301 (3). MEDIA LITERACY.** An exploration of the critical thinking skills necessary to understand and interpret modern media, both news and entertainment. Social networking and the Internet, the complexities of the 24-hour news cycle, celebrity news and infotainment, violence, media framing and bias are among the topics examined.

**MSA 2305 (3). MEADOWS VIDEO PRODUCTION.** This course will teach students basic video production skills useful for any artistic or media field. Students will learn field production skills and nonlinear editing skills that will enable them to create video projects for multiple platforms, including the internet and television. This course is open to all students except Journalism majors and minors and film and media arts majors and minors.

**MSA 3101 (1). DIRECTED STUDY IN THE ARTS.** Independent study in an interdisciplinary arts topic under the direction and close supervision of a faculty member of the Meadows School. *Prerequisite:* Instructor approval.

**MSA 3131 (1). ACTING IN SONG I: SOLO.** Focuses on the acquisition and/or redirection of the skills, technical vocabulary, and techniques necessary to create fully realized performances of solo songs from the musical theatre repertoire. Culminates in a program of performed solo songs. For musical theatre minors only. *Prerequisite:* Permission of instructor.

**MSA 3201 (2). DIRECTED STUDY IN THE ARTS.** Independent study in an interdisciplinary arts topic under the direction and close supervision of a faculty member of the Meadows School. *Prerequisite:* Instructor approval.

**MSA 3232 (2). ACTING IN SONG II: ENSEMBLE.** Builds on the skills developed in MSA 3131 and focuses on the preparation, rehearsal, and performance of selected duets, trios, and ensemble pieces from the musical theatre repertoire in order to achieve a synthesis of vocal and acting performance techniques. Culminates in the creation of a workshop performance. For musical theatre minors only. *Prerequisite:* Permission of instructor.

**MSA 3301 (3). DIRECTED STUDY IN THE ARTS.** Independent study in an interdisciplinary arts topic under the direction and close supervision of a faculty member of the Meadows School. *Prerequisite:* Instructor approval.

**MSA 3310 (3). FUNDAMENTALS OF AUDIO AND SOUND.** Course provides a solid grounding in the concepts, techniques, and terms associated with audio across disciplines. Individual and/or group projects acquaint students with the basics of recording, editing, mixing/processing, and distributing audio projects; lectures and discussions on these and other areas, including listening practices, rights and fair use, etc., supplement this hands-on work with a broader perspective on sound.

**MSA 3321 (3). VIDEO DANCE WORKSHOP.** Provides an opportunity for Meadows Dance and film and media arts students to collaborate on the creation of a “dance for camera” video piece. Students will collectively conceive a concept, designate production roles, create a production plan and schedule, then choreograph/direct, shoot, and edit a short video dance. Workshop will conclude with a campus screening and students will be encouraged to submit the piece into student dance film festivals. *Prerequisite:* FILM 2304 (FILM 3393 preferred) or DANC 2242. Instructor approval required.

**MSA 3325/THEA 2319 (3). FASHION, MEDIA, AND CULTURE.** Explores how and why people tell others who they are by what they wear, and what roles fashion magazines, blogs and other media play in that process. Examines fashion, media, and their relationship to culture, with an emphasis on the contemporary designers and fashion editors who have shaped the modern fashion landscape. This course supports the fashion media minor. No prerequisites. (Note: THEA 2319 may take the place of this course.)

**MSA 3330 (3). SPECIAL TOPICS.** Various topics determined by the instructor regarding studies in the arts.

**MSA 3351 (3), 3352 (3). ARTISTS IN THE WORLD: THE TEACHING ARTIST AS CATALYST.** Introduces artists-in-training to the basic principles, practices, and priorities of the artist as teacher in the community. Provides a foundation in any artistic discipline and for the most common kinds of education work that artists undertake (e.g., working with young people (in schools and other settings); teaching one’s art form, curriculum integration, and in-depth residencies; creating artistically authentic programs with an education thrust; working in challenging situations; and working with adults in performance, educational, and professional settings. Students design a program to use in real-world settings. Includes field observations, readings, written response, and active participation and presentation. Two term sequence. Students must take MSA 2051, 2151 or 3351 to enroll in MSA 2052, 2152 or 3352. Completion of MSA 2052, 2152 or 3352 will make students eligible to apply for a competitive paid fellowship in the following year. Consent of instructor is required, as is a minimum GPA of 3.000.

**MSA 3369/CFA 3369 (3). LONDON: EXPLORING REPRESENTATION OF THE PERFORMATIVE.** This course is based in the academic discipline of performance studies, which examines performance from a broad range of critical perspectives and includes the disciplines of history, anthropology, literary studies, gender studies, critical theory, and analysis of the act of performance itself. The intention is to use the city of London (and its environs: theatres, concert halls, sports arenas, exhibitions, museums, tourist attractions, fairs, markets, law courts, pubs, restaurants, etc.) as a template to engage the student with the vibrant dialogues between art, culture, and history that make it a thriving, multicultural city and an international melting pot.

**MSA 3390 (3). INTERDISCIPLINARY STUDIES IN THE ARTS – STUDY ABROAD.** Interdisciplinary topics in the performing, visual, and communication arts. (Study Abroad)

**MSA 3391 (3). INTERNATIONAL STUDIES IN THE ARTS – STUDY ABROAD.** International topics in the performing, visual, and communication arts. (Study Abroad)

**MSA 4110 (1). FASHION MEDIA PROJECT.** 1-hour credit. Fashion media students collaborate to produce an interdisciplinary, professional-level fashion media product. May be completed in lieu of a fashion media internship. Permission of adviser required. Restricted to fashion media minors.

**MSA 4125 (1), 4225 (2). FASHION MEDIA INTERNSHIP.** Off-campus interdisciplinary internship in any area of the fashion media field during the regular term or summer. Offered on a pass/fail basis only. *Prerequisite:* Restricted to fashion media minors.

**MSA 4210 (2), 4310 (3). FASHION MEDIA DIRECTED STUDY.** Students collaborate to produce an interdisciplinary, professional-level fashion media product. Permission of adviser required. Restricted to fashion media minors.

**MSA 4320 (3). INTERMEDIA PORTFOLIO PROJECT.** A theory-based, production-focused course that allows students to produce and exhibit intermedia artworks that make use of techniques of at least two divisions. A minimum of two advisers from two different disciplines must supervise the project. The program director may recommend specific advisers to the student. A minimum grade of at least C- in this class is required to earn the minor in intermedia theory and practice.

**MSA 4325 (3). FASHION MEDIA INTERNSHIP.** Off-campus interdisciplinary internship in any area of the fashion media field during the regular term or summer. Graded pass/fail. *Prerequisite:* Restricted to fashion media minors.

**MSA 5105 (1), 5205 (2), 5305 (3). DIRECTED STUDY IN THE ARTS.** Independent study in an interdisciplinary arts topic under the direction and close supervision of a faculty member of the Meadows School. *Prerequisite:* Instructor approval.

**MSA 5301 (3). DIRECTED STUDIES.** Independent study under direction of an instructor.

**MSA 5302 (3). DEVELOPING CBI FOR ARTS.** A course designed to provide students with skills in hierarchical, structure program design in BASIC computer language, including sound and graphic routines. Explores pedagogical approaches, using the computer, appropriate to the student's art discipline.

**MSA 5310 (3). DIRECTED STUDY.** Independent study under direction of an instructor.

**MSA 5326/AMAE 4326 (3). CULTURAL POLICY.** This course provides an overview of policy analysis and practice of the cultural sector in its different areas (heritage, visual and performing arts, etc.) and perspectives. Specifically, the following issues will be analyzed: Historical and theoretical backgrounds of cultural policy; cultural policies in practice - stylized facts and geographical and political divergence at local, national and international level; evaluation of cultural policies and their socio-economic impact; culture, diversity and development; cultural access and arts education.

## Journalism

### Professor Tony Pederson, Belo Foundation Endowed Distinguished Chair in Journalism

**Professor:** Tony Pederson. **Associate Professors:** Craig Flournoy, Camille Kraeplin. **Assistant Professor:** Jake Batsell. **Broadcast Executive-in-Residence:** Lucy L. Scott. **Journalist-in-Residence and William J. O'Neil Chair in Business Journalism:** Mark Vamos. **Professors of Practice:** Carolyn Barta, Michele Houston, Jayne Suhler, Karen Thomas. **Adjunct Lecturers:** Pam Harris, Robert Hart, Linda Leavell, Jean-Jacques Taylor, Bruce Tomaso.

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

Majors will study multimedia journalism, including broadcast, print and online formats. They will learn professional skills that will enable them to adapt swiftly to a changing journalism environment. Content that is useful and interesting will have value regardless of the delivery system or systems of a particular era. For this reason, students also are taught the intellectual and theoretical skills they will need to help them interpret the world around them and understand the role of the media in society. They will graduate as clear, concise thinkers and writers.

Students may choose from two optional specializations: the minor in fashion media, detailed in the Interdisciplinary Programs section, and the William J. O'Neil program in business journalism, detailed below.

### *Instructional Facilities*

The Division of Journalism is located in the Journalism Complex in the Umphrey Lee Center, which houses faculty and administrative offices, audio and video production, and media support areas. The main media content areas are a complete broadcast studio with control room and a convergence newsroom with computer equipment designed for production of multiplatform news content. Classrooms and conference rooms in the Journalism Complex are state of the art, with complete audio and video capabilities. All classrooms are equipped with the latest computers for each student.

The Journalism Complex is a secured area where journalism majors are permitted 24-hour access. The concept and design of the Journalism Complex promote the individualized instruction for which the Division of Journalism is known. Each student is encouraged to spend as much time as desired on highly specialized equipment to pursue projects and assignments in a professional media work environment.

### *Admission and Degree Requirements*

Strong writing skills are essential to the student's success in the division's journalism curriculum and later in the profession of journalism. Students may enroll in journalism classes as first-year students. Those seeking permission to major or minor in the Division of Journalism must have completed 24 hours of study, which may include transfer hours. Students must also have taken DISC 1312, 1313 (or equivalent) and earned a minimum GPA of 3.000 (*B*) between these courses. Students are required to take CCJN 2103 before further journalism study, and they must declare the major or minor before taking CCJN 2312. Students transferring from other universities must have completed equivalent courses and obtained the equivalent GPA in those

courses before they can be considered a major candidate in the Division of Journalism. The Journalism Division has a focus on and commitment to diversity, recognizing the need for diversity in media and communications in the 21st century.

### ***Scholarships***

Honors scholarships are awarded each year to outstanding students who intend to major in journalism. Other scholarships are available to journalism students through a variety of foundations and gifts to the division.

### ***Honors Program***

The honors program in journalism is highly selective. At midterm of the sophomore year, and again at midterm of the junior year, declared journalism majors with a GPA of 3.500 or better can apply to the honors program. All interested students, including those who have been previously awarded honors scholarships, need to apply for admission to the program. Those wishing to graduate with distinction in journalism must complete six hours of honors coursework within the Division of Journalism. Where specific honors sections are not offered in the Division of Journalism, students may work with individual professors to develop appropriate honors coursework within regular classes, subject to approval of the honors program director. Three hours must be in honors skills, three hours in honors topical studies and three hours in honors critical studies. In addition, seniors must complete CCJN 5308 as a directed study and produce an honors thesis. For further information, students should contact the honors program director, Division of Journalism, Meadows School of the Arts, 280 Umphrey Lee, Southern Methodist University, Dallas TX 75275. The honor society is separate from the honors program. At midterm of the senior year, the top 10 percent of the graduating class is invited for membership in Kappa Tau Alpha, the Journalism Mass Communication Honor Society.

### ***The William J. O'Neil Program in Business Journalism***

As global markets and fast-paced technological change buffet American workers, consumers, investors and companies, business has become one of the most important components of news. The O'Neil Program equips aspiring journalists with both the technical knowledge to understand often-complex business and economic issues and the journalistic skills to make those topics understandable and accessible to news audiences. And because an ability to follow the money is critical to many beats, the tools and techniques developed in this program will prepare students for more sophisticated and insightful coverage of subjects ranging from national and local politics to technology, the entertainment industry and the environment.

This innovative interdisciplinary program includes courses in the Cox School of Business. In addition to the 37 credit hours required for the journalism major, students wishing to concentrate in business and finance journalism will complete either a second major in business, the minor in business administration, or the summer minor in business, plus ECO 1311 and 1312. Students will put into practice what they are learning about business, financial markets and economics in advanced journalism classes and in coverage of North Texas-based companies and the regional economy.

Admission to the program is subject to the approval of the faculty member who holds the O'Neil Chair in Business Journalism. Students studying in the program will be advised by this faculty member.

## ***Internships and Practica***

Upon achieving junior and senior status, students are encouraged to take on experiences that enable them to work under the guidance of professionals in the news industry (internships). Many on-campus activities also offer practical experience (practica), and students are strongly urged to take advantage of the opportunities available to them through both the Student Media Company, which publishes a daily newspaper and a yearbook, and the Journalism Division. Practica are taken for one credit hour at a time. Internships may be taken for one, two or three credit hours at a time, depending on the number of hours worked. A total of three credit hours of internships and practica may be counted toward a student's degree requirements but may not be counted toward the required nine credit hours of electives within the division. Internships and practica are taken on a pass/fail basis only and are restricted to journalism majors and minors.

## ***Class Attendance***

Due to limited class space and enrollment pressures, a student who fails to appear on the first day of class may be administratively dropped from the class at the instructor's discretion. Furthermore, students must comply with any more specific attendance policies spelled out in course syllabi; creation and enforcement of such policies are entirely at the instructor's discretion. The division strives to keep class size small enough for individual attention, and large enough to ensure discussion and interaction among students. Very large enrollments will be limited and very small classes may be merged or canceled.

## ***Off-campus Programs***

**American University.** Through a cooperative program with American University in Washington, D.C., students have an opportunity to study in the nation's capital as a part of the Washington Term Program. Students may complete up to six hours of journalism elective credit and internships, as well as courses in other disciplines. The program is restricted to journalism majors and minors.

**SMU-in-London.** SMU students can earn six credit hours by enrolling in the SMU-in-London communications program. Conducted each year during the second session of summer school, the program allows students to study in London, a hub for international communications. Courses offered carry three credit hours. They do not require prerequisites, and they are designed to take full advantage of London's importance as an international center. Students live in dormitories in London. As part of their international experience, students are encouraged to explore the culture and fine arts offerings of London and European countries on their own, as class schedules permit.

## ***Programs of Study***

The role of the journalist in today's society has become increasingly complex and important because of a paradox: as the world shrinks amid the communication revolution, the journalist's horizons and responsibilities have vastly expanded. The rapid development of converging media technologies means journalists of the 21st century must know more about the world and also be capable of working in a variety of new media. At the same time, the next generation of journalists must retain the core ethics and values of the craft. Journalism students will study multi-media journalism, learning the basic skills and conventions of broadcast journalism,

print journalism and the emerging skill set needed to practice journalism on the Internet. The major requires 37 credit hours within the division. Journalism majors may count no more than 40 hours of CCJN courses toward graduation. A second language capability of eight credit hours or its equivalent is required. Courses may be used to fulfill only one of the student's divisional requirements (i.e., a student may not fulfill two divisional requirements with one course). **Note:** All journalism majors must declare and complete a second major or a minor of their choosing. The fashion media minor does not meet this requirement. Only CCJN courses passed with a grade of C- or better will count for credit toward the major in journalism.

### **Bachelor of Arts in Journalism**

<i>Requirements for the Degree</i>	<i>Credit Hours</i>
<b>UC/GEC Requirements</b>	varies
<b>Journalism Core Curriculum</b>	19
CCJN 2103, 2302, 2304, 2312, 2313, 3330, 4316	
<b>Skills Requirement</b> (one from the following)	3
CCJN 3357, 3358, 3360, 3362, 3365, 3382, 3385, 4310, 4384, 4385, 4388, 4390, 5306	
<b>Topical Studies Requirement</b> (one from the following)	3
CCJN 3325, 3370, 4300, 4306, 4307, 4344, 4345, 4387, 4392, 4395, 4396, 5301, 5302, 5303, 5304	
<b>Critical Studies Requirement</b> (one from the following)	3
CCJN 3345, 3390, 3396, 4331, 4350, 4360, 4370, 4380, 4393, 4394, 4397, 5305	
<b>Journalism Electives</b>	9
Selected from CCJN courses.	
<b>Second Language</b>	8
Two terms of the same language.	
<b>Minor or Second Major and Free Electives</b>	
Hours vary as needed to meet University residency and degree requirements.	
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### **Minor in Journalism**

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

<i>Requirements for the Minor</i>	<i>Credit Hours</i>
CCJN 2103, 2302, 2304, 2312, 2313, 3330, 4316	19
Additional CCJN course	3
	<b>22</b>

## The Courses (CCJN)

**CCJN 2103 (1). WRITING AND EDITING TUTORIAL AND LAB.** An introduction to basic journalistic writing for all media. Students review English grammar and punctuation, and become versed in Associated Press writing style. Combines an online tutorial with a required weekly lab. This course is required before students may enroll in Reporting 1.

**CCJN 2302 (3). ETHICS OF CONVERGENT MEDIA.** Explores the ethical issues (e.g., free speech, privacy, government regulation and censorship) that provide the foundation for all communication fields and have become more complex as media and industries have converged.

**CCJN 2304 (3). BASIC VIDEO AND AUDIO PRODUCTION.** Offers students practical training in the fundamentals of broadcast communication. Students learn the basic techniques, including field production and editing, and control room and studio editing. 3 hours of lecture and one 1.5-hour lab per week. *Prerequisite:* CCJN 2103 or 2303.

**CCJN 2312 (3). REPORTING I.** Rigorous foundation writing and reporting course needed to complete the major. Students gain fundamental skills (e.g., gathering, documenting, organizing, and writing news) that are essential to accurate, fair, clear, and concise journalism. 3 hours of lecture and one 1.5-hour lab per week. Restricted to journalism majors and minors or fashion media minors only. *Prerequisites:* CCJN 2103 (or 2303) and 2302.

**CCJN 2313 (3). REPORTING II.** Builds on the foundation of Reporting I. Students learn to analyze information quickly and accurately while applying critical thinking skills. Introduces students to the basics of broadcast writing. Three lecture hours and one 1.5-hour lab per week. *Prerequisite:* CCJN 2312. Restricted to majors and minors only.

**CCJN 3325 (3). TECHNOLOGY REPORTING.** Helps journalists of tomorrow understand complex technologies like the World Wide Web in a way that will allow them to foresee the impact of those technologies on U.S. society, culture, and way of life. Offered periodically. *Prerequisite:* CCJN 2312.

**CCJN 3330 (3). DIGITAL JOURNALISM.** Students explore the use of new communication technologies for multimedia storytelling; work with social media as a tool for newsgathering, community building, and the fostering of audience engagement; learn about Web metrics and search engine optimization techniques; and update and perfect their personal portfolio websites and social media presence. *Prerequisites:* CCJN 2304, 2312; junior or senior standing.

**CCJN 3345 (3). MASS MEDIA IN GREAT BRITAIN, POLITICS, PIN-UPS, AND PROPAGANDA.** Explores the interaction between power, politics, and mass media in Great Britain; the history of the media in Great Britain; the health (or lack thereof) of mass media today and its impact on politics and popular culture; and how journalists report the news abroad and in the United States. Daily assignments include examination of newspapers and broadcast and Internet news available in the U.K. Students write papers based on visits to renowned sites such as the British Library and the Imperial War Museum. British journalists, scholars, and foreign correspondents present guest lectures. Final class projects that include papers and class presentations involve group studies in specialized areas of British media. (SMU-in-London only.)

**CCJN 3357 (3). PHOTOJOURNALISM.** Training in the techniques and execution of digital photojournalism including computer processing of images. Students will learn to produce digital photojournalism and have the opportunity to generate photographic images for the division's convergence website. Three lecture hours and one 1.5-hour lab per week.

**CCJN 3358 (3). NEW MEDIA NEWS.** Focuses on using new media presentation methods and design skills to produce new forms of communication for news outlets. *Prerequisite:* CCJN 2380 or 3330.

**CCJN 3360 (3). COMPUTER ASSISTED REPORTING.** Emphasizes a hands-on approach through the gathering and organizing of computerized data. Students learn techniques for locating, retrieving and verifying information from electronic sources including libraries, research institutions, government documents, databases, court cases and experts. *Prerequisite:* CCJN 2313. Restricted to majors and minors only.

**CCJN 3362 (3). MAGAZINE WRITING.** Introduces the diverse world of magazines. Students study exceptional magazine feature writing (profiles, narratives, analytical pieces, etc.) and practice feature magazine reporting and writing to prepare for professional work in the industry. *Prerequisite:* CCJN 2313. Restricted to majors and minors only.

**CCJN 3365 (3). INVESTIGATIVE REPORTING.** Intensive introduction to the art of generating original news ideas about issues of public significance; developing critical news judgment; unearthing often difficult-to-access information; and organizing the information into focused, well-documented, and compelling stories. *Prerequisite:* CCJN 2313. Restricted to majors and minors only.

**CCJN 3370 (3). FASHION JOURNALISM.** Intensive training on reporting and writing for journalism outlets with a focus on fashion. Coursework includes producing spot news and short fashion features for student media. Field trips to meet with Dallas fashion writers and other fashion media professionals. *Prerequisite:* CCJN 2103 or 2303.

**CCJN 3382 (3). FEATURE WRITING.** Emphasizes the conceptual and technical skills needed to develop one's own voice, to bring a literary quality to one's journalism, and to produce professional-level descriptive pieces and features for various media. *Prerequisite:* CCJN 2313. Restricted to majors and minors only.

**CCJN 3385 (3). BROADCAST I.** Builds on skills learned in CCJN 2304, with more emphasis on deadline-driven, original, campus-based reporting and broadcast producing. Students learn how to assign coverage; to enterprise original story ideas; and to write cogent broadcast stories and turn them in on deadline using video, and/or set debriefs, as well as Web components. Convergence laboratory required. *Prerequisites:* CCJN 2304, 2312.

**CCJN 3390 (3). LITERARY JOURNALISM.** Students explore and analyze nonfiction through roundtable discussion, book reviews and creative writing. Course requires heavy reading with an emphasis on books and essays of the last 100 years. *Prerequisite:* Sophomore standing.

**CCJN 3396 (3). HISTORY OF JOURNALISM.** The story of how American journalism became what it is today. The course emphasizes the people and events that transformed the media from the colonial printer into 21st century media conglomerates. *Prerequisite:* Sophomore standing.

**CCJN 4101 (1), 4102 (1). JOURNALISM PRACTICA.** Students work in on-campus media positions. A maximum of 2 credit hours may be earned and counted toward degree requirements. Offered on a pass/fail basis only. *Prerequisites:* Junior standing and permission of adviser. Restricted to majors and minors only.

**CCJN 4125 (1), 4225 (2). INTERNSHIPS IN JOURNALISM.** Internship credit for off-campus work in the field during the regular term or in the summer. Students are limited to a total of 3 credit hours for internships. These hours will not count toward the 9 hours of required elective credit in the division. Offered on a pass/fail basis only. *Prerequisites:* Junior standing and permission of adviser. Restricted to majors and minors only.

**CCJN 4300 (3). BROADCAST NEWS SEMINAR.** A small group of selected students conduct an in-depth study of current events, examining and analyzing issues and producing sophisticated television programming. *Prerequisite:* CCJN 3385.

**CCJN 4302 (3), 4303 (3), 4304 (3), 4305 (3). WASHINGTON TERM DIRECTED STUDIES.** Students study and practice journalism in the nation's capital. Restricted to majors and minors only.

**CCJN 4306 (3). BUSINESS AND JOURNALISM.** An intensive introduction to business, financial markets, and economics, combined with practice in reporting and writing about these complex topics. Gives aspiring business journalists the tools to make business information understandable and accessible to news audiences. *Prerequisite:* CCJN 2312.

**CCJN 4307 (3). BUSINESS NEWS SEMINAR.** Builds upon the skills and insights gained in CCJN 4306. Combines close reading and analysis of business coverage with detailed exploration of how to gather and understand financial and economic information. Also, intensive practice in reporting and writing business stories. *Prerequisite:* CCJN 4306.

**CCJN 4310 (3). EDITORIAL/OPINION WRITING.** Examines the role of opinion writing in American journalism and teaches techniques that will help students develop clear and effective editorials and columns on a range of topics. The course emphasizes critical thinking and writing skills. *Prerequisite:* CCJN 2313. Restricted to majors and minors only.

**CCJN 4316 (3). COMMUNICATION LAW.** An exploration of the historical and philosophical bases for freedom of expression. Practical applications of the law – in such areas as libel, censorship, access, privacy, obscenity, copyright, and government regulations – that affect broadcasting, advertising, and the press. *Prerequisite:* Sophomore standing.

**CCJN 4325 (3). INTERNSHIPS IN JOURNALISM.** Internship credit for off-campus work in the field during the regular term or in the summer. Students are limited to a total of 3 credit hours for internships and practica. These hours will not count toward the 9 hours of required elective credit in the division. Offered on a pass/fail basis only. *Prerequisites:* Junior standing and permission of adviser. Restricted to majors and minors only.

**CCJN 4326 (3). WASHINGTON TERM INTERNSHIP.** Internship opportunities in the nation's capital. Restricted to majors and minors only.

**CCJN 4331 (3). CURRENT ISSUES IN THE NEWS.** Encourages students to think critically about important issues in journalism today, acquaints them with the classic writings and ideas that have shaped modern journalism, and identifies the key concepts that have formed recent journalism criticism. The goal is to teach communications majors to become more creative problem-solvers as professionals, and more critical as media consumers. *Prerequisite:* Sophomore standing.

**CCJN 4344 (3). SPORTS JOURNALISM.** Emphasizes the particular narrative style and newsgathering techniques of sports stories and coverage. Students will learn how to interview sports personalities and compose stories relating to the competitive events and social issues surrounding the world of sports. *Prerequisite:* CCJN 2313. Restricted to majors and minors only.

**CCJN 4345 (3). MEDIA AND POLITICS.** Increases students' understanding of political and elections processes so they can evaluate and practice political journalism. Covers campaigns, governance, analysis of media coverage, and practical application. *Prerequisite:* CCJN 2312.

**CCJN 4350 (3). HUMAN RIGHTS AND THE JOURNALIST.** Students analyze human rights issues affecting the world today and how both U.S. and international media cover these issues. The course examines topics such as the role images play in conveying the harsh truth of any human rights story, and how everything from new media formats to shrinking budgets is changing the way journalists who cover these stories do their job. This course is offered periodically. *Prerequisite:* Sophomore standing.

**CCJN 4360 (3). WOMEN AND MINORITIES IN THE MEDIA.** Examines the impact and representation of women and minorities in the mass media from historical and critical perspectives. *Prerequisite:* Sophomore standing.

**CCJN 4370 (3). LAW AND ETHICS IN A HIGH-TECH WORLD.** Encourages students to investigate the real and possible boundaries in cyberspace among open and closed systems of code, commerce, governance, and education, while examining the relationship of law and ethics to each. Students engage with a wide spectrum of Internet issues, including privacy, intellectual property, antitrust concerns, content control, and electronic commerce. *Prerequisite:* Sophomore standing.

**CCJN 4380 (3). OBJECTIVITY AND BIAS.** Identifies the various forces that critics say bias the news media and looks for evidence of these biases in media products. *Prerequisite:* Sophomore standing.

**CCJN 4384 (3). BROADCAST II.** Furthers the foundation established in CCJN 3385. The curriculum emphasizes deadline-driven, off-campus beat reporting and broadcast producing. Students learn how to plan original story ideas, including investigative and long-form pieces. Convergence laboratory required. CCJN 4300 highly recommended before taking this course. *Prerequisites:* CCJN 2313, 3385. Restricted to majors and minors only.

**CCJN 4385 (3). GRAPHICS AND DESIGN.** Introduction to the principles and processes associated with visual design. Students examine the roles of visual design as both a tool and a medium of communication and cultural production. Assignments include creating, altering, editing and processing images; conceptualizing, formatting, analyzing and refining typography; and preparing materials for production and publication, utilizing one or more media. Three lecture hours and one 1.5-hour lab per week. *Prerequisite:* CCJN 2312.

**CCJN 4387 (3). ARTS BEAT.** Students gain experience in a convergence class in reporting on arts and entertainment and writing reviews, etc. The course includes sessions with local critics and experts in various areas of arts and literature. *Prerequisite:* CCJN 2313. Restricted to majors and minors only.

**CCJN 4388 (3). PRINT DESIGN AND EDITORIAL DECISION-MAKING.** The fundamentals of newspaper layout and design, including an emphasis on news selection, decision-making, and publication trends. 3 lecture hours and one 1.5-hour lab per week. *Prerequisite:* CCJN 2312.

**CCJN 4390 (3). ADVANCED WEB MASTERY.** Builds on the online journalism skill sets of students and trains them to create dynamic, online news packages that leverage the flexibility of the Internet in order to increase the public's understanding of news stories. Students learn how to create their own websites, how to use technology to assist in newsgathering, and how to unleash their creativity in online presentations. *Prerequisite:* CCJN 2380 or 3330.

**CCJN 4392 (3). JOURNALISM AND RELIGION.** Introduces students to the basics of the world's major religions and describes how journalists should cover faith-based organizations and interview religious leaders. *Prerequisite:* CCJN 2313. Restricted to majors and minors only.

**CCJN 4393 (3). CIVIL RIGHTS IN THE MEDIA.** Prior to the 1950s, the mainstream press was one of the major obstacles to African-American progress. But during the civil rights movement, the media became a primary force in helping African Americans achieve equal rights. Explores how and why this revolutionary change took place. *Prerequisite:* Sophomore standing.

**CCJN 4394 (3). MEDIA EFFECTS.** A critical study of how mediated messages influence behavior, attitudes, and feelings within a society. Surveys historical research efforts to examine effects on individuals, groups, and institutions. Also, explores contemporary social critiques in the American mass media. *Prerequisite:* Sophomore standing.

**CCJN 4395 (3). PUBLIC AFFAIRS REPORTING.** Emphasis on skills required for the reporting of news emanating from governmental bodies or politics. *Prerequisite:* CCJN 2313. Restricted to majors and minors only.

**CCJN 4396 (3). INTERNATIONAL REPORTING.** Prepares students to work as foreign correspondents by helping them understand international production processes. Students profile current American correspondents who work in foreign countries, comparing their work to those of their contemporaries. Students also engage in newsgathering assignments to encourage them to publish on matters of international interest. *Prerequisite:* CCJN 2313. Restricted to majors and minors only.

**CCJN 4397 (3). JOURNALISM IN LATIN AMERICA.** Provides students with an understanding of the practice of journalism in Latin America. Students profile specific regions, examining the historical, political, economic, cultural, ethnic, and even geographical differences, to better understand the issues that affect the struggle for freedom of the press. *Prerequisite:* Sophomore standing.

**CCJN 5110 (1), 5210 (2). DIRECTED STUDY.** Independent study under the direction and supervision of a faculty member. In close collaboration with the instructor, the student conducts a rigorous project that goes beyond the experience in course offerings. Written permission from the instructor is required, and a completed directed studies form must be filed with the Division of Journalism before the start of the term during which the study is to be undertaken. *Prerequisites:* Junior standing and permission of instructor. Restricted to majors and minors only.

**CCJN 5301 (3), 5302 (3), 5303 (3), 5304 (3). TOPICS IN JOURNALISM.** Provides a study and discussion setting for an issue or topic of current interest in the journalism profession. Offered on an irregular basis, depending on the significance and timeliness of the topics to be studied.

**CCJN 5305 (3). TOPICS IN CRITICAL STUDIES.** Provides a study and discussion setting for a critical media studies issue. Offered on an irregular basis, depending on the significance and timeliness of the topics to be studied.

**CCJN 5306 (3). TOPICS IN JOURNALISM PRACTICE.** Provides an introduction to new, cutting-edge areas of journalism practice. Offered on an irregular basis, depending on the significance and timeliness of the topics to be studied.

**CCJN 5308 (3). HONORS THESIS.** Students research and write a thesis examining an aspect of or an issue in the field of journalism. Required for all students wanting to graduate with an honors degree in journalism. *Prerequisite:* Permission of instructor. Restricted to majors and minors only.

**CCJN 5310 (3). DIRECTED STUDY.** Independent study under the direction and supervision of a faculty member. In close collaboration with the instructor, the student conducts a rigorous project that goes beyond the experience in course offerings. Written permission from the instructor is required, and a completed directed studies form must be filed with the Division of Journalism before the start of the term during which the study is to be undertaken. *Prerequisites:* Junior standing and permission of instructor. Restricted to majors and minors only.

## Music

**Professor Samuel S. Holland, Director**

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

### Admission

In addition to meeting University admission criteria, entering undergraduate students intending to major in music must audition prior to matriculation. Auditions assess a prospective student's previous experience and potential for success in the intended major. Entering students intending to major in composition must submit a portfolio of original compositions and pass a performance audition. Both the Division of Music and the University must accept the candidate in order for him or her to be classified as a music major. Information regarding auditions may be obtained by writing to the Office of the Associate Director for Academic Affairs of the Division of Music. In decisions regarding advanced placement, the Division of Music considers transfer credits and AP test results. Departments reserve the right to give additional tests to determine the most appropriate placement in any course sequence.

Nondegree students are those applicants for admission who wish to be enrolled in University courses for credit but are not intending to pursue an SMU degree program. Nondegree students are admitted through the Office of the Registrar's nondegree credit studies area and are eligible to register in day and evening classes for which they have satisfied prerequisites and received departmental approval. Admission as a nondegree-seeking student does not qualify a student as a degree applicant. The presence of nondegree students in courses or ensembles may not displace an opportunity for a degree-seeking music major.

## **Facilities**

Concert performances are presented in Caruth Auditorium, a 490-seat concert hall, the 168-seat Robert J. O'Donnell Lecture-Recital Hall, and the Dr. Bob and Jean Smith Auditorium in the Meadows Museum. Opera productions are presented in the 400-seat Bob Hope Theatre. The Jake and Nancy Hamon Arts Library houses an inspiring collection of more than 110,000 books and scores, more than 31,000 audio and video recordings, and more than 100,000 items in special collections of research materials such as the Van Katwijk Music Collection.

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

The electronic keyboard laboratory, used for class instruction in piano, theory and improvisation, is equipped with 16 Yamaha 88-key digital pianos, an MLC 100 Communications Center and state-of-the-art audio-visual technology.

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

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

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

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

## **Act of Enrollment**

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

### ***Specific Music Requirements***

During the second year of study, each premusic major or transfer student must apply for upper-division degree/major status. The Office of the Associate Director for Academic Affairs of the Division of Music reviews applications.

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

All music majors, with the exception of guitar, piano, organ, composition and music therapy, are required to enroll in one large ensemble (wind ensemble, orchestra or choral ensemble) are required to enroll for both Meadows Symphony Orchestra and Meadows Wind Ensemble at the discretion of the directors. Exemptions may be granted by written approval of the ensemble director and the applied faculty in an area. Transfer students will not be exempted from the large ensemble requirement based on transfer credits.

All second-year students are expected to present one solo performance in general recital, departmental recital or master class each term. Required recitals must include a cross-section of the repertory in the student's major performance area. The performance of contemporary works is encouraged.

The Division of Music requires attendance at all scheduled class meetings, lessons and ensemble rehearsals. The instructor determines the extent to which absences affect a student's grade. Students should become thoroughly acquainted with the class attendance policy established by their teachers and ensemble directors. Instructors are not obligated to make special arrangements for any student to accommodate an absence. All reasons for absence should be submitted to the instructor in advance. Failure to do so may result in a student being dropped from a course with a grade of *WP* (before the calendar deadline to drop) or receiving a grade of *F* for the course.

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

## **Bachelor of Music in Performance**

<i>Requirements for the Degree</i>	<i>Credit Hours</i>			
	<i>Orch</i>	<i>Organ</i>	<i>Piano</i>	<i>Voice</i>
UC/GEC Requirements	varies	varies	varies	varies
MUAS 1020 (one enrollment fall term of 1st year)	0	0	0	0
MUAS 1010 (each term of residence except fall 1st year)	0	0	0	0
MUTH 1129, 1130, 1229, 1230, 2129, 2130, 2229, 2230	12	12	12	12
MUTH Electives (at the 3000 level or above)	6	6	6	6
MUHI 1302, 3301, 3302	9	9	9	9
MUHI Elective (at the 4000 level or above)	3	3	3	3
PERB 1131, 1132, 2131, 2132 ( <i>or</i> 1233, 1234)	4	4	4	4
Private Studies 3200 (eight terms)	16	16	16	16
MURE 3101, 4201 (instrumental recitals)	3	3	3	0
MURE 3001, 4101 (voice recitals)	0	0	0	1
MUCO 3208 (choral) <i>or</i> 3209 (instrumental)	2	2	2	2
PERE Large Ensemble (orch. and voice) each term of residence)	6	6	3	6
PERE Chamber Ensemble	3	1	2	0
<b>For Orchestral</b>				
MPED 4305 <i>or</i> 4308 (MPED 4303 is required for guitar majors)	3			
One from MREP 5130, 5140, 5150, 5160, 5170 (two terms)	2			
<b>For Organ</b>				
MPED 5114		1		
MUAC 2101, 2102		2		
MUHI 4320, 5207		5		
PERB 1001 (each term of residence)		0		
<b>For Piano</b>				
MREP 4114 (two terms)			2	
MUAC 2101, 2102			2	
MUAC 3100 (three terms)			3	
MUPD 4125, 4126, 4396, 4397			8	
PERB 1001 (each term of residence)			0	
PERB 1011, 1012			1	
<b>For Voice</b>				
Second Language (two terms)				8
MPED 5216				2
MPED 5217 ( <i>or</i> two terms of PERE 4150)				2
PERB 2117 <i>or</i> PERE 4150 (two terms)				2
PERB 2106 and 2108, 2107 and 2109				4
VOIC 3015, 3116, 4017, 4118				2
Music Electives	11	10	5	5
Community Experience: MSA 1001 <i>or</i> 1101	0-1	0-1	0-1	0-1
Free Electives (hours vary as needed to meet University residency and degree requirements)				
	<b>122</b>	<b>122</b>	<b>122</b>	<b>122</b>

## Notes

- GEC students are required to complete a minimum of 124 term credit hours (orchestral, organ) or 125 term credit hours (piano, voice), and are exempt from three hours of Perspectives and an additional three hours of either Perspectives or Cultural Formations.
- Guitar majors follow the orchestral instruments curriculum and are required to take only four credits of large ensemble. Percussionists take 16–20 credits of applied study. Elective hours are reduced accordingly.
- Piano majors may earn an emphasis in piano pedagogy by substituting MUPD 5325, 5326 for MUPD 4125, 4126.

### ***Bachelor of Music in Composition***

Each year, students are expected to organize at least one performance of an original work (completed in their studies) in a general/studio recital or another appropriate venue or medium, such as a film score, incidental music, a dance collaboration or an electronic music installation. Attendance at regularly scheduled composition seminars is expected of all students enrolled in private composition study; failure to attend will be reflected in the grade given for composition. Students receiving an artistic scholarship must enroll in a PERE large ensemble each term as assigned by the director.

<i>Requirements for the Degree</i>	<i>Credit Hours</i>
UC/GEC Requirements	Varies
MUAS 1020 (one enrollment fall term of 1st year)	0
MUAS 1010 (each term of residence except fall of 1st year)	0
MUTH 1129, 1130, 1229, 1230, 2129, 2130, 2229, 2230	12
MUTH 1325	3
MUTH 3350, 4300, 4310, 5360, 5370	15
MUTH 3200 <i>or</i> 3300	16
MSA 3310	3
MUHI 1302, 3301, 3302	9
PERB 1131, 1132, 2131, 2132 ( <i>or</i> 1233, 1234)	4
Private Studies 3200 <i>or</i> 3100 (two to four terms, as needed)	4
MURE 4201	2
MUCO 3208 (choral) <i>or</i> 3209 (instrumental)	2
PERE/PERB Ensemble: (must include two terms of large ensemble)	8
Music Electives	4
Community Experience: MSA 1001 <i>or</i> 1101	0–1
Free Electives (hours vary as needed to meet University residency and degree requirements)	

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## Notes

GEC students are required to complete a minimum of 125 term credit hours and are exempt from three hours of Perspectives and an additional three hours of either Perspectives or Cultural Formations.

## ***Bachelor of Music in Music Therapy***

Students majoring in music therapy have two junior-level performance options: 1) to present a minimum of one solo performance in general recital each term of the junior year or 2) to present a half recital of 30 minutes. Before enrolling for internship MUTY 4144, the student must meet the following conditions:

1. Completed all course, practicum and preclinical work.
2. Demonstrated good physical health and emotional stability.
3. Achieved functional competency on piano, guitar, percussion and voice.
4. Achieved a cumulative GPA of 2.500 and a 2.750 in all music therapy courses.

Students completing this program of study may add a minor in psychology with nine additional psychology credits.

Students receiving an artistic scholarship must enroll in a PERE large ensemble each term as assigned by the director.

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

<i>Requirements for the Degree</i>	<i>Credit Hours</i>
UC/GEC Requirements	varies
MUAS 1020 (one enrollment fall term of 1st year)	0
MUAS 1010 (each term of residence except fall of 1st year)	0
MUTH 1129, 1130, 1229, 1230, 2129, 2130, 2229, 2230	12
MUHI 1302, 3301, 3302	9
PERB 1131, 1132, 2131, 2132 (or 1233, 1234)	4
PERB 1103, 1104	2
MUAS 5152 or PERB 2113; MUAS 5153	2
Private Studies 3200 or 3100	10
MURE 3001 or 3101 (optional)	0
MUCO 3208 (choral) or 3209 (instrumental)	2
PERE Ensemble	5
MUTY 1120, 1320, 3211, 3212, 3213, 3214, 3141, 3142, 3143, 3144, 4340, 4341, 4144, 4145, 4141, 4142	26
Music Electives (may include MURE 3101 optional recital)	10
Community Experience: MSA 1001 or 1101	0–1
PSYC 1300, 2351, and PSYC elective	9
Free Electives (hours vary as needed to meet University residency and degree requirements)	

### **Notes**

- GEC students are required to complete a minimum of 125 term credit hours and are exempt from three hours of Perspectives and an additional three hours of either Perspectives or Cultural Formations.
- Students with a concentration in voice, percussion or guitar must substitute music electives for the corresponding technique class.

### ***Bachelor of Music in Music Education (Teacher Certification\*)***

After the completion of 60 hours of coursework, including the music theory sequence, music education students must successfully undergo an upper-division review before enrolling in upper-division coursework. The senior major should present one solo performance in general recital. Prior to student-teaching certification, students must complete 45 clock hours of field experience in early childhood through grade 12 schools.

Students should arrange to take both portions of the state-mandated Texas Higher Education Assessment before their student-teaching term. Registration for the TExES Pedagogy and Professional Responsibilities Test requires approval of the Department of Teaching and Learning of the Annette Caldwell Simmons School of Education and Human Development. Students are not eligible to apply for state certification until successful completion of the TExES examination, all degree requirements and student-teaching hours.

Student teaching, in addition to being subject to the eligibility requirements published by the Department of Teaching and Learning, must be approved by the Music Education Department, and must follow successful completion of all methods (MUED) and techniques (MUAS) courses. Student teaching is considered a full-time endeavor, with no daytime coursework or concurrent ensemble assignments.

#### *Requirements for the Degree*

#### *Credit Hours*

	<i>Instrumental</i>	<i>Vocal or Keyboard</i>
UC/GEC Requirements	varies	varies
MUAS 1020 (one enrollment fall term of 1st year)	0	0
MUAS 1010 (each term of residence except fall of 1st year)	0	0
MUTH 1129, 1130, 1229, 1230, 2129, 2130, 2229, 2230	12	12
MUTH 5330	3	3
MUHI 1302, 3301, 3302	9	9
PERB 1131, 1132, 2131, 2132 (or 1233, 1234)	4	4
Private Studies 3200	14	14
MUCO 3208, 3210 (vocal) or 3209, 3211 (instrumental)	4	4
PERE Large Ensemble (each term of residence)	5	5
PERE Chamber Ensemble (keyboard principals may substitute MUAC 2101 or 2102; vocalists may substitute large ensemble)	1	1
MUAS 2149, 5152	2	2
<b><i>For Instrumental</i></b>	9	
MUAS 5146, 5147, 5148, 5149, 5150, 5151, 5153, 5154 (optional for strings), 5155		
<b><i>For Vocal or Keyboard</i></b>		7
MUAS 5146 or 5147, 5148 or 5149, 5150 or 5151, 4230; MPED 5216 (keyboard may substitute MUAS 5153)		
MUED 2250, 3330	5	5
MUED 3331 (instrumental) or 3332 (vocal/keyboard)	3	3

<i>Requirements for the Degree (continued)</i>	<i>Credit Hours</i>	
	<i>Instrumental</i>	<i>Vocal or Keyboard</i>
<b>PERB Diction</b> (two of the following) PERB 2106 and 2108, 2107 and 2109		2
EDU 2350, 5327, 5349	9	9
Community Experience: MSA 1001 <i>or</i> 1101	0–1	0–1
<b>Free Electives</b> (hours vary as needed to meet University residency and degree requirements)	<b>122</b>	<b>122</b>
<b>*Additional requirements for teacher certification:</b> Student teaching: Select any two with adviser approval: EDU 5363, 5364, 5373, 5374 Successful completion of the state TExES examination	6	6

### Notes

GEC students are required to complete a minimum of 124 term credit hours, and are exempt from three hours of Perspectives and an additional three hours of either Perspectives or Cultural Formations.

### **Dual Degree in Performance and Music Education**

Students who meet degree candidacy criteria in both performance and music education can pursue dual degrees in these fields. If begun by the second or third term, the second degree can usually be achieved with a range of nine to 17 additional credits (approximately one term) through careful selection of electives and curricular planning. Students considering these plans should consult their adviser and the department heads as early as possible in their academic program.

### **Bachelor of Arts in Music**

The B.A. degree is intended to serve students combining a music degree with interests in one or more of the following: a broad liberal arts education, the possibility of exploring the interdisciplinary relationship of music coursework to coursework in other areas of the Meadows School and the University as a whole, a dual degree, a minor, preparation for medical school or law school, preparation for graduate study in music, participation in the SMU Honors Program, or a term or summer of study abroad.

<i>Requirements for the Degree</i>	<i>Credit Hours</i>
UC/GEC Requirements	varies
MUAS 1020 (one enrollment fall term of first year)	0
MUAS 1010 (each term of residence except fall of first year)	0
MUTH 1129, 1130, 1229, 1230, 2129, 2130, 2229, 2230	12
MUHI 1302, 3301, 3302	9
MUTH Elective (3000 level or above) <i>or</i> MUHI Elective (4000 level)	3
PERB Class Piano	2

<i>Requirements for the Degree (continued)</i>	<i>Credit Hours</i>
Private Studies 3200 or 3100 (eight credits required/14 credits maximum) (or composition in combination with private studies)	8
PERE Ensemble (required each term of residence)	4
Music Electives (may include senior project)	11
Community Experience: MSA 1001 or 1101	0–1
Free Electives (hours vary as needed to meet University residency and degree requirements)	
	<b>122</b>

### Notes

Of the 11 music elective credits, a minimum of three credits must be music classes from the 3000 level or higher, selected from the following areas: MPED, MPSY, MUAS, MUED, MUHI, MUPD, MUTH, and MUTY. Multiple one- or two-credit electives may be taken in place of a three-credit elective.

### **Minor in Music**

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

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

Acceptance criteria for the minor include a successful audition or composition portfolio review and a theory/aural skill assessment prior to enrollment in private lessons or the theory sequence. The ability to read music is required. Musicianship (MUTH 1129, 1130, 2129, 2130) must be taken concurrently with the corresponding offering of written music theory (MUTH 1229, 1230, 2229, 2230). In any given term, private study will be approved only if the student is enrolled for at least one other course (not including MUAS 1010) required for the minor. Approval is required for study beyond four credits. Ensemble participation is encouraged.

<i>Requirements for the Minor</i>	<i>Credit Hours</i>
MUTH 1129, 1130, 1229, 1230	6
MUHI 1302, 3301, 3302	9
Private Study (in instrument, voice or composition; typically 1 credit hour per term)	4
MUAS 1010 (four terms) (The <i>Division of Music Handbook</i> has course requirements.)	0
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## The Courses

### Music Courses Open to All University Students

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

<b>Performance Classes</b>	PERB 1103/1104, 1203/2203, 1205/2205/3205, 1206/2206, 2113/2114/2115/2313
<b>Ensembles</b>	PERE 1010/1110, 1011/1111, 1012/1112, 1013/1113, 1014/1114, 1015/1115, 1017/1117, 1018/1118, 1019/1119, 3020/3120, 3073/3173
<b>Other Music Courses</b>	MUAS 1323, 5320, 5322 MUHI 1321, 2310, 3339, 3340, 3343, 4355/CFB 3355 MUTH 1301, 3117/3217, 4310 MUTY 1320, 4341

### Private Studies

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

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

**XXXX 3100 (1). PRIVATE STUDY.** One half-hour lesson each week (14 per term) with a jury examination at the conclusion of each term. These repeatable course numbers are offered each fall, spring and summer. Students are required to accept internships in performance or private teaching, subject to availability and/or scheduling conflicts with other SMU courses. Internships may begin prior to the beginning of the term.

**XXXX 3200 (2). PRIVATE STUDY.** One-hour lesson each week (14 per term) with a jury examination at the conclusion of each term. These repeatable course numbers are offered each fall and spring. Majors are required to enroll in private studies each term until degree requirements are completed. Students are required to accept internships in performance or private teaching, subject to availability and/or scheduling conflicts with other SMU courses. Internships may begin prior to the beginning of the term.

### Music Pedagogy (MPED)

**MPED 4184 (1), 4284 (2), 4384 (3). DIRECTED STUDY – PEDAGOGY.** A close collaboration between a faculty member and an advanced student who conducts a rigorous project that goes beyond the experience available in current course offerings. *Prerequisite:* Approval of instructor.

**MPED 4303. GUITAR PEDAGOGY.** Prepares guitarists for studio teaching. Offered fall term of odd-numbered years.

**MPED 4305 (3). INTRODUCTION TO INSTRUMENTAL PEDAGOGY.** Prepares instrumental private teachers for studio teaching. Fall term.

**MPED 4308 (3). STRING PEDAGOGY I.** A survey of methods, materials, and curriculum for teaching strings at the beginning level. Focus on the philosophical, psychological, and developmental bases of string study. Review and evaluation of current educational materials.

Additional topics include current trends, history of string education, and pedagogical situations. *Prerequisites:* Proficiency on a string instrument as a major, or techniques courses equivalent to MUAS 3146 Upper String and 3147 Lower Strings, or permission of the instructor. Fall term.

**MPED 4309 (3). STRING PEDAGOGY II.** A survey of methods, materials, and curriculum for teaching strings at the beginning level. Focus on the philosophical, psychological, and developmental bases of string study. Review and evaluation of current educational materials. Additional topics include current trends, history of string education, and pedagogical situations. *Prerequisites:* Proficiency on a string instrument as a major, or techniques courses equivalent to MPED 4308, or permission of the instructor. Spring term.

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

**MPED 5216 (2). VOCAL PEDAGOGY I.** A study of vocal techniques. Information useful to the singer, studio voice teacher, and choral director. Vocal acoustics, breathing, and laryngeal function are studied. Fall term. *Prerequisite:* Permission of instructor.

**MPED 5217 (2). VOCAL PEDAGOGY II.** Teaching strategies and philosophies, diagnosis of vocal problems, stage deportment, vocal repertoire, and ethics for teachers are studied. Students gain practical, supervised experience in teaching. Spring term.

### Music Psychology (MPSY)

**MPSY 5340 (3). ACOUSTICS OF MUSIC.** Study of acoustical foundations of music. Topics covered include basic acoustics, acoustics of musical instruments and voice, room and auditorium acoustics, acoustical principles of sound systems, and psychoacoustics. Three hours of lecture and one laboratory period (MPSY 5340 – N10) per week. Fall term.

### Music Repertoire (MREP)

**MREP 4114 (1). PIANO REPERTOIRE.** A broad survey of piano literature, including lectures and performances by the students enrolled. Performance styles and practices of every historical period are emphasized.

**MREP 5030 (0), 5130 (1). GUITAR REPERTOIRE.** Student performances of their solo repertoire and individual instruction in a master-class setting.

**MREP 5040 (0), 5140 (1). ORCHESTRAL REPERTOIRE: WOODWINDS.** Interpretive study and performance preparation of significant excerpts from selected orchestral repertoire.

**MREP 5050 (0), 5150 (1). ORCHESTRAL REPERTOIRE: BRASS.** Interpretive study and performance preparation of significant excerpts from selected orchestral repertoire.

**MREP 5060 (0), 5160 (1). ORCHESTRAL REPERTOIRE: STRINGS.** Interpretive study and performance preparation of significant excerpts from selected orchestral repertoire.

**MREP 5070 (0), 5170 (1). ORCHESTRAL REPERTOIRE: PERCUSSION.** Interpretive study and performance preparation of significant excerpts from selected orchestral repertoire.

**MREP 5209 (2). CLASSICAL AND ROMANTIC SONG LITERATURE.** (spring term of odd-numbered years) An overview of song literature from the Classical and Romantic periods. Students prepare repertoire for performance in class and make presentations on topics of specialized interest. Lectures focus on specific developmental trends such as the genesis of the song cycle, the evolution of the piano accompaniment in the 19th century, and links between poets and composers.

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

### Accompanying (MUAC)

**MUAC 2101 (1), 2102 (1). TECHNIQUES OF VOCAL ACCOMPANYING.** A course designed for pianists to acquaint them with the various skills associated with accompanying and to familiarize them with some of the vocal repertoire.

**MUAC 2102 (1). TECHNIQUES OF INSTRUMENTAL ACCOMPANYING.** A course designed for pianists to acquaint them with the various skills associated with accompanying and to familiarize them with some of the instrumental repertoire.

**MUAC 3100 (1). PRACTICUM IN COLLABORATIVE PERFORMANCE.** Practical application of collaborative performance skills through studio assignments and performance. *Prerequisites:* MUAC 2101, 2102.

### **Music Arts and Skills (MUAS)**

**MUAS 1010 (0). RECITAL ATTENDANCE.** Required of all music majors. First-year students attend MUAS 1020 fall term.

**MUAS 1020 (0). MUSIC PATHWAYS: EXPLORING MEADOWS AND YOUR FUTURE.** Required orientation for all first-year music majors. Provides valuable information about college life and professional opportunities in music. Fall term.

**MUAS 1323 (3). EXPLORING THE POWER OF MUSIC IN OUR LIVES – FROM CHAOS 2 CREATION.** This experiential course explores how we can use music creatively in our lives to effect positive change. Topics include the building blocks of sound and music (pitch, timbre, rhythm, melody, harmony), effects of the environment on the sound source, our hearing systems, how sound and music affect the brain and body, music and emotions, and the uses of musical improvisation, composition, and songwriting to help express thoughts and feelings in healthy and creative ways. No previous music training is required.

**MUAS 2149 (1). INTRODUCTION TO MUSIC EDUCATION.** A broad-based survey of the issues, aims, and opportunities in music education programs of all levels with an introduction to music education philosophies and methodologies. Fall term.

**MUAS 3011 (0), 3111 (1). PRACTICUM IN MUSIC.** Practical on-campus work in areas such as piano technology or recording engineering. Specific learning outcomes, measures, and activities are stated in an individualized syllabus. Students are limited to a total of 3 credit hours for internships and practica. Departmental permission required.

**MUAS 3084 (0), 3184 (1), 3284 (2), 3384 (3). INTERNSHIP IN MUSIC.** Internship credit for practical off-campus work in the music industry or with a professional music organization. Specific learning outcomes, measures, and activities are stated in an individualized syllabus. Students are limited to a total of 3 credit hours for internships and practica. Departmental permission required.

**MUAS 4230 (2). ELEMENTARY MUSIC PRACTICUM.** Focuses on crafting and teaching short lessons for peers in the college classroom and for area public school classrooms. Video camera is used extensively for accurate feedback. *Prerequisite:* MUED 3330.

**MUAS 5145 (1). OVERVIEW OF PIANO TECHNOLOGY.** Provides an overview of the history and development of the piano, grand and upright construction and regulation, tuning, temperament and relationships with technicians and retailers. Hands-on instruction in tuning techniques includes unison and octave tuning. Fall semesters.

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

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

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

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

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

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

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

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

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

**MUAS 5155 (1). JAZZ TECHNIQUES.** Provides a basic introduction to jazz pedagogy with an emphasis on improv. Fall term of even-numbered years.

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

**MUAS 5320 (3). RECORDING TECHNOLOGY.** A philosophical comparison of approaches to music recording in all forms of mass media. Studio equipment, including digital recording and editing will be demonstrated.

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

### Conducting (MUCO)

**MUCO 3208 (2). FUNDAMENTALS OF CHORAL CONDUCTING.** All basic beat patterns, subdivision, fermata problems, beat character. Introduction to left-hand usage, basic score reading. Emphasis on the psychophysical relationship between conductor and ensemble. Fall term.

**MUCO 3209 (2). FUNDAMENTALS OF INSTRUMENTAL CONDUCTING.** The focus of the course includes basic conducting technique, score reading, score analysis, and general rehearsal procedures. Attention is given to rehearsal techniques in a laboratory setting. Fall term.

**MUCO 3210 (2), 5210 (2). CHORAL CONDUCTING PRACTICUM.** Stresses development of rehearsal techniques in a laboratory setting. Choose, prepare, and rehearse music with other students in class to develop skills in error detection, rehearsal pacing, sequencing, and ordering of music for optimum rehearsals. Spring term. *Prerequisite:* MUCO 3208 or equivalent.

**MUCO 3211 (2). INSTRUMENTAL CONDUCTING PRACTICUM.** Stresses development of rehearsal techniques in a laboratory setting. Choose, prepare, and rehearse music with other students in the class to develop skills in error detection, rehearsal pacing, sequencing, and ordering of music for optimal rehearsals. Spring term. *Prerequisite:* MUCO 3209.

**MUCO 4184 (1), 4284 (2), 4384 (3). DIRECTED STUDY IN CONDUCTING.** Individual technical development and score preparation for the advanced conductor. *Prerequisite:* Approval of instructor.

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

### Music Education (MUED)

**MUED 2250 (2). NEW HORIZONS IN MUSIC EDUCATION.** Observation and discussion of teaching methodologies conducted primarily in the public schools. Includes hands-on teaching experiences with supervision by SMU faculty and public school cooperating teachers.

**MUED 3330 (3). ELEMENTARY MUSIC METHODS AND MATERIALS.** An investigation of major approaches for teaching elementary general music. Includes public school classroom observations.

**MUED 3331 (3). INSTRUMENTAL MUSIC METHODS AND MATERIALS.** Covers materials for instruction, motivation, administration, class control, and performance preparation.

**MUED 3332 (3). CHORAL MUSIC METHODS AND MATERIALS.** Focus on the art and practice of developing successful choral programs for grades 5–12. Topics include recruitment, auditions, behavior management, vocal techniques, the changing voice, choosing music, planning rehearsals, and management of nonmusical details. Includes public school observations. Spring term.

**MUED 4194 (1), 4294 (2), 4394 (3). DIRECTED STUDIES IN MUSIC EDUCATION.** A close collaboration between a faculty member and an advanced student who conducts a rigorous project that goes beyond the experience available in current course offerings. *Prerequisite:* Approval of instructor.

**MUED 5115 (1). METHODS AND MATERIALS – CHURCH.** The principles and practices of music education useful to church music professionals and others who may be interested in church work. Spring term of odd-numbered years.

**MUED 5147 (1), 5149 (1), 5150 (1), 5151 (1), 5152 (1), 5153 (1), 5154 (1), 5250 (2), 5251 (2), 5254 (2), 5255 (2), 5350 (3), 5351 (3), 5352 (3), 5354 (3). WORKSHOP IN MUSIC EDUCATION.** A brief, intensive study of a focused topic in music education, including Orff, Kodály, Dalcroze, and other methodologies.

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

**MUED 5253 (2). VOCAL AND CHORAL LITERATURE FOR THE SECONDARY SCHOOL.** (fall term of odd-numbered years) Survey of new and standard vocal solo, ensemble, and choral literature suitable for the secondary school.

**MUED 5257 (2). COMPUTER APPLICATIONS FOR MUSIC EDUCATION.** The investigation of the potential for computer use in music education, including computer-assisted instruction, information storage and retrieval, book and record keeping, and specialized uses such as computer-assisted management of schools of music; and the development of basic techniques for designing and implementing such uses. Offered irregularly.

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

### **Music History and Literature (MUHI)**

**MUHI 1302 (3). INTRODUCTION TO MUSIC IN WORLD SOCIETIES.** Introduction to basic elements of music within the context of cultural traditions of world musics. Students study musical traditions of Western art music; jazz; African-American gospel music; and musics of India, China, Africa, and Latin America. Musical forms, techniques, terminology, and chronology are presented, but primary emphasis is placed upon listening to and experiencing a diverse sample of music and exploring music's roles in societies.

**MUHI 1321 (3). MUSIC: ART OF LISTENING.** An investigation of the elements of music (melody, rhythm, harmony, form, timbre) as they develop and change throughout the various historical periods of music. Emphasis is on active listening. For nonmajors. Does not satisfy music history requirements for music majors.

**MUHI 3301 (3). SURVEY OF MUSIC HISTORY I.** Surveys the origins and evolution of musical forms, compositional procedures, performing practices, and musical instruments in the West from the rise of the Christian liturgy through the death of J.S. Bach. Presented within the contexts of related arts and historical events, as time permits. Includes listening, score analysis, and practice in writing about music. *Prerequisite:* MUHI 1302.

**MUHI 3302 (3). SURVEY OF MUSIC HISTORY II.** Surveys musical forms, styles, compositional procedures, and performing practices from the late 18th century to the present day. Presented within the contexts of related arts and historical events, as time permits. Includes listening, score analysis, and practice in writing about music. *Prerequisite:* MUHI 3301.

**MUHI 3339 (3). MUSIC FOR CONTEMPORARY AUDIENCES.** An examination of the interaction of the various forms of popular musical expression (folk, blues, soul, rock, Muzak, and film music) and their impact upon American culture.

**MUHI 3340 (3). JAZZ: TRADITION AND TRANSFORMATION.** Bunk, Bird, Bix, Bags, and Trane. From blues to bop, street beat to free jazz. A study of the people and music from its African, Euro-American origins through the various art and popular forms of the 20th century.

**MUHI 3343 (3). MUSIC AND IDENTITY IN COLONIAL AND POSTCOLONIAL FRANCE.** Designed for undergraduate students with or without musical backgrounds. Explores music in France and in the colonies of the Maghreb and sub-Saharan Africa from the late 19th century to the present. Focuses on the incorporation of foreign musical elements by composers living in France, including the social context for several musical compositions and the musical traditions of Java, Spain, and Russia, which provided sources of inspiration for these works. Also, the musical traditions of the Maghreb and sub-Saharan Africa, including certain events that led to the invention of new musical styles in these geographical areas and the music of the Diaspora in France. Examines how music has been used in colonial and postcolonial contexts to construct regional, ethnic, and national identities in France, and in formerly colonized countries. (SMU-in-Paris). Does not satisfy music history requirements for music majors or minors but may be taken by music majors or minors as an elective.

**MUHI 4192 (1), 4292 (2). DIRECTED STUDY IN MUSIC HISTORY.** A close collaboration between a faculty member and an advanced student who conducts a rigorous project that goes beyond the experience available in current course offerings. *Prerequisite:* Instructor approval.

**MUHI 4302 (3). SEMINAR IN MUSIC HISTORY.** This course will provide advance investigation into a variety of topics in music history. The undergraduate seminar will be writing intensive and will consider such topics as music aesthetics, the works of a specific composer or compositional school, music within the context of a specific time and/or place, or in-depth studies of works relative to a particular genre. Topics to be announced each term. Students may take this seminar more than once. Offered every semester. *Prerequisites:* MUHI 3301 and 3302.

**MUHI 4320 (3). ORGAN HISTORY/LITERATURE.** A survey of the literature for the organ, Renaissance to contemporary. Required of organ majors and concentrations (undergraduate).

**MUHI 4345 (3). SURVEY OF OPERA HISTORY.** A chronological survey of opera, beginning with a brief introduction to medieval and Renaissance precedents, followed by an in-depth presentation of selected Baroque and Classical masterworks. Explores the ways 19th-century Romantic opera synthesized music, literature, art, and elements of politics and culture. Also, investigates the musical language and dramatic substance of selected works from 20th-century operatic repertoire. Students spend significant time viewing operas on video and laser disc, and in certain cases making comparative studies of productions. *Prerequisite:* MUHI 3302.

**MUHI 4347 (3). SYMPHONIC LITERATURE.** Examines representative orchestral works from the late Baroque era to the present day. Attention is directed to the forms, compositional procedures, and orchestration devices employed by selected composers who reflect the various stylistic orientations within this time frame. *Prerequisite:* MUHI 3302.

**MUHI 4348 (3). GUITAR HISTORY/LITERATURE.** This course examines the history of guitar and its music from the early 16th century to the present. Included are the vihuela and Baroque guitar, four-string Spanish guitar, and related literature. Emphasis will be given to the evolution of the modern instrument and its repertoire. Offered spring term of odd-numbered years. *Prerequisite:* Completion of music history sequence or written permission of department head.

**MUHI 4355/CFB 3355 (3). MUSIC AND CULTURE: STUDIES IN POPULAR MUSIC.** Focus on music as an element of culture formation. Discussion of current scholarship introduces the multidisciplinary study of the role of human agency in creating meaningful spaces in which music unfolds its socio-political and cultural dimensions. *Prerequisite:* MUHI 3302.

**MUHI 4384 (3). SURVEY OF CHORAL LITERATURE.** A survey of choral music from the medieval era to the present. Examination of representative compositions will be made with regard to genre, form, compositional procedures, and stylistic aspects. Discussion of the works will also include the social-political conditions, intellectual-artistic states of mind of patrons and composers, and other external influences. Offered spring term of even-numbered years. *Prerequisite:* Completion of music history sequence or permission of department chair.

**MUHI 4392 (3). DIRECTED STUDY IN MUSIC HISTORY.** A close collaboration between a faculty member and an advanced student who conducts a rigorous project that goes beyond the experience available in current course offerings. *Prerequisite:* Approval of instructor.

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

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

### **Piano Pedagogy (MUPD)**

**MUPD 4125 (1), 4126 (1). PIANO PEDAGOGY PRACTICUM.** Supervised teaching experience; specific goals and projects are agreed upon for the term. Required for all piano majors.

**MUPD 4396 (3). FUNDAMENTALS OF PIANO PEDAGOGY I.** In-depth study of methods and curriculum for teaching piano at the elementary level. Focus on philosophical and physiological bases of piano study. Survey and evaluation of current educational materials. Offered fall term of even-numbered years.

**MUPD 4397 (3). FUNDAMENTALS OF PIANO PEDAGOGY II.** In-depth study of methods, materials, and curriculum for teaching piano at the intermediate and advanced levels. Additional topics: current trends (including technology), professionalism, history of piano pedagogy, employment opportunities. Offered fall term of odd-numbered years.

**MUPD 5103 (1), 5203 (2). CREATIVE PIANO TEACHING.** Pedagogical projects designed to meet the needs of the piano teacher. Offered in conjunction with the SMU Institute for Piano Teachers in the summer of even-numbered years or the National Conference on Keyboard Pedagogy in the summer of odd-numbered years. Pedagogy majors are limited to one credit.

**MUPD 5196 (1). DIRECTED STUDY IN PIANO PEDAGOGY.** Directed study in piano pedagogy.

**MUPD 5210 (2). CURRENT TRENDS IN PIANO PEDAGOGY.** The psychological principles operative in group and class environments are explored through student participation and observation, with emphasis on teacher effectiveness. Survey of college-level keyboard texts. Offered spring term of even-numbered years.

**MUPD 5312 (3). SURVEY OF PRECOLLEGE PIANO LITERATURE.** Survey and performance of standard piano literature in all style periods for precollege students. Emphasis on technical preparation and curriculum-building. Offered spring term of odd-numbered years.

**MUPD 5325 (3), 5326 (3). PIANO PEDAGOGY INTERNSHIP I, II.** Supervised teaching experience; specific goals and projects are agreed upon for the term. Required of all undergraduate piano majors with an emphasis in piano pedagogy performance.

### **Recitals (MURE)**

**MURE 3001 (0), 3101 (1). JUNIOR RECITAL.** Solo performance of approximately 30 minutes of music. Graded pass/fail by committee.

**MURE 4001 (0), 4101 (1), 4201 (2). SENIOR RECITAL.** Solo performance of approximately 1 hour of music. Graded pass/fail by committee.

### **Composition and Theory (MUTH)**

**MUTH 1129 (1). MUSICIANSHIP I.** Beginning studies in solfege, melodic, and harmonic dictation. *Corequisite:* MUTH 1229.

**MUTH 1130 (1). MUSICIANSHIP II.** Continuation of MUTH 1129 covering solfege, melodic, and harmonic dictation. *Prerequisites:* MUTH 1129, 1229. *Corequisite:* MUTH 1230.

**MUTH 1229 (2). MUSIC THEORY I.** Covers rudiments (notation, clefs, key signatures, intervals, scales, and modes), diatonic and chromatic harmony, figured bass, part-writing, and analysis. *Corequisite:* MUTH 1129.

**MUTH 1230 (2). MUSIC THEORY II.** Continuation of MUTH 1229 covering diatonic and chromatic harmony, figured bass, part-writing, and analysis. *Prerequisites:* MUTH 1129, 1229. *Corequisite:* MUTH 1130.

**MUTH 1301 (3). MUSIC FUNDAMENTALS.** Covers the recognition, basic aural realization, and use and writing of the fundamental elements of tonal music, including pitch, rhythm, meter, chords, scales, key signatures, melody, and harmony. Lecture and discussion, with in-class application through rhythmic reading and singing. Appropriate for all students except music majors.

**MUTH 1325 (3). INTRODUCTION TO COMPOSITION STUDIES.** Provides a survey of historical and contemporary compositional skills and practices via projects and study of the literature. Also serves as an introduction to the faculty, each of whom directs sessions during the term. Required course during the first term of composition studies prior to private study. *Prerequisite:* Composition major or instructor consent.

**MUTH 2129 (1). MUSICIANSHIP III.** Continuation of MUTH 1130 covering solfege, melodic, and harmonic dictation employing chromaticism and 20th-century materials. *Prerequisites:* MUTH 1130, 1230. *Corequisite:* MUTH 2229.

**MUTH 2130 (1). MUSICIANSHIP IV.** Continuation of MUTH 2129 covering solfeggio, melodic, and harmonic dictation employing chromaticism and 20th-century materials. *Prerequisites:* MUTH 2129, 2229. *Corequisite:* MUTH 2230.

**MUTH 2229 (2). MUSIC THEORY III.** Continuation of MUTH 1230 covering repertoire from the 19th century to the present. Emphasis on traditional harmonization exercises, beginning studies in musical form, and introduction to current analytical methods. *Prerequisites:* MUTH 1130, 1230. *Corequisite:* MUTH 2129.

**MUTH 2230 (2). MUSIC THEORY IV.** Continuation of MUTH 2229 covering repertoire from the 19th century to the present. Emphasis on traditional harmonization exercises, musical form, and current analytical methods. *Prerequisites:* MUTH 2129, 2229. *Corequisite:* MUTH 2130.

**MUTH 3117 (1). SONGWRITING LABORATORY.** Guided work-shopping of songs through group sharing and comprehensive application of information provided in MUTH 3217. *Corequisite:* MUTH 3217 or permission of instructor.

**MUTH 3200 (2), 3300 (3). PRIVATE COMPOSITION.** Individual study with the composition faculty and regularly scheduled seminars with faculty and visiting guests. Fall and spring terms. *Prerequisite:* Admission to the composition degree program.

**MUTH 3217 (2). SONGWRITING.** Development of songwriting knowledge and skills, including essential components of a song, basic song forms, multiple approaches to starting and completing songs, recording basics, and related aspects of music law. *Corequisite:* MUTH 3117.

**MUTH 3350 (3). FORM AND ANALYSIS.** Study of musical form within a wide range of styles. *Prerequisites:* MUTH 2130, 2230.

**MUTH 4184 (1). DIRECTED STUDIES IN MUSIC THEORY.** A close collaboration between a faculty member and an advanced student who conducts a rigorous project that goes beyond the experience available in current course offerings. *Prerequisite:* Approval of instructor.

**MUTH 4190 (1), 4290 (2). DIRECTED STUDIES IN MUSIC COMPOSITION.** A close collaboration between a faculty member and an advanced student who conducts a rigorous project that goes beyond the experience available in current course offerings. *Prerequisite:* Approval of instructor.

**MUTH 4202 (2). SEMINAR IN MUSIC THEORY.** Advanced analytical study of music in a selected style or genre, or by a particular composer or group of composers. Fulfills upper-division MUTH requirements. Repeatable. *Prerequisites:* MUTH 2130, 2230.

**MUTH 4284 (2), 4384 (3). DIRECTED STUDIES IN MUSIC THEORY.** A close collaboration between a faculty member and an advanced student who conducts a rigorous project that goes beyond the experience available in current course offerings. *Prerequisite:* Instructor approval.

**MUTH 4300 (3). ANALYSIS OF CONTEMPORARY MUSIC.** Detailed analysis of recent music written in a variety of styles and using diverse techniques. Explores early 20th-century antecedents of more recent music. Analysis and discussion are supported by readings from theoretical articles and composers' writings. *Prerequisites:* MUTH 2130, 2230.

**MUTH 4310 (3). INTRODUCTION TO ELECTRO-ACOUSTIC MUSIC.** This course covers historical and emerging concepts and techniques of composing, performing, and listening to both fixed and interactive electro-acoustic music via lectures and laboratory projects. Topics include basic acoustics, hardware and software tools for the generation, processing, and reproduction of musical sound, and the history and literature of electronically generated music.

Students will complete individual and collaborative projects applying their studies to the recording, creation and performance of both fixed and real-time interactive creative projects. *Prerequisite:* MUTH 2130, 2230 or consent of instructor.

**MUTH 4311 (3). ADVANCED TOPICS IN MUSIC TECHNOLOGY.** Advanced investigation into a variety of topics in electro-acoustic music and technology-related musical art forms. Topics are announced each term the course is offered and may include film music, MIDIstration, real-time interactive performance using Max/MSP/Jitter, algorithmic composition, and technology-related interdisciplinary collaboration. Repeatable. *Prerequisite:* MUTH 4310/6310, MSA 3310, or permission of instructor.

**MUTH 4390 (3). DIRECTED STUDIES IN MUSIC COMPOSITION.** A close collaboration between a faculty member and an advanced student who conducts a rigorous project that goes beyond the experience available in current course offerings. *Prerequisite:* Instructor approval.

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

**MUTH 5150 (1), 5250 (2). ADVANCED MUSICIANSHIP.** Develops musicianship skills beyond the level attained in the undergraduate core musicianship courses. Includes sight-reading and improvisation studies in a range of musical styles for both voice and instruments, advanced melodic and harmonic dictation exercises, aural analysis of musical examples from a wide range of style periods, and the use of the keyboard to support the continued development of skills. Repeatable for credit. Instructor consent required. *Undergraduate prerequisites:* MUTH 2130, 2230. *Graduate prerequisite(s):* Passing score for the Graduate Music Theory Diagnostic Exam or for MUTH 6023, 6124, and 6125.

**MUTH 5325 (3). CLASS COMPOSITION.** A composition course for non-composition majors. Topics include notational practices, contemporary and traditional approaches to composition through study of model works from the literature, in-class presentation, reading, and critique of projects, and professional standards for the creation and distribution of scores, parts, and recordings of compositions and arrangements. *Prerequisite:* MUTH 2130, 2230 or permission of instructor. Restricted to music majors.

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

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

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

### Music Therapy (MUTY)

**MUTY 1120 (1). CLINICAL ORIENTATION.** The study of music therapy assessment, treatment procedures, and evaluation, through observation as well as literature and repertoire review. Each student will participate on a working music therapy team. *Prerequisite:* Permission of instructor.

**MUTY 1320 (3). INTRODUCTION TO MUSIC THERAPY.** An overview of the function of the music therapist, the history of the music therapy profession, and music in treatment procedures. The course is required of all music therapy majors and is open to others who may want information about the professional field of music therapy. Fall term.

**MUTY 3130 (1). DIRECTED STUDIES IN MUSIC THERAPY.** A close collaboration between a faculty member and an advanced student who conducts a rigorous project that goes beyond the experience available in current course offerings. *Prerequisite:* Approval of instructor.

**MUTY 3141 (1). DEVELOPMENTAL MUSIC THERAPY PRACTICUM I.** Supervised observation of and therapeutic experience with persons who exhibit developmentally delayed disorders. Fall term. *Corequisite:* MUTY 3211.

**MUTY 3142 (1). PSYCHIATRIC MUSIC THERAPY PRACTICUM II.** Supervised observation of and therapeutic experience with persons who exhibit psychopathological disorders. Fall term. *Corequisite:* MUTY 3212.

**MUTY 3143 (1). MEDICAL MUSIC THERAPY PRACTICUM III.** Supervised observation and development of clinical skills with patients in medical settings. *Corequisite:* MUTY 3213.

**MUTY 3144 (1). GERONTOLOGICAL PRACTICUM IV.** Supervised observation and development of clinical skills with elderly clients. Spring term. *Corequisite:* MUTY 3214.

**MUTY 3211 (2). DEVELOPMENTAL MUSIC THERAPY.** A study of music therapy with developmentally disabled children and adults such as mentally retarded, visually disabled, and speech-impaired individuals. Fall term. *Corequisite:* MUTY 3141.

**MUTY 3212 (2). PSYCHIATRIC MUSIC THERAPY.** A study of music therapy with persons with psychopathological disorders such as schizophrenia, depression, and dementia. Fall term. *Corequisite:* MUTY 3142.

**MUTY 3213 (2). MEDICAL MUSIC THERAPY.** A study of music therapy with the health impaired, such as burn patients, AIDS patients, and obstetric patients. *Corequisite:* MUTY 3143.

**MUTY 3214 (2). GERONTOLOGICAL MUSIC THERAPY.** A study of music therapy with elderly, gerontological clients. Spring term. *Corequisite:* MUTY 3144.

**MUTY 3230 (2), 3330 (3). DIRECTED STUDIES IN MUSIC THERAPY.** A close collaboration between a faculty member and an advanced student who conducts a rigorous project that goes beyond the experience available in current course offerings. *Prerequisite:* Instructor approval.

**MUTY 4141 (1). MUSIC THERAPY PRACTICUM V.** Supervised clinical experience in the treatment and health maintenance of clients with clinical disorders.

**MUTY 4142 (1). MUSIC THERAPY PRACTICUM VI.** Continued supervised clinical experience in the treatment and health maintenance of clients with clinical disorders.

**MUTY 4144 (1). INTERNSHIP I.** Three months, or 520 clock hours, of continuous full-time music therapy experience in an AMTA-approved clinical facility. Reports from the intern and music therapy supervisor required before, during, and after the internship. Because the internship extends beyond the regular term, enrollment for MUTY 4144 will occur for the term during which the internship begins; and for MUTY 4145, concurrently or the term immediately following. *Prerequisite:* Before the internship, all course, clinical, and preclinical work must be completed in the undergraduate music therapy degree or graduate equivalency program.

**MUTY 4145 (1). INTERNSHIP II.** Second term continuation of MUTY 4144. An additional three months, or 520 clock hours, of continuous full-time music therapy experience in an AMTA-approved clinical facility. Reports from the intern and music therapy supervisor required before, during, and after the internship. *Pre/Corequisite:* MUTY 4144.

**MUTY 4340 (3). RESEARCH METHODS AND MATERIALS IN MUSIC THERAPY.** A study of research methods in music psychology, therapy, and education, with emphasis on research designs, analysis, and interpretation of research literature.

**MUTY 4341 (3). SURVEY OF MUSIC PSYCHOLOGY.** Basic study of music systems, with emphasis on perception of and responses to musical stimuli. Interpretation of the interdependence of psycho-socio-physiological processes in musical behavior, such as musical ability and preference. Fall term.

**MUTY 5340 (3). TOPICS IN MUSIC THERAPY.** A survey of contemporary trends in music therapy, psychology, and medicine. The universality of music is shown, with applications in modern therapy, medicine, and health. Fall term. *Prerequisite:* Permission of instructor.

**MUTY 5341 (3). SEMINAR – CLINICAL MUSIC THERAPY.** A survey of contemporary trends in music therapy, psychology, and medicine. Through use of group process and self-exploration, students will develop a comprehensive, personalized, and demonstrable theory of clinical music therapy. Spring term. *Prerequisite:* Permission of instructor.

## Class Instruction for Performance (PERB)

<b>Harpichord</b>	PERB 5118, 5213
<b>Piano</b>	PERB 1001, 1011, 1012, 1131, 1132, 1205, 1233, 1234, 2131, 2132, 2205, 3205, 5107, 5108
<b>Voice</b>	PERB 1206, 2017, 2106–09, 2206, 2117, 5101, 5017, 5117, 5208
<b>Other Instrumental</b>	PERB 1103/1104, 1203/2203, 2113, 2114, 22152313, 5011, 5111, 5211

**PERB 1001 (0). DEPARTMENTAL PERFORMANCE CLASS.** Departmental recitals, performance classes, master classes, guest artist performances, and lectures related to performance specialization. Students enroll concurrently with studies in applied music.

**PERB 1011 (0.5). SIGHT READING FOR PIANISTS I.** A requirement for pre-music majors in Piano Performance, this course explores techniques to improve each student's ability to read music at any level through supervised practicing and reading of various piano literature.

**PERB 1012 (0.5). SIGHT READING FOR PIANISTS II.** A requirement for pre-music majors in Piano Performance. Emphasis will be given to reading skills that are particularly useful in collaborative playing, including exposure to various types of scores and score preparation. *Prerequisite:* Sight Reading for Pianists I.

**PERB 1103 (1). THERAPEUTIC ACOUSTIC GUITAR I.** Beginning steel-string acoustic guitar skills, with emphasis on flat-picking and finger-picking chords, strums, and additional left- and right-hand techniques for accompanying folk, popular, and original songs in music therapy, music education, and recreational music settings.

**PERB 1104 (1). THERAPEUTIC ACOUSTIC GUITAR II.** Intermediate steel-string acoustic guitar skills, with emphasis on enhanced flat-picking and finger-picking chords, strums, and additional left- and right-hand techniques for accompanying folk, popular, and original songs in music therapy, music education, and recreational music settings.

**PERB 1131 (1). CLASS PIANO I.** Emphasis on sight-reading, technique, harmonization, transposition, improvisation, and appropriate literature. *Corequisites:* MUTH 1129, 1229. Reserved for music majors (except keyboard majors) or minors.

**PERB 1132 (1). CLASS PIANO II.** Emphasis on sight-reading, technique, harmonization, transposition, improvisation, and appropriate literature. *Corequisites:* MUTH 1130, 1230. *Prerequisite:* PERB 1131. Reserved for music majors (except keyboard majors) or minors.

**PERB 1203 (2). CLASSICAL GUITAR I.** Basics of reading music; technique; simple chord progressions as applied to popular music; performance of simple classic guitar pieces.

**PERB 1205 (2). BEGINNING CLASS PIANO.** Designed for students with no previous piano study. Emphasis placed on the development of basic music reading and functional keyboard skills. Not open to music majors.

**PERB 1206 (2). CLASS VOICE.** A course in basic singing techniques and interpretive skills, suitable for both beginning singers and for students with singing experience but little formal training.

**PERB 1233 (2). ADVANCED CLASS PIANO I.** (fall term of odd-numbered years) Emphasis on sight-reading, harmonization, transposition, improvisation, and technique. Reserved for keyboard majors or music majors with advanced keyboard skills.

**PERB 1234 (2). ADVANCED CLASS PIANO II.** (spring term of even-numbered years) Emphasis on sight-reading, harmonization, transposition, improvisation, and technique. *Prerequisite:* PERB 1233. Reserved for keyboard majors or music majors with advanced keyboard skills.

**PERB 2017 (0). MEADOWS OPERA WORKSHOP.** Exploration of operatic and musical theatre styles, basic acting technique, dramatic analysis, storytelling skills, character development, monologue study, stagecraft skills, repertoire preparation and research, and scene study. Open to all undergraduates whose primary instrument is voice. Must be taken in sequence for two terms beginning with the fall term.

**PERB 2106 (1). DICTION – ITALIAN.** Principles of pronunciation and enunciation for singing in Italian. Phonetic practice and practical application to the performance of art songs and arias Fall term.

**PERB 2107 (1). DICTION – GERMAN.** Principles of pronunciation and enunciation for singing in German. Phonetic practice and practical application to the performance of art songs and arias. Spring term.

**PERB 2108 (1). DICTION – ENGLISH.** Principles of pronunciation and enunciation for singing in English. Phonetic practice and practical application to the performance of art songs and arias. Fall term.

**PERB 2109 (1). DICTION – FRENCH.** Principles of pronunciation and enunciation for singing in French. Phonetic practice and practical application to the performance of art songs and arias. Spring term.

**PERB 2113 (1). HAND DRUMMING AND ETHNIC PERCUSSION I.** Development of fundamental hand drumming and other percussion skills through listening, analysis and performance of African, Latin American, and Asian rhythms.

**PERB 2114 (1). HAND DRUMMING AND ETHNIC PERCUSSION II.** Further development of hand drumming and other percussion skills through listening, analysis and performance of non-Western rhythms. Spring term. *Prerequisite:* PERB 2113 or consent of instructor.

**PERB 2115 (1). ELEMENTARY KEYBOARD IMPROVISATION.** An introductory keyboard course in the fundamentals of improvisation for the novice pianist. This course will expand the student's knowledge of basic music theory, employing it in a wide variety of styles. Open to music and non-music majors. *Prerequisite:* Late beginner or intermediate piano skills including a basic knowledge of scales. Instructor consent required.

**PERB 2117 (1). MEADOWS OPERA WORKSHOP.** Exploration of operatic and musical theatre styles, basic acting technique, dramatic analysis, storytelling skills, character development, monologue study, stagecraft skills, repertoire preparation and research, and scene study. Open to all undergraduates whose primary instrument is voice. Must be taken in sequence for two terms beginning with the fall term.

**PERB 2131 (1). CLASS PIANO III.** Emphasis on sight-reading, technique, harmonization, transposition, improvisation, and appropriate literature. *Corequisites:* MUTH 2129, 2229. *Prerequisite:* PERB 1132. Reserved for music majors (except keyboard majors) or minors.

**PERB 2132 (1). CLASS PIANO IV.** Emphasis on sight-reading, technique, harmonization, transposition, improvisation, and appropriate literature. *Corequisites:* MUTH 2130, 2230. *Prerequisite:* PERB 2131. Reserved for music majors (except keyboard majors) or minors.

**PERB 2203 (2). CLASSICAL GUITAR II.** Continued development of technical skills and performance repertoire. *Prerequisite:* PERB 1203 or equivalent proficiencies.

**PERB 2205 (2). CLASS PIANO.** Continued development of fundamental keyboard skills. Emphasis on sight reading, harmonization, transposition, improvisation, technique, and repertoire study. *Prerequisite:* PERB 1205 or equivalent, audition for placement required. Not open to music majors.

**PERB 2206 (2). CLASS VOICE.** A course in singing techniques and interpretive skills, suitable for students with some singing experience but little formal training. *Prerequisite:* PERB 1206.

**PERB 2313 (3). WORLD RHYTHMS: ETHNIC PERCUSSION AND CULTURAL IMMERSION.** (SMU Abroad) Introduces students to rhythms and instruments of world music through total immersion in a specific world culture. Students learn hand drumming and ethnic percussion techniques and the cultural context of the music.

**PERB 3205 (2). INTERMEDIATE CLASS PIANO.** An intermediate level keyboard course for non-music majors. Continued development of individual repertoire study in a variety of musical styles, with supporting work in sight reading, harmonization, pop chord symbols, technique and improvisation. *Prerequisite:* PERB 2205 or equivalent, audition for placement required. Not open to music majors.

**PERB 3306 (3). CLASS VOICE MUSICAL THEATRE I.** Introduces the dancer and actor to proper singing technique for musical theatre, with an emphasis on the repertoire of musical theatre. *Prerequisite:* Audition into the minor in musical theatre program.

**PERB 3307 (3). CLASS VOICE MUSICAL THEATRE II.** Advanced development of proper musical theatre singing technique for dancers and actors. Students also gain a broader knowledge of repertoire for the musical theatre. *Prerequisite:* PERB 3306 or instructor consent.

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

**PERB 5011. DIRECTED STUDIES IN PERFORMANCE.** Directed studies or approved internships in performance or pedagogy. Students are required to accept internships in performance or private teaching, subject to availability and/or scheduling conflicts with other SMU courses. Internships may begin prior to the beginning of the term.

**PERB 5022 (0). MUSIC THEATRE ACTING AND PERFORMANCE.** Fundamentals of acting in musical theatre: script analysis, blocking, character development, and scene study. Includes introduction to musical theatre movement and audition techniques. Students will culminate this course with a series of performed musical scenes. *Prerequisite:* By audition.

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

**PERB 5107 (1). KEYBOARD SKILLS FOR CHORAL CONDUCTORS I.** Keyboard competencies for choral conductors including basic technical patterns, harmonization, and relevant score reading. Review course for the MSM and MM Choral Conducting keyboard proficiency requirement.

**PERB 5108 (1). KEYBOARD SKILLS FOR CHORAL CONDUCTORS II.** Advanced keyboard competencies for choral conductors including basic technical patterns, harmonization, and relevant score reading. Review course for the MSM and MM Choral Conducting keyboard proficiency requirement.

**PERB 5111, 5211 (2). DIRECTED STUDIES IN PERFORMANCE.** Directed studies or approved internships in performance or pedagogy. Students are required to accept internships in performance or private teaching, subject to availability and/or scheduling conflicts with other SMU courses. Internships may begin prior to the beginning of the term.

**PERB 5118 (1). INTRODUCTION TO THE HARPSICHORD.** (spring term of odd-numbered years) Presents a variety of topics related to the harpsichord and its music. Provides keyboard musicians, especially pianists, with knowledge and practical experience at the harpsichord to enable them to face future contacts with the instrument in a more informed, confident, and artistic manner.

**PERB 5122 (1). MUSIC THEATRE ACTING AND PERFORMANCE.** Fundamentals of acting in musical theatre: script analysis, blocking, character development, and scene study. Includes introduction to musical theatre movement and audition techniques. Students will culminate this course with a series of performed musical scenes. *Prerequisite:* By audition.

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

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

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

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

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

## Performance Ensembles (PERE)

<b>Fulfill "Large Ensemble" Requirements</b>	PERE 1013/1113, 1014/1114, 1018/1118, 1019/1119
<b>Chamber Ensembles</b>	PERE 2071/2171, 2072/2172, 3070/3170, 3071/3171, 3072/3172, 3074/3174
<b>Other Ensembles</b>	PERE 1010/1110, 1011/1111, 1012/1112, 1015/1115, 1017/1117, 3020/3120, 3030/3130, 3073/3173, 3077/3177, 3150, 4050/4150

**PERE 1010 (0), 1110 (1). POINT: INTERDISCIPLINARY PROJECT AND PERFORMANCE ENSEMBLE.** An interdisciplinary ensemble for inventive artists of all interests, exploring the future of personal expression through collaborative projects and performances. Innovative technologies will be utilized and created. Open to all SMU students with instructor consent. May be repeated for credit. Offered Fall and Spring semester.

**PERE 1011 (0), 1111 (1). MUSTANG STRINGS: AN SMU CAMPUS ORCHESTRA.** Open to all students and community members. Does not meet the large ensemble requirement for music majors. *Prerequisite:* Audition or permission of instructor.

**PERE 1012 (0), 1112 (1). MUSTANG MARCHING BAND.** Preparation and performance of music for field performances.

**PERE 1013 (0), 1113 (1). MEADOWS CHORALE.** This mixed choir features the most advanced vocal talent in the university. Meadows Chorale is open to all undergraduate and graduate students, regardless of major. Auditions are held at the beginning of the fall term.

**PERE 1014 (0), 1114 (1). CONCERT CHOIR.** This large mixed ensemble performs a variety of choral repertoire and is open to all students through audition. Auditions are held at the beginning of every term.

**PERE 1015 (0), 1115 (1). MEADOWS JAZZ ORCHESTRA.** Rehearsal and performance of standard and original works for jazz ensembles. By audition.

**PERE 1017 (0), 1117 (1). SMU SYMPHONY BAND.** Open to all students, including music majors, non-music majors, and community members. Provides a concert band experience exploring band music ranging from transcriptions to original works. Does not meet the large ensemble requirement for music majors. *Prerequisite:* Audition or permission of instructor.

**PERE 1018 (0), 1118 (1). MEADOWS SYMPHONY ORCHESTRA.** The symphony is open to all students on an audition selection basis. Although the majority of membership is composed of students who are majoring in music, any university student may audition. Each season, the symphony performs publicly in concert a wide variety of orchestral repertoire.

**PERE 1019 (0), 1119 (1). MEADOWS WIND ENSEMBLE.** The Wind Ensemble is open to all students on an audition selection basis. Although the majority of the membership is composed of students who are majoring or minoring in music, any University student may apply for an audition. The Wind Ensemble performs a wide variety of literature that encompasses both the symphonic band and wind orchestra idioms.

**PERE 2071 (0), 2171 (1). CHAMBER ENSEMBLE: PIANO DUOS.** Preparation and performance of piano duets for one piano, four hands and two pianos, four hands. Does not fulfill chamber music requirements for music majors.

**PERE 2072 (0), 2172 (1). CHAMBER ENSEMBLE: SONATAS.** Preparation and performance of repertoire for one instrument and piano. With adviser approval, one term may be counted toward chamber music requirements for undergraduate piano majors.

**PERE 3020 (0), 3120 (1). WORLD MUSIC ENSEMBLE.** Exploration of rhythms, melodies, forms, and basic ethnic percussion techniques from a variety of cultures including Africa, Asia and Latin America. Composition, improvisation and performances within forms of ethnic traditions adapted to Western instruments. *Prerequisite:* Music major or consent of instructor.

**PERE 3030 (0), 3130 (1). CHAMBER ENSEMBLE: GUITAR.** Preparation and performance of guitar ensemble literature.

**PERE 3070 (0), 3170 (1). CHAMBER ENSEMBLE: WOODWINDS, BRASS, PERCUSSION.** Preparation and performance of repertoire for various ensembles of 3–9 mixed instruments, one to a part, without conductor.

**PERE 3071 (0), 3171 (1). CHAMBER ENSEMBLE: KEYBOARD.** Preparation and performance of repertoire for ensembles that include keyboard as a member of a trio, quartet, quintet, or sextet with mixed instruments, without conductor.

**PERE 3072 (0), 3172 (1). CHAMBER ENSEMBLE: STRINGS.** Preparation and performance of repertoire for various ensembles of 3–9 mixed instruments, one to a part, without conductor.

**PERE 3073 (0), 3173 (1). MEADOWS PERCUSSION ENSEMBLE.** Rehearsal and performance of standard percussion ensemble literature. By audition.

**PERE 3074 (0), 3174 (1). CHAMBER ENSEMBLE: VOICE.** Preparation and performance of chamber music repertoire that includes a solo singer in a small instrumental ensemble without conductor.

**PERE 3077 (0), 3177 (1). SYZGY CONTEMPORARY CHAMBER ENSEMBLE.** Preparation and performance of the music of living and local composers as well as seminal works of the 20th century for various mixed ensembles, typically without conductor. Fulfills one term of chamber music requirement and the contemporary music workshop requirement. *Prerequisite:* Audition or consent of instructor.

**PERE 3150 (1). CHAPEL CHOIR.** Choir sings for 11 a.m. University Service of Worship (Protestant) on Sundays at Perkins Chapel; 14 services per term. Rehearsal at 9:30 a.m. Sunday.

**PERE 4050 (0), 4150 (1). MEADOWS OPERA ENSEMBLE.** Musical preparation, dramatic coaching, role study, rehearsal, and performance of opera (one-act operas and opera excerpts) and scenes from musical theatre. Eligibility, by audition, for the annual main stage production. *Prerequisites:* By audition. Requires two consecutive terms of PERB 2017 or 2117, or consent of instructor.

#### **Vocal Coaching (VOIC)**

**VOIC 3015 (0), 3116 (1), 4017 (0), 4118 (1). VOCAL COACHING.** Vocal coaching (for voice majors only) course numbers are VOIC 3015, 3116, 4017, 4118. The instructor coaches the singer on diction and interpretation of art song and aria.

## Theatre

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

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

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

### ***Instructional Facilities***

The Division of Theatre is housed in the well-equipped facilities of the Meadows School of the Arts. These facilities include the Greer Garson Theatre (a 380-seat theatre with a classical thrust stage), the Bob Hope Theatre (a 400-seat proscenium theatre), the Margo Jones Theatre (a 125-seat "black box" theatre), the Hamon Arts Library and numerous rehearsal studios.

### ***Admission***

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

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

### ***Evaluation of Progress and Artistic Growth***

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

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

## **Degrees and Programs of Study**

The Division of Theatre offers the B.F.A. degree in theatre with a specialization in theatre studies, and the B.F.A. degree in theatre with a specialization in acting.

### **Bachelor of Fine Arts in Theatre With a Specialization in Theatre Studies**

The B.F.A. degree in theatre with a specialization in theatre studies reflects a commitment to theatre training within the context of liberal education. Based on the division's philosophy that an understanding of and experience with the actor's process are essential to education and training in all areas of theatre, all undergraduate theatre majors focus on foundational actor training during the first two years of their program of study. Focused study in one area of theatre, chosen from directing, playwriting, stage management, critical studies and design, is required to complete the major. With the approval of the student's theatre adviser and the chair of the division, this emphasis may be individualized to suit the specific goals of the student. All theatre studies students must complete at least 12 hours of upper-level courses among those offered in directing, playwriting, stage management, critical studies or design.

<i>Requirements for the Specialization</i>	<i>Credit Hours</i>
<b>UC/GEC Requirements</b>	varies
<b>Dramatic Arts</b>	6
THEA 1303, 1304	
<b>Practica/Crews</b>	9
THEA 2140/2240, 2141/2241, 2142/2242	
<b>Acting</b>	6
THEA 2303, 2304	
<b>Voice</b>	6
THEA 2305, 2306	
<b>Movement</b>	6
THEA 2307, 2308	
<b>Theatre and Drama History</b>	6
THEA 3381, 3382	
<b>Text Analysis, Stage Management</b>	6
THEA 2322, 2361	
<b>Emphasis Courses</b>	12
Emphasis on directing, playwriting, stage management, design, or critical studies.	
<b>Theatre Electives</b>	17
<b>Community Experience</b>	0–1
MSA 1001 or 1101	
<b>Free Electives</b>	
Hours vary as needed to meet University residency and degree requirements.	

## Notes

GEC students are required to complete a minimum of 123 term credit hours, and are exempt from three hours of Perspectives and an additional three hours of either Perspectives or Cultural Formations.

### ***Bachelor of Fine Arts in Theatre With a Specialization in Acting***

The B.F.A. degree in theatre with a specialization in acting is a unique program of specialized acting study within a liberal arts context. Enriched by the intellectual growth engendered by both their liberal arts and theatre courses, acting students engage in an intense investigation of acting at the highest level. The purpose of the program is two-fold: to prepare students for 1) entrance into the profession, and/or 2) admission to a top-flight, graduate training program. Upon completion of two years of foundational actor training, students in the acting major receive advanced training in the areas of acting, stage movement and stage voice.

<i>Requirements for the Specialization</i>	<i>Credit Hours</i>
<b>UC/GEC Requirements</b>	varies
<b>Dramatic Arts</b>	6
THEA 1303, 1304	
<b>Practica/Crews</b>	9
THEA 2140/2240, 2141/2241, 2142/2242	
<b>Acting</b>	18
THEA 2303, 2304, 3303, 3304, 4303, 4304	
<b>Voice</b>	14
THEA 2305, 2306, 3305, 3306, 4105, 4106	
<b>Movement</b>	14
THEA 2307, 2308, 3207, 3208, 4207, 4208	
<b>Theatre and Drama History</b>	6
THEA 3381, 3382	
<b>Text Analysis, Stage Management and Business Aspects of Theatre</b>	9
THEA 2322, 2361, 4309	
<b>Community Experience</b>	0–1
MSA 1001 <i>or</i> 1101	
<b>Free Electives</b>	
Hours vary as needed to meet University residency and degree requirements.	

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## Notes

GEC students are required to complete a minimum of 123 term credit hours, and are exempt from three hours of Perspectives and an additional three hours of either Perspectives or Cultural Formations.

## ***The Courses (THEA)***

The following classes are open to all students: THEA 1380, 2311, 2319, 2321, 3312–3314, 3316, 3318–3382, 4373, 4381–4385, 5319. **Note:** There are no performance opportunities for nontheatre majors.

**THEA 1303 (3), 1304 (3). DRAMATIC ARTS TODAY.** An introduction to theatre and performance for entering theatre majors. Considers basic artistic concepts, disciplines, and vocabulary common to this program, providing an elementary foundation in theatre with an emphasis on acting.

**THEA 1380 (3). MIRROR OF THE AGE.** Introduction to theatre emphasizing the role of the audience in the experience of performance. Semiotic and communications models are used to explore the dynamic interaction and changing relationship between performance, audience and society. Theatre-going experiences are discussed and analyzed.

**THEA 2101 (1). DIRECTED STUDY.** Directed study courses are not required and are taken only as needed; form and content are not predetermined. The student and the adviser decide what kind of activity or learning experience should occur. Before the end of the add-drop period, the student must arrange the course content and grading basis with the supervising faculty. Numbers are assigned to the student's year status rather than by the subject matter.

**THEA 2140 (1). LIGHT RUNNING/CONSTRUCTION CREW.** Practical application of skills and knowledge studied in THEA 2240 to the mounting and running of a theatrical production; involves either serving on the running crew of a Division production or completing 65 hours of work mounting a production. Theatre majors should complete this course by the end of the junior year. Departmental approval required for nonmajors. Must be taken concurrently with or subsequent to completion of THEA 2240.

**THEA 2141 (1). SCENE RUNNING/CONSTRUCTION CREW.** Practical application of skills and knowledge studied in THEA 2241 to the mounting and running of a theatrical production; involves either serving on the running crew of a Division production or completing 65 hours of work mounting a production. Theatre majors should complete this course by the end of the junior year. Departmental approval required for nonmajors. Must be taken concurrently with or subsequent to completion of THEA 2241.

**THEA 2142 (1). COSTUME RUNNING/CONSTRUCTION CREW.** Practical application of skills and knowledge studied in THEA 2242 to the mounting and running of a theatrical production; involves either serving on the running crew of a Division production or completing 65 hours of work mounting a production. Theatre majors should complete this course by the end of the junior year. Departmental approval required for nonmajors. Must be taken concurrently with or subsequent to completion of THEA 2242.

**THEA 2201 (2). DIRECTED STUDY.** Directed study courses are not required and are taken only as needed; form and content are not predetermined. The student and the adviser decide what kind of activity or learning experience should occur. Before the end of the add-drop period, the student must arrange the course content and grading basis with the supervising faculty. Numbers are assigned to the student's year status rather than by the subject matter.

**THEA 2240 (2). LIGHTING PRACTICUM.** An introduction to the backstage crafts of theatrical lighting intended to give the student a broad understanding of the basic principles and technical procedures used in the design of lighting. Fifty-hour lab required. Departmental approval required for nonmajors.

**THEA 2241 (2). SCENERY PRACTICUM.** An introduction to the backstage crafts of theatrical scenery intended to give the student a broad understanding of the basic principles and technical procedures used in the design of scenery. Fifty-hour lab required. Departmental approval required for nonmajors.

**THEA 2242 (2). COSTUME PRACTICUM.** An introduction to the backstage crafts of theatrical costume intended to give the student a broad understanding of the basic principles and technical procedures used in the design of costumes. Fifty-hour lab required. Departmental approval required for nonmajors.

**THEA 2271 (2), 2272 (2), 2273 (2), 2274 (2), 2275 (2), 2276 (2), 2277 (2), 2278 (2). TECHNICAL THEATRE LABORATORY.** Various workshops are structured to introduce students to a broad range of technical experience. Subject matter may include properties design

and construction, audio design for performing arts, advanced electrics, costume construction, scenic construction for film and television.

**THEA 2301 (3). DIRECTED STUDY.** Directed study courses are not required and are taken only as needed; form and content are not predetermined. The student and the adviser decide what kind of activity or learning experience should occur. Before the end of the add-drop period, the student must arrange the course content and grading basis with the supervising faculty. Numbers are assigned to the student's year status rather than by the subject matter.

**THEA 2303 (3). ACTING 1.** Exploration of the actor's imagination and the nature of acting, embracing training concepts of ease, honesty, sense memory, and concentration.

**THEA 2304 (3). ACTING 2.** Beginning script work, in which the actor learns to analyze a scene for its events and to particularize these events in a series of expressive action tasks. Sophomore course. *Prerequisite:* THEA 2303.

**THEA 2305 (3). VOICE FOR THE STAGE 1.** Employing body awareness, modified yoga positions, and a variety of isolated physical actions, students deepen their experience of breath, impulse, and vibration. This process of freeing the vocal mechanism allows students to practice ease and efficiency of vocal release and to begin to make acting choices that are self-revealing. General patterns of self-editing and an initial expansion of the actor's range and flexibility in performance are addressed.

**THEA 2306 (3). VOICE FOR THE STAGE 2.** Students continue to practice ease and efficiency of vocal release and deepen their ability to make acting choices that are self-revealing. Vocal power, flexibility, and efficiency are enhanced and refined. Students are introduced to phonetic information and begin to execute detailed speech actions.

**THEA 2307 (3). MOVEMENT 1.** Teaches students to individuate internal energies of the body; to use these energies to move the body to create precise statuary mime for the stage; and to begin to synthesize physical listening skills for ensemble acting. Skills taught include juggling, Hatha yoga, corporal mime, illusionistic pantomime, Tai Chi Ch'uan, and the improvising of mime pieces.

**THEA 2308 (3). MOVEMENT 2.** Increases students' physical listening skills and practices these in unarmed stage combat. Skills taught include T'ui Sh'uo, Chi Sao, foil fencing (left and right), French sabre, Kung-fu animals, and conventions of unarmed stage combat. *Prerequisite:* THEA 2307.

**THEA 2311 (3). THE ART OF ACTING.** Basic work in acting, voice, and movement for the nonmajor. Relaxation, concentration, imagination, and the actor's exploration and use of the social world.

**THEA 2319/MSA 3325 (3). FASHION HISTORY AND CULTURE.** How and why does what we wear tell us who we are? A study of clothing: its role in and reflection of various historical cultures, including the relationship between fashion, art, architecture, and the decorative arts of selected time periods. For majors and nonmajors. No prerequisites.

**THEA 2321 (3). SPECTACLE OF PERFORMANCE.** Ever wonder how they do that? Spectacle is part of our life and culture. Students learn to deconstruct spectacle and analyze its influence upon themselves and society at large. Go backstage to experience firsthand how effects are achieved. Students are required to attend performances in a wide range of live venues and discuss what they observe, enabling them to view performance on a critical level. For majors and nonmajors. No prerequisites.

**THEA 2322 (3). TEXT ANALYSIS.** Text Analysis aids first-year student in the skills necessary to read a play as an actor, a director, a playwright, a designer, and a student of drama; as such, it is an essential foundation step in the major. The course explores key styles and genres of dramatic literature and allows students to become familiar with important texts in the development of theatre. The class will focus on a balance of lecture and discussion, and assignments will include reading, written papers, and text-based exercises. Guest lecturers from the faculty will provide perspective on different areas of theatre production.

**THEA 2333 (3). TECHNICAL DRAWING FOR THE THEATRE.** Principles and practice in the techniques of drafting traditional and nontraditional types of stage scenery. Students will learn how to prepare and present construction and detail drawings for use in a scene, prop or electric shop.

**THEA 2361 (3). INTRODUCTION TO STAGE MANAGEMENT.** An exploration of the methods and techniques of theatrical stage management, including preproduction planning, scheduling, and conducting rehearsals and performances. Assignments are both theoretical and practical. Permission of instructor required for nonmajors and first-year students.

**THEA 2371 (3). THEATRE TECHNOLOGY 1: LIGHTING MECHANICS.** Basic principles of stage lighting design are introduced, including the mechanics and optics of lighting instruments, electrical theory and practices, control systems, basic design concepts, and color theory. Controllable qualities of light are investigated and demonstrated through the student's participation on a lighting crew for a department production. Students are expected to provide appropriate materials as needed.

**THEA 2372 (3). THEATRE TECHNOLOGY 2: COSTUME CONSTRUCTION TECHNIQUES.** The course introduces the student to basic costume patterning and construction methods. The student will not only study draping, drafting, and flat-patterning, but will also learn terminology, equipment usage, and the skills necessary to the entire costuming process. Students are expected to provide appropriate materials as needed.

**THEA 2373 (3). THEATRE TECHNOLOGY 3: STAGECRAFT.** Introduction to the organization of the scene shop, tool maintenance and usage, construction techniques, technical drawing development, computer applications, rigging, time and material budgeting. Students will complete class projects and work on Meadows School of the Arts stage productions. Students are expected to provide appropriate materials as needed.

**THEA 2374 (3). THEATRE TECHNOLOGY 4: INTRODUCTION TO THEATRICAL SOUND.** Introduction to the organization of the sound studio, maintenance and usage of equipment, recording techniques, and computer applications. Students will complete class projects and work on Meadows School of the Arts stage productions. Students are expected to provide appropriate materials as needed.

**THEA 3201 (2). THEATRE PRACTICUM.** Independent work with theatre faculty on a specific topic chosen by the student.

**THEA 3207 (2). MOVEMENT 3.** Teaches extension of energy and physical listening skills. Skills taught include quarterstaff, rapier and dagger, court sword, and broad sword. *Prerequisite:* THEA 2308.

**THEA 3208 (2). MOVEMENT 4.** Allows the student to process personal experience into the movement and sound of a character. Skills taught include clowning, LeCoq figures, and neutral mask. *Prerequisite:* THEA 3207.

**THEA 3301 (3), 3302 (3). DIRECTED STUDY.** Directed study courses are not required and are taken only as needed; form and content are not predetermined. The student and the adviser decide what kind of activity or learning experience should occur. Before the end of the add-drop period, the student must arrange the course content and grading basis with the supervising faculty. Numbers are assigned to the student's year status rather than by the subject matter.

**THEA 3303 (3). ACTING 3.** A synthesis of first- and second-year work to the end of an individual system by which actors approach the presentation of characters through their ability to present themselves effectively. *Prerequisite:* THEA 2302.

**THEA 3304 (3). ACTING 4.** Continuation and extension of THEA 3303, consisting of special projects in characterization studies. *Prerequisite:* THEA 3303.

**THEA 3305 (3). VOICE FOR THE STAGE 3.** Students refine their ability to execute detailed speech actions and identify specific phonetic changes using the International Phonetic Alphabet. Vocal power, flexibility, and malleability are enhanced. The application of voice and speech actions to heightened language and stakes in a scene is practiced and refined.

**THEA 3306 (3). VOICE FOR THE STAGE 4.** Vocal power, flexibility, and expressive capability are practiced in a variety of space configurations. Students refine their ability to execute detailed speech actions and identify specific phonetic changes using the phonetic alphabet. The application of voice and speech actions to accents and dialects is practiced and refined.

**THEA 3307 (3). TOPICS IN THEATRE: PLAYWRITING.** This course will be conducted in a workshop structure. Led by a distinguished guest artist, each student playwright will spend the duration of the course developing and refining a short play. Student actors will conduct daily reading of each play, led by a director, and take part in discussion with the playwrights and

director intended to assist the playwright in the development of his/her play. The course will culminate with a public reading of the student written plays.

**THEA 3310 (3). SPECIAL TOPICS IN THEATRE.** Topics pertinent to theatre performance. Subjects vary from semester to semester, and may include acting, voice and movement.

**THEA 3311 (3). ACTING FOR SINGERS AND DANCERS.** Advanced work in acting, voice, and movement built upon the foundational performance and presentation skills required for singing and dancing. Focus is on scene study intended to reinforce the actor's development of a method of text analysis as an entry to a tactical approach (objective, obstacle, action) to acting and to facilitate the integration of text analysis and self-use as a process to create an emotionally honest, powerful, and effective moment of dramatic action on the stage. For dance majors and music vocal performance majors only. *Prerequisite:* Permission of instructor.

**THEA 3312 (3). SCENE STUDY FOR NON-MAJORS.** The course will have two fundamental objectives: 1. To facilitate each actor's exploration of his/her full range and complexity of imaginative, intellectual, emotional and experiential life and to facilitate each actor's access to these elements of self as useful tools of creative expression. 2. To reinforce the actor's development of a method of text analysis as an entry to a tactical approach (objective, obstacle, action) to acting and to facilitate the integration of text analysis and self-use as a process to create an emotionally honest, powerful and effective moment of dramatic action on the stage. *Prerequisite:* Art of Acting or instructor permission.

**THEA 3313 (3). INTRODUCTION TO DESIGN FOR THE THEATRE.** An analytical study of stage design, including an introduction to the basic history, principles, and languages of stage design. The course will include text analysis, elements and principles of design, and critical discussion of current theatre productions. For majors and nonmajors. No prerequisites.

**THEA 3314 (3). LIGHTING DESIGN: THEATRE, FILM, AND TELEVISION.** An introduction to the practice of lighting design. Students will be required to study techniques, complete projects, and make presentations in the discipline.

**THEA 3316 (3). SCENE DESIGN: THEATRE, FILM, AND TELEVISION.** An introduction to the practice of scenic design. Students will be required to study techniques, complete projects, and make presentations in the discipline.

**THEA 3318 (3). COSTUME DESIGN: THEATRE, FILM, AND TELEVISION.** An introduction to the practice of costume design. Students will be required to study techniques, complete projects, and make presentations in the discipline.

**THEA 3319 (3). HISTORY OF DESIGN: FASHION, ARCHITECTURE, AND INTERIORS.** A historical survey of fashion, interior design and architecture and how they relate to designing costumes and scenery for theatre, film, and television.

**THEA 3321/THEA 5321 (3). TOPICS IN DESIGN 1: LIGHTING.** This course presents approaches to lighting design and poses specific design problems for the student to solve. Attention is also given to color, composition, cueing and production through presentations and discussions in class. Students will participate in department productions as assistant designers and electricians. Students are expected to provide appropriate materials as needed.

**THEA 3322 (3). TOPICS IN DESIGN 2: DIRECTOR-DESIGNER RELATIONSHIP.** The course covers design metaphors, ground plans, and terminology. It also explores the director-designer relationship and the elements of design as they relate to theatrical space. Students are expected to provide appropriate materials as needed.

**THEA 3323 (3). TOPICS IN DESIGN 3: COSTUME.** Students develop an understanding of the basic principles of costume design used to create statements about a play and its characters. Lectures and class discussions prepare students to confront specific problems in design projects. Students are expected to provide appropriate materials as needed.

**THEA 3324 (3). TOPICS IN DESIGN 4: SOUND.** This course will introduce the basic principles of theatrical sound design and the practices and skills required to develop a production's sound design and supportive technical documentation. Students will be introduced to, system layout, effects development, source researching, and organization. The combined hands-on presentations and class assignments will allow students to develop a working knowledge of the sound designer's responsibilities and skills. Students are expected to provide appropriate materials as needed.

**THEA 3331 (3). PLAYWRITING 1.** Creative exploration in the development of performance scripts with emphasis on structural vocabularies of story, plot, character development, and dramatic action.

**THEA 3332 (3). PLAYWRITING 2.** Intermediate techniques of playwriting with emphasis on developing individual style and voice; writing one-act plays. *Prerequisite:* THEA 3331.

**THEA 3341 (3). DIRECTING 1.** Researching the history of designer/director relationships and creating and conceptualizing various approaches to texts, with a goal of achieving a working vocabulary in the collaborative language among theatre artists. The course culminates in a director/designer presentation and/or performance.

**THEA 3342 (3). DIRECTING 2.** Production styles and methodologies evidenced in the art of major modern directorial innovators. Directing projects required. *Prerequisites:* THEA 3341 and permission of instructor.

**THEA 3357 (3). DESIGNING WITH COMPUTERS, STAGE PROJECTION.** An exploration of the tools for computer image creation and their application. Software used includes, but is not limited to AutoCad, MiniCad and Adobe Photoshop.

**THEA 3361 (3), 3362 (3). STAGE MANAGEMENT 1.** Fuller explanation of the methods and techniques of theatrical stage management. *Prerequisite:* THEA 2361.

**THEA 3371 (3). AUTOMATED LIGHTING 2.** Students have the opportunity to work with Vari-Lite, Robe and Martin automated lighting fixtures while learning advanced programming skills.

**THEA 3373 (3). DRAPING I.** A study of pattern making that utilizes both the three dimensional approach of draping fabric on a dress form and drafting patterns by formula. Students will learn to drape a basic bodice, skirt, and collars. They will create a basic sleeve pattern by formula. They will manipulate these patterns to achieve a variety of shapes.

**THEA 3374/THEA 5374 (3). DRAPING II.** Period dress from a draping point of view.

**THEA 3375 (3). THEATRE TECHNOLOGY 5: LIGHTING AUTOMATION.** Advanced study in the field of automated lighting and control systems.

**THEA 3376 (3). THEATRE TECHNOLOGY 6: ADVANCED COSTUME CONSTRUCTION TECHNIQUES.** A continuation in the study of costume construction.

**THEA 3377 (3). THEATRE TECHNOLOGY 7: ADVANCED STAGECRAFT.** A continuation of stagecraft, students will explore advanced construction techniques, rigging, metal work, and the use of automation in scenery.

**THEA 3378 (3). THEATRE TECHNOLOGY 8: ADVANCED TECHNIQUES IN SOUND.** The use of sound to create an environment for a theatrical event will be explored. Students will complete a studio project and/or Meadows event.

**THEA 3379/THEA 5379 (3). COMPUTER ASSISTED DESIGN I.** Students learn the fundamentals of computer-assisted design, using VectorWorks and Spotlight, in application for the theatre. 2D work is emphasized. Some time will be spent on 3D work as well. Drafting, as such, will not be taught. It is assumed that the student has an understanding of mechanical drawing and its conventions. Focuses on how to apply that knowledge using a computer.

**THEA 3380/THEA 5380 (3). COMPUTER ASSISTED DESIGN II.** Using VectorWorks as the primary drafting software, focus of the class will be on modeling scenic and lighting designs, organization of the drawing layouts, rendering techniques and lighting specific CAD tools.

**THEA 3381 (3). THEATRE AND DRAMA HISTORY 1.** Examines key moments in the history of Western theatre and drama. Focuses on selected dramatic texts and their social and cultural contexts, and to the dynamic interaction and changing relationship between performance, audience and society as this is influenced by the advent of actors, playwrights, designers, and directors, and by changes in theatre architecture and the social definition of space.

**THEA 3382 (3). THEATRE AND DRAMA HISTORY 2.** Lecture, 3 hours. An examination of key moments in the history of Western theatre and drama. Particular attention is given to selected dramatic texts and their social and cultural contexts, and to the dynamic interaction and changing relationship between performance, audience and society as this is influenced by the advent of actors, playwrights, designers, and directors, and by changes in theatre architecture and the social definition of space.

**THEA 4101 (1). DIRECTED STUDY.** Directed study courses are not required and are taken only as needed. Their form and content are not predetermined. The student and the adviser

decide what kind of activity or learning experience should occur. Before the end of the add-drop period, the student must arrange the course content and grading basis with the supervising faculty. Numbers are assigned to the student's year status rather than by the subject matter.

**THEA 4105 (1). VOICE FOR THE STAGE 5.** A continuation of the voice curriculum to further enrich the actor's technique and address any outstanding issues in the work. The vocal workout keeps the actor in tune with his/her instrument while preparing to enter the profession. *Prerequisite:* Permission of instructor.

**THEA 4106 (1). VOICE FOR THE STAGE 6.** A continuation of the voice curriculum including the study of the International Phonetic Alphabet and dialect/accents work and the addition of specific skills for a variety of media. Cold reading skills, studio time and use of microphones, and commercial work for radio and television spots are addressed. *Prerequisite:* Permission of instructor.

**THEA 4201 (1). DIRECTED STUDY.** Directed study courses are not required and are taken only as needed. Their form and content are not predetermined. The student and the adviser decide what kind of activity or learning experience should occur. Before the end of the add-drop period, the student must arrange the course content and grading basis with the supervising faculty. Numbers are assigned to the student's year status rather than by the subject matter.

**THEA 4207 (2). MOVEMENT 5.** Explores historical movement and dance, including selected dances, movements, and manners during the 16th–20th centuries, focusing on the embodiment of the style of those periods. Emphasis is placed on the dress, movement, and manners of the Renaissance and Classic Baroque periods. *Prerequisite:* Permission of instructor.

**THEA 4208 (2). MOVEMENT 6.** Physical self-study explored through mask work including Neutral Mask, the masks of the commedia dell'arte, Character Mask, and European Clown. The exploration begins with finding a physical neutral, moves through the playing of the stock masked commedia characters and their counterparts in plays by Shakespeare and Moliere, and culminates with finding one's own personal clown. *Prerequisite:* Permission of instructor.

**THEA 4301 (3). DIRECTED STUDY.** Directed study courses are not required and are taken only as needed. Their form and content are not predetermined. The student and the adviser decide what kind of activity or learning experience should occur. Before the end of the add-drop period, the student must arrange the course content and grading basis with the supervising faculty. Numbers are assigned to the student's year status rather than by the subject matter.

**THEA 4303 (3), 4304 (3). ACTING 5, 6.** An actor's approach to classic texts through scene study, monologues, and lecture/demonstration. Focus on Shakespeare and his contemporaries.

**THEA 4305 (3). VOICE FOR THE STAGE 5.** Vocal power, flexibility, and transformation are practiced with a variety of textual demands. Actors work in character voice in scene work and presentations. Students refine their ability to execute detailed speech actions and identify specific phonetic changes using close phonetic transcription.

**THEA 4306 (3). VOICE FOR THE STAGE 6.** Vocal power, flexibility, and transformation are practiced with a variety of textual, character, and space demands. Students refine their ability to execute detailed speech actions and identify specific phonetic changes using close phonetic transcription. Students prepare a solo performance employing the skills they have learned in the entire sequence of training.

**THEA 4309 (3). BUSINESS AND PROFESSIONAL ASPECTS OF THEATRE.** A preparation for graduating actors that includes compiling resumes, photographs, use of cold readings, monologues, and scene work with a variety of scripts for repertory or summer theatre casting.

**THEA 4321 (3). ADVANCED SCENE STUDY.** Designed for junior, senior and graduate theatre majors. Team taught by senior faculty. Text includes modern and contemporary dramatic literature. Objectives: 1. Through intensive exploration of the text, to reinforce the actor's development of a method of text analysis as an entry to a tactical approach to acting. 2. Through the employment of improvisational techniques and other exercises, to facilitate each actor's exploration of his/her full range and complexity of imaginative, intellectual, emotional and experiential life and to facilitate each actor's access to these elements of self as useful tools of creative expression. 3. To facilitate the integration of text analysis and self-use as a process to create an emotionally honest, powerful and effective moment of dramatic action on the stage.

**THEA 4331 (3). PLAYWRITING 3.** Advanced work in the development of performance scripts for the stage, with emphasis on full-length works. *Prerequisite:* THEA 3332.

**THEA 4332 (3). PLAYWRITING IV.** Advanced techniques of writing for the stage, including rehearsal and performance or produced theatrical event. Focuses on professional aspects of playwriting. *Prerequisite:* THEA 4331.

**THEA 4341 (3). DIRECTING 3.** Advanced project studies in stage direction, with emphasis on the interplay between director and other artistic collaborators (playwrights and/or designers). *Prerequisites:* THEA 3342 and permission of instructor.

**THEA 4342 (3). DIRECTING 4.** Advanced techniques in the interpretation of established dramatic literature and/or creation of original work for the stage. Emphasis on collaboration between director and playwright. This course is for the student seriously considering directing as a career. Time will be spent on exploring professional career choices for the young director. *Prerequisites:* THEA 4341 and permission of instructor.

**THEA 4357 (3). DESIGNING WITH COMPUTERS: STAGE PROJECTION.** Working with the tools necessary to create projected scenery, students learn the fundamentals of creating projected images for the stage.

**THEA 4361 (3), 4362 (3). STAGE MANAGEMENT 2.** Fuller explanation of the methods and techniques of theatrical stage management. *Prerequisite:* THEA 3361, 3362.

**THEA 4363 (3). PRODUCTION MANAGEMENT.** This course will introduce students to the role of the production manager for live entertainment. Budgeting, scheduling, and the business aspects of the manager will be discussed.

**THEA 4373 (3). CREATIVE DRAMATICS.** Creative problem-solving using the medium of improvisational theatre. Develops spontaneity and a sense of humor. *Prerequisite:* Permission of instructor.

**THEA 4376 (3). LIGHTING AUTOMATION I.** This course presents approaches to lighting design and poses specific design problems for the students to solve. Attention is also given to color composition, queuing and production values. The course will focus on Vari-Lite, Robe and Martin experimentation.

**THEA 4381/CF 3377 (3), 4382/CF 3382 (3), 4383 (3), 4384 (3). STUDIES IN THEATRE, DRAMA, AND PERFORMANCE.** An examination of selected topics in theatre, drama, and performance. Texts, topics, and critical approaches vary.

**THEA 4385 (3). STUDIES: THEATRE, DRAMA, PERFORMANCE.** A senior-level, interdisciplinary seminar that examines cultural production through the media of art, architecture, dramaturgy, festival and theatre.

**THEA 4386/CFA 3386 (3). EUROPEAN THEATRE 1879–1953.** A survey of major figures and movements in European theatre beginning with the premiere of Ibsen's *A Doll's House* and culminating with the premiere of Beckett's *Waiting for Godot*.

**THEA 4387 (3). ART AND 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 B.C.

**THEA 4491 (4), 4492 (4). SPECIAL PROJECT 1, 2.** This course serves to bring together three years of class work, shop/studio experience and growth to give each student a meaningful and challenging hands of leadership experience in either the design or technical area.

**THEA 4493 (4), 4494 (4). SUMMER THEATRE WORKSHOP 1, 2.** Students may engage in summer theatre work and gain credit toward degree completion. Enrollment and class credit approval must be obtained from the chair of the Division of Theatre and the program head.

**THEA 5001 (0), 5002 (0), 5003 (0), 5004 (0). DESIGN LABORATORY I, II, III, IV.** Exploration of techniques in advanced design.

**THEA 5101 (1), 5201 (2). DIRECTED STUDY.** Directed study courses are not required and are taken only as needed. Their form and content are not predetermined. The student and the adviser decide what kind of activity or learning experience should occur. Before the end of the add-drop period, the student must arrange the course content and grading basis with the supervising faculty. Numbers are assigned to the student's year status rather than by the subject matter.

**THEA 5205 (2), 5206 (2). MOVEMENT I, II.** Exploration of the actor's self through immersion in physical skills for the theatre, including T'ai Chi Ch'uan, corporal mime, improvisation, juggling, hatha yoga, unarmed stage combat, animal-style wu-shu, and foil fencing.

**THEA 5207 (2), 5208 (2). VOICE FOR THE STAGE I, II.** A series of progressive exercises/experiences designed to introduce basic principles of physical, vocal, and imaginative freedom, encouraging the removal of psychophysical barriers to sound production, and developing the voice's sensitivity to impulse, power, flexibility, and range. Organic exploration of sounds of speech, using IPA pillows and sound and movement improvisations. Text work includes development of self-scripted solo pieces, exploration of poetry and song, and the application of voice work to modern dramatic texts.

**THEA 5209 (2), 5210 (2). APPLIED MOVEMENT I, II.** Body work as it pertains to economy of movement, alignment, proper use, kinesthetic awareness, strength, flexibility, and freeing the physical instrument. This course includes acrobatics, the Lecoq 20 movements, and Neutral Mask, as well as physicalization of text, improvisation, and ensemble projects employing the physical work investigated throughout the term.

**THEA 5221 (2), 5222 (2). SCENE DESIGN I, II.** An introductory course for designers focusing on the communication skills (visual and verbal) necessary for collaborating with the director and the other artists in the theatre. Included is a design seminar that explores the text relative to its literary, musical, social, and historical influences.

**THEA 5223 (2), 5224 (2). COSTUME DESIGN I, II.** An introductory course for designers with emphasis on the application of design principles and the use of research materials.

**THEA 5226 (2). LIGHTING DESIGN II.** Fundamentals of learning how to see, exploring the mind's eye, and painting with light. How to translate theatrical moments and music into lighting sketches, story boards, and atmospheres. Developing points of view and approaches. Also, fundamentals of the tools of the lighting designer and assistant skills and techniques.

**THEA 5241 (2). COLLABORATION: DIRECTORS AND DESIGNERS.** Team taught by directing and design faculty, this course emphasizes the building of a collaborative process among theatre artists. Students research historical collaborative relationships, create and conceptualize approaches to various texts, and familiarize themselves with the approaches of artists currently working in the theatre.

**THEA 5258 (2). ADVANCED DESIGNING WITH COMPUTERS.** A continuation of the exploration of tools for computer image creation and their applications. Software used includes, but is not limited to, AutoCad, MiniCad, and Adobe Photoshop.

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

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

**THEA 5303 (3), 5304 (3). ACTING I, II.** Focuses on defining a fundamental acting process. Stress is placed on the identification of behavioral blocks, channeling impulses into uncluttered and organic psychophysical connections, and using the text as a blueprint for action. Courses combine a mix of exercise, improvisation and scene study with materials drawn from modern American Realism as well as the early Modernist plays of Ibsen, Strindberg, and Chekhov.

**THEA 5319 (3). HISTORY OF DESIGN.** How and why do elements of design describe a culture? A study of design elements and their role in various historical cultures, including the relationship between fashion, art, architecture, and the decorative arts of selected time periods. For majors and nonmajors. No prerequisites.

**THEA 5321/THEA 3321 (3). TOPICS IN DESIGN I: LIGHTING.** This course presents approaches to lighting design and poses specific design problems for the student to solve. Attention is also given to color composition, queuing and production values. The course will focus on Vari-Lite, Robe and Martin experimentation.

**THEA 5351 (3), 5352 (3). SCENE DESIGN III, IV.** A continuation of the study of scene design incorporating individual class projects with the intensive study of style and genre.

**THEA 5353 (3), 5354 (3). COSTUME DESIGN III, IV.** An intermediate course with emphasis on play analysis, character relationships, and techniques of presentation.

**THEA 5355 (3), 5356 (3). LIGHTING DESIGN III, IV.** Continued study in the art of lighting design. Advanced atmosphere creation, professional techniques, and specialized approaches are explored. Professional assistantships are assigned to selected students.

**THEA 5357 (3). DESIGNING WITH COMPUTERS: STAGE PHOTOGRAPHY.** An exploration of the tools for computer image creation and their applications. Software used includes, but is not limited to, AutoCad, MiniCad, and Adobe Photoshop.

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

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

**THEA 5374/THEA 3374 (3). DRAPING II.** Period dress from a draping point of view.

**THEA 5375 (3). THEATRE TECHNOLOGY 5: LIGHTING AUTOMATION.** Advanced studies in the field of automated lighting and control systems. Students will explore top brands of intelligent lighting equipment, learning to program and provide simple repair and upkeep of equipment.

**THEA 5379/THEA 3379 (3). COMPUTER ASSISTED DESIGN I.** Students will learn the fundamentals of computer-assisted design, using VectorWorks and Spotlight, in application for the theatre. 2D works will be emphasized. Some time will be spent on 3D works as well. It is assumed that the student has an understanding of mechanical drawing and its conventions. The course will focus on how to apply that knowledge using a computer.

**THEA 5380/THEA 3380 (3). COMPUTER ASSISTED DESIGN II.** Using VectorWorks as the primary drafting software, focus of the class will be on modeling scenic and lighting designs, organization of the drawing layouts, rendering techniques and lighting specific CAD tools.

**THEA 5398 (3), 5399 (3). PRODUCTION RESEARCH AND DEVELOPMENT I, II.** Script analysis, background research, and performance design for actors, designers, and directors.