MEADOWS SCHOOL OF THE ARTS

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.

Meadows Schools of the Arts and the Liberal Arts Education

All first-year undergraduates spend at least one year in Dedman College before transferring officially to Meadows. Students are assigned an academic adviser in Dedman College based on their intended majors. Arts students have advisers who

specialize in those disciplines. In the first year, students combine liberal arts courses with the introductory course requirements of their intended major. After transferring into Meadows, normally in the sophomore year, students continue to combine courses in the major with general education requirements. Meadows considers the General Education Curriculum to be an important part of the education of its students.

Meadows Divisions

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

- Temerlin Advertising Institute for Education and Research
- Art
- Art History
- Arts Management and Arts Entrepreneurship
- Communication Studies
- Dance
- Film and Media Arts
- Journalism
- Music
- Theatre

Programs of Study

Bachelor of Arts

- Advertising
- Art
- Art History
- Communication Studies
- Film and Media Arts
- Interdisciplinary Studies in the Arts
- Journalism
- Music

Bachelor of Fine Arts

- Art
- Dance Performance

Bachelor of Fine Arts (continued)

- Theatre

Bachelor of Music

- Music Composition
- Music Education *(includes Texas teacher certification)*
- Music Performance
- Music Therapy *(approved by American 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
- Art
- Art History
- Arts Entrepreneurship
- Arts Management
- Communication Studies
- Creative Computing
- Dance Performance
- Fashion Media
- Film and Media Arts
- History of the Visual and Performing Arts
- Intermedia Theory and Practice
- Journalism
- Music
- Photography

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

First-year premajor 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 Undergraduate Academic Services Office of Meadows School of the Arts.

Students must have completed a minimum of 24 term hours of study with a minimum cumulative GPA of 2.000. Students in various divisions also must receive formal recognition for suitable scholarly or creative ability, and talent in the performing arts. Art students must submit a portfolio (12 images) to 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. Based upon that portfolio and review of transcript courses, they will be considered for degree status. 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; 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, portfolio review and/or interview. No student with ability should hesitate to apply to SMU and Meadows because of financial need.

For information regarding artistic scholarships, students should contact the director of Financial Aid and Scholarships, Meadows School of the Arts, Southern Methodist University, PO Box 750356, Dallas TX 75275-0356; 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 and the CSS/Financial Aid Profile at 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 Undergraduate 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 the requirements for general education and the major, candidates for graduation must also fulfill the following requirements:

1. Credits
   a. A minimum total of 122 term credit hours (125 for art majors seeking the Bachelor of Fine Arts, 123 for dance and theatre majors, and 124 or 125 for music majors seeking the Bachelor of Music). No more than two term credit hours from the Wellness category of the General Education Curriculum may count toward degree completion.
   b. Each student with a major in Meadows School of the Arts will complete, as a cocurricular requirement, at least three term credit hours of coursework within Meadows but outside the division in which he or she is a major.
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. To change majors or to declare a second major, students must process appropriate forms in the Undergraduate Academic Services Office.

General Education Requirements

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

Double Majors

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

Graduation Honors

There are three classes of graduation 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 that is 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 to students who are within six hours of completing graduation requirements and are enrolled to complete the required work during the summer following graduation activities. Students who meet the above requirements may petition to participate in commencement activities.

PROGRAMS OF STUDY IN MEADOWS*

Advertising

Temerlin Advertising Institute for Education and Research

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

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

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

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* *COMM courses will be listed as CCPA courses in Access.SMU until spring 2012. CTV courses will be listed as FILM courses in Access.SMU beginning in spring 2012.*

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 temerlin.smu.edu/graduate.

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 in good academic standing (cumulative GPA of 2.500) 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, ENGL 1301, ENGL 1302 and ADV 2374. (STAT 2301 or STAT 2331 may replace STAT 1301. No other exceptions will be granted.) Students transferring from other universities must have completed equivalent courses and obtained the equivalent cumulative 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 once each fall, spring and summer term prior to the preregistration period. Students who are not admitted during an application process may reapply during the next application period. Dates, times and location are posted online at temerlin.smu.edu.

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 to form a media emphasis, or they may apply for admission into the creative program if they wish to become advertising writers or art directors. Attendance is required on the first day of classes or a student may be dropped from the class.

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 foreign language coursework, and all majors must declare and complete a second major or a minor of their choosing. Because SMU is in the center of a dynamic top 10 U.S. advertising market, many students participate in internships for course credit. Thirty-six hours of advertising and communication courses are required for a major in advertising.

Requirements	*Credit Hours*
General Education Curriculum	41
Required Advertising Courses:	21
ADV 2374 Survey of Advertising	
ADV 2375 Advertising Ethics	

Requirements (continued)	*Credit Hours*
ADV 3362 Marketing Principles of Advertising *or* **MKTG 3340** Fundamentals of Marketing	
ADV 3376 Advertising Media	
ADV 3385 Introduction to Creativity	
ADV 3393 Advertising Research	
ADV 4399 Advertising Campaigns	
General Advertising Electives (choose two):	6
ADV 3391 Production for Noncreative Track	
ADV 4317 Consumer Behavior	
ADV 4318 Interactive Advertising	
ADV 4351 Interactive Advertising Design	
ADV 4365 Social Media Marketing	
ADV 4375 Contemporary Advertising Issues	
ADV 4381 Advertising Sales Management	
ADV 4382 Integrated Marketing Communication	
ADV 4125, 4225, 4325 Advertising Internship	
Specialized Advertising Electives (choose one):	3
ADV 4362 Advertising Account Management	
ADV 4374 International Advertising	
ADV 4376 Advanced Advertising Media	
ADV 4393 Advertising Account Planning	
Communication Electives:	6
Communication electives include any advertising, communication studies, film and media arts, or journalism course. For a list of suggested communication electives, students should consult the *TAI Student Handbook*, available online at temerlin.smu.edu.	
Foreign Language (two terms of the same language):	8
Statistics (STAT 1301, STAT 2301, *or* **STAT 2331)**	3
Meadows Elective:	3
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* (temerlin.smu.edu.	
Second Major or Minor Choice	31–40
Total Hours	**122**

Media Emphasis

Working in conjunction with their academic advisers, students may opt to focus their studies on the media buying, planning and selling process. In addition to the required advertising courses, students selecting this course of study would also take three of the following: ADV 4318, 4325 (in a media-related position), 4365, 4376 and 4381.

Creative Program

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

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

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

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

Part II: Idea 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.

Requirements	*Credit Hours*
General Education Curriculum	41
Required Advertising Courses:	30
ADV 2374 Survey of Advertising	
ADV 2375 Advertising Ethics	
ADV 3362 Marketing Principles of Advertising	
or **MKTG 3340** Fundamentals of Marketing	
ADV 3376 Advertising Media	
ADV 3385 Introduction to Creativity	
ADV 3390 Creative Production	
(concurrent enrollment in **ADV 3395** required)	
ADV 3393 Advertising Research	
ADV 3395 Concepting	
(concurrent enrollment in **ADV 3390** required)	
ADV 4385 Portfolio	
ADV 4399 Advertising Campaigns	
Communication/Meadows (Advertising Creative)	
Electives (choose three):	9
ADV 4354 Copywriting Seminar	
or **ADV 4355** Art Direction Seminar	
ADV 4395 Advanced Portfolio	
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	

Requirements (continued)	*Credit Hours*
list of suggested Meadows electives, students should consult the *TA Student Handbook*, available online at temerlin.smu.edu. 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.	
Foreign Language (two terms of the same language)	8
Statistics (STAT 1301, 2301, *or* **2331)**	3
Second Major or Minor Choice	31–40
Total Hours	**122**

Minor in Advertising

Admission to the minor is contingent upon available space. In addition, for students wishing to pursue a minor in advertising, admission is a two-part process. See the 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 per-son who might choose advertising as a valuable adjunct to another career choice.

Requirements	*Credit Hours*
Required Advertising Courses:	12
ADV 2374 Survey of Advertising	
ADV 2375 Advertising Ethics	
ADV 3385 Introduction to Creativity	
ADV 3362 Marketing Principles of Advertising	
or **MKTG 3340** Fundamentals of Marketing	
Advertising Elective (choose one):	3
ADV 4382 Integrated Marketing Communication	
ADV 4317 Consumer Behavior	
Electives (choose three):	9
ANTH 3346 Culture and Diversity in American Life	
ARHS 1303 Introduction to Western Art I	
ARHS 1304 Introduction to Western Art II	
ENGL 2311 Poetry	
ENGL 2314 Doing Things With Poems	
PSYC 2319 Social Psychology	
Total Hours	**24**

The Courses (ADV)

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

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

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

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

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

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

3391. Creative Production for Noncreative 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.

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

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

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

4196 (CTV 4101). TV Ad Concepting. Working in small groups, students create advertising concepts and develop them into viable 30- or 60-second television commercials for an assigned client. Students enrolled in this course are expected to take ADV 4297 the following term. May be repeated for credit in subsequent years. *Prerequisites:* ADV 2374, ADV 3385 and ADV 3395. Instructor consent required.

4297 (CTV 4201). TV Ad Production. Students plan, shoot and postproduce television commercials based on concepts created in ADV/CTV 4196 for ultimate exhibition and/or submission to national competitions. May be repeated for credit in subsequent years.

Prerequisites: ADV 4196 (completed during the same academic year), ADV 2374, 3385 and 3395. Instructor consent required.

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

4318. Interactive Advertising. This course focuses on the concepts, technologies, strategies and skills necessary in developing and maintaining various forms of interactive advertising. This course will cover aspects of several interactive media such as websites, banner ads and rich media. *Prerequisite:* ADV 2374. Restricted to advertising majors.

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

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

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

4362. Advertising Account Management. This course enables students to understand what makes advertising agency account managers, or account executives, successful. The personal and performance qualities that characterize successful account managers will be examined. Coursework will include assigned reading, problem-solving exercises, lectures and discussions of advertising industry situations. *Prerequisites:* ADV 2374 and 3362. (MKTG 3340 may replace ADV 3362. No other exceptions will be granted.) Restricted to advertising majors.

4365. 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.

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

4375. Contemporary Advertising Issues. Focuses on topics that are important to present-day advertising. Emphasis might vary from term to term in topic areas including, but not limited to, creative, media, research, management, international and mass communications theory and culture. *Prerequisites:* ADV 2374, 3376, 3385, 3393 and senior standing. Restricted to advertising majors.

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

4381. Advertising Sales Management. Focuses on the role of the media in the advertising mix and those who sell media time and space. Examines the establishment of rate cards, sales forecasting, budgeting, building client lists, reading circulation and listenership/viewership

data, understanding discounting procedures, and perfecting negotiations and presentation skills. *Prerequisites:* ADV 2374, 3362, 3376, 3393 and senior standing. (MKTG 3340 may replace ADV 3362. No other exceptions will be granted). Restricted to advertising majors.

4382. Integrated Marketing Communication. This course introduces students to 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. In addition to advertising, students will learn to formulate strategies and use tools in the fields of sales promotion, public relations, direct marketing, interactive and mobile media, viral marketing, and other evolving elements of the marketing communication mix. Students will gain an understanding of planning and implementing integrated marketing communication plans from the perspective of advertising agencies and businesses as well as nonprofit organizations. *Prerequisite:* ADV 2374.

4385. Portfolio. A workshop course devoted to the continued development and professional-level execution of an advertising portfolio reflecting mastery of strategic and conceptual thinking. Work is prepared and evaluated to satisfy the highest industry standards for placement. Portfolios are reviewed by a jury of creative professionals at an end-of-term critique. *Prerequisites:* ADV 2374, 3385, 3390 and 3395. Restricted to advertising majors. Departmental consent required.

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

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

4397 (CTV 4301). TV Ad Concept and Production. Working in small groups, students create advertising concepts for an assigned client and plan, shoot and postproduce 30-second television commercials for ultimate exhibition and/or submission to national competitions. May be repeated for credit in subsequent years. *Prerequisites:* ADV 2374, 3385 and 3395. Instructor consent required.

4399. Advertising Campaigns. Integrating the major advertising principles, students develop and present an advertising campaign, including research, strategy, creative execution, a media plan and presentation of the campaign to a client. *Prerequisites:* ADV 2374, 3362, 3376, 3385 and 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.

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

5113. Advertising Professional Development. This course is designed to guide graduating seniors from the classroom to the work force and will encompass all aspects of the job search. It will include resume and cover letter development, interview practice, networking through a "sphere of influence" and sourcing positions in the field of advertising. *Prerequisites:* Junior standing. Restricted to advertising majors.

5301, 5302, 5303, 5304. Topics in Advertising. Focuses on special topics in advertising such as timely, evolving, ethical and/or international issues immediately relevant to the advertising industry. *Prerequisites:* ADV 2374. Restricted to advertising majors.

Art

Professor Michael Corris, **Division Chair**

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

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 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 offer ample opportunities for the public presentation of student work; and a lively series of lectures and seminars by distinguished contemporary practitioners, critics and curators. Small class size coupled with an interdisciplinary approach that takes full advantage of the setting within a distinguished school of the arts of a major university offers an educational experience that few, if any, specialist colleges of art can match. More information is available at www.meadows.smu.edu/art.

Instructional Facilities

The tree-lined SMU campus offers a beautiful setting for learning. Unlike many universities in major cities, SMU guarantees housing for all four years of undergraduate study and also provides graduate accommodations if desired. Facilities for the study of art include well-lighted studios, individual workspaces and excellent equipment to support all media taught, as well as individual experimentation. 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 art work, 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 interdisciplinary 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 this program, distinguished artists, critics and curators 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 and fall 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. or B.F.A. degrees must submit a portfolio for admission to the degree program and the first-year ASAG Foundations course leading to the major. After completion of the first term of Foundations study (or six hours of basics for the B.A.), students may then make a final portfolio submission to either degree program. All students submitting portfolios and admitted to the first-year ASAG Foundations course 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 15 of every year for scholarships beginning in the fall term, and December 1 for early admission candidates. Portfolios must be submitted through the online SlideRoom digital portfolio system (www.smu.slideroom.com) for full consideration. A portfolio guide to help the student in preparing the portfolio of images is available through the Division of Art and on the division website. In addition, each fall the Division of Art hosts a portfolio day for prospective students when faculty critique and discuss student work in an open review.

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 artist 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) or a waiver, and a College Scholarship Service/Financial Aid Profile (www.collegeboard.com).

Programs of Study

The Division of Art offers two undergraduate degrees – the B.F.A. in studio art and the B.A. in art – and minors in art, creative computing (details in the Interdisciplinary Programs section) and photography. Students must apply for admission by portfolio to the B.F.A. or B.A. degrees after the completion of one or two terms of Foundations study.

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: painting, drawing, sculpture, printmaking, photography, video, ceramics and digital/hybrid media. Cross-disciplinary interaction is encouraged at every level. First-year students intending to major in art should take ASAG Foundations: Drawing and Design in the fall and spring terms as the beginning of their B.F.A. studies. To earn a B.F.A. (125 hours), the student is required to take a minimum of 66 hours in the Division of Art and nine to 12 hours in the Division of Art History. **All majors in art are strongly encouraged to enroll in the May term or summer term study of art at SMU-in-Taos in Fort Burgwin, New Mexico, in the May or summer after declaring their major.**

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

	Credit Hours
1. **General Education Curriculum**	35
2. **Required Art Courses:**	78

The B.F.A. curriculum is divided into eight stages or areas:

Foundations Drawing/Design (for art majors only) (12 hours):
- **ASAG 1300, 1304** Foundations I and II
- **ASAG 1601** Foundations III

Departmental Distribution (12 hours):
- **ASDR 2300** Introduction to Studio: Drawing II *plus*
- Three courses (9 hours) at the 2000 level from the following areas:

Ceramics	Photography (1300 level)
Digital/Hybrid Media	Printmaking
Painting	Sculpture

Major Concentration (24 hours):

Includes **ASXX 4315** Junior Independent Tutorial. The concentration should be chosen by the sixth term of study. Courses for the supporting studies must be approved by the division adviser or the student's primary area adviser.

(continued)	*Credit Hours*
Primary Studies	
Five courses (15 hours) in a single subject area at the 3000 level or above, including **ASXX 4315** Junior Independent Tutorial in the primary area (usually taken in the seventh term). Primary studies areas: ceramics, digital/hybrid media, drawing, painting, photography, printmaking, or sculpture.	
Supporting Studies	
Three courses (9 hours) that support the student's primary studies: one may be at the 2000 level; two should be at the 3000 level or above. These may be within the Division of Art or from another division or school, provided they support the studio production of the student's primary studies (i.e., not art history, history or critical studies).	
ASAG 3381 Critical Issues (3 hours, fall term only)	
A seminar for art majors in their second or third year of studies.	
ASAG 4300 *or* **4301** Senior Seminar (3 hours)	
Usually offered in the spring and taken in the final term of study.	
ASAG 5315 B.F.A. Thesis Project in Art (3 hours)	
Includes the B.F.A. Qualifying Exhibition.	
Departmental Electives in Art (9 hours)	
Art History and New York Colloquium (12 hours):	
Two courses (6 hours) from **ARHS 1303, 1304, 1305, 1306, 1308**	
Two courses (6 hours) chosen from among the following:	
Any 20th- or 21st-century art history course or	
ASAG 3350, 5350 Art Colloquium – New York or	
Any art history course at the 3000 level or above	
3. **Meadows Elective/Corequirement**	3
4. **Free Electives**	9
Total Hours	**125**

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 theoretical and analytical basis for making art. Students may choose from a number of media areas within the division: painting, drawing, sculpture, printmaking, photography, ceramics and digital/hybrid media.

Students may choose the B.A. degree in art upon the completion of six of the 12 hours of Foundations studies, adding one 1300-level course in art to complete their Foundations courses. Alternatively, they may begin the B.A. degree by taking ASDR 1300, ASSC 1300 and one other 1300-level course in art. The degree program requires foreign language, art history, a concentration in a single visual art discipline, the common educational experience and 24 hours of electives. Students are strongly advised to minor in the humanities or sciences.

	Credit Hours
1. **General Education Curriculum**	41
2. **Art Courses:**	36
Basic Studies (9 hours):	
ASAG 1300, 1304 Foundations I and II plus one additional 1300-level Art Division course *or*	
ASDR 1300 Introduction to Studio: Drawing I *and*	
ASSC 1300 Introduction to Studio: Sculpture I *plus* one additional 1300-level Art Division course	
Departmental Distribution (15 hours):	
ASDR 2300 Introduction to Studio: Drawing II *plus*	
Four courses (12 hours) at the 2000 level from the following areas:	
Ceramics / Photography (1300 level)	
Digital/Hybrid Media / Printmaking	
Painting / Sculpture	
Major Concentration (12 hours):	
Four courses in a single area, all at 3000, 4000, and 5000 levels	
3. **Art History and New York Colloquium:**	12
Two courses (6 hours) from **ARHS 1303, 1304, 1305, 1306, 1308**	
Two courses (6 hours) chosen from among the following:	
Any 20th- or 21st-century art history course	
or **ASAG 3350, 5350** Art Colloquium – New York	
or any art history course at the 3000 level or above	
4. **Foreign Language**	4
5. **Meadows Elective**	3
6. **Electives**	26
Total Hours	**122**

B.F.A./M.I.T. Track 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 game designers or programmers. In conjunction with The Guildhall, the Division of Art offers a B.F.A. degree in studio art that coordinates with the art creation and level 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 Master of Interactive Technology degree program at The Guildhall at SMU.

The B.F.A./M.I.T. program is designed to

- Give students significant studio art training as the basis for graduate-level study in art creation or level design at The Guildhall at SMU.
- Provide an undergraduate study structure for high school students interested in art creation or level design for digital games with a clear curriculum to prepare them for specialized graduate study.
- Develop the visual, tactile and conceptual capabilities; historical understanding; and theoretical basis common to the B.F.A. curriculum and necessary for successful work within digital games and simulation.

The student who participates in this program spends 3½ years at the Meadows School and his/her last term at The Guildhall at SMU taking the first two modules of Guildhall courses, completing the B.F.A. and beginning the M.I.T. The student is completely immersed in The Guildhall program during this period. With three additional terms and one summer term, completing the remaining seven modules of courses, the student will complete the M.I.T. degree. A student who successfully completes the B.F.A./M.I.T. in game development will be able to obtain B.F.A. and Master's degrees within a six-year period.

Minor in Art

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

Requirements for the Minor	*Credit Hours*
1. **Foundations Requirement:**	6
ASDR 1300 Introduction to Studio: Drawing I	
ASSC 1300 Introduction to Studio: Sculpture I	
or **ASCE 1300** Introduction to Studio: Ceramics I	
2. **Introductory Art:**	9
Choose any three of the following, leading toward work at the 3300 level in at least one discipline:	
ASCE 2300 Ceramics	
ASDR 2300 Introduction to Studio: Drawing II	
ASIM 1300 Creative Computation I	
ASPH 1300 Basics of Photography	
ASPR 2320 Printmaking: Beginning Intaglio	
or **ASPR 2321** Printmaking: Beginning Woodcut	
ASPT 1300 *or* **ASPT 2300** Introduction to Studio: Painting I *or* II	
ASSC 2300 Introduction to Studio: Sculpture II	
3. One additional course at the 3300 level	3
Total Hours	**18**

Minor in Photography

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

Requirements for the Minor	*Credit Hours*
1. **ASPH 1300** Basics of Photography	3
2. Two of the three following courses:	6
ASPH 2300 Black-and-White Photography I	
ASPH 2302 Color Photography	
ASPH 2304 Digital Tools	
3. One of the following:	3
ARHS 3367 History of Photography I	
ARHS 3355 History of Photography II	
Approved substitution	
4. Additional coursework in ASPH at the 3000 level or above	6
Total Hours	**18**

The Courses

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

Departmental Codes and Course Fees

In enrolling for courses in art, it is necessary that the course number be preceded by the appropriate subject code prefix for credit to be properly recorded. All courses at the 2300 level and above 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 term hour, which is collected by the cashier at the time of enrollment.

Foundations (ASAG)

A yearlong Foundations course for art majors or those students seeking an intensive study of the visual arts. Each course explores contemporary assumptions and practices regarding the making of art and addresses the significance of tradition in the making of art. The Foundations curriculum consists of a two-term sequence of courses designed to give students intensive training in studio practice, exposure to a range of materials and methods, and an introduction to the theoretical issues of contemporary studio art. Students must enroll for fall term first (ASAG 1300, 1304), followed by spring term (ASAG 1601). Each course is 10 class hours per week. Students must be art majors or pre-art majors, or have departmental permission, to enroll. Each term is team-taught.

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

1304. Foundations II: Introduction to Materials. This class is an integral part of the first-term Foundations course for art majors (B.F.A. or B.A.) or for those students seeking an intensive study of the visual arts. Topics include theory and design in two and three dimensions. Practicum (lab) sections are required with enrollment in ASAG 1300 and ASAG 1304. **Note:** Must be taken concurrently with ASAG 1300.

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

Art, General Studio (ASAG)

2305, 3305, 4305. Art, Word, and Image in Contemporary Art. Contemporary artists create meaningful and expressive art through the combination of images and text. Here, students explore the enormous potential of artwork that demands to be read as much as seen. Students develop unconventional forms of art and language in order to understand how the experience of visual art has been changed irrevocably by the fabric of the city, digital media, and global communications networks. The course investigates the recent history of language in art to inform students' creation of works of art in contexts that exist independently of the art gallery or studio, such as social media, print on demand, and interventions in the public sphere. *Prerequisite:* One 1300-level studio art course.

3310, 4310, 5310. Studio Workshop. An intensive investigation in arts by students engaged in independent work, group collaboration and analytical study. *Prerequisite:* 15 credit hours in art or permission of instructor.

3315, 4315, 5315. Special Studies in Art. Intermediate to advanced research in a variety of areas that support studio practice, including contemporary developments in criticism and theory, approaches to media, and social and community context or specific geographic or cultural contexts. Focused seminar discussion, research and studio projects, or travel-based study. May be counted toward the Junior Seminar with approval of adviser and chair.

3320, 3620. International and Cross-Cultural Study in Studio Art. *(spring term only)* Introduces artists to studio, performance critical and historical study within an international or cross-cultural context. This is done through field, workshop or independent studies, either within or as an alternative to traditional study-abroad programs. This course supports both short-term and extended studies of a particular national or regional culture through workshops or apprenticeships with local artists, the study of objects and traditions within their cultural environment, or more formal study within a local institution, with an emphasis on the relationship between artistic practice and geo-cultural context. *Prerequisite:* Permission of instructor.

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

3350, 5350. Art Colloquium – New York. Involves intensive analysis, discussion and writing concerning works of art in museum collections and exhibitions, and in alternative exhibition spaces. The class studies 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 two weeks in January. *Prerequisite:* Permission of instructor.

3381. Critical Issues. *(spring term only)* A seminar for art majors in their second or third year of studies, this course 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.

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

5001. B.F.A. Qualifying Exhibition. *(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.

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

5301. 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.

5315. B.F.A. Thesis Project/B.F.A. Qualifying Exhibition. Directed studio project that synthesizes work in the concentration for the B.F.A. Qualifying Exhibition. Taken in the final term of study. *Prerequisite:* Departmental permission.

Ceramics (ASCE)

1300. Introduction to Studio: Ceramics I. Intended for nonmajors. An introduction to and exploration of the expressive characteristics of clay through the investigation of various hand-building and wheel-thrown techniques. Explores traditional and contemporary approaches to the material. Studio work involves clay-making, kiln loading and other processes associated with both low-fire (earthenware) and high-fire (stoneware) ceramics. Emphasis is on the analysis of sculptural and utilitarian form, control of the material and critical judgment.

2300. Introduction to Studio: Ceramics II. An introduction to and exploration of the expressive characteristics of clay through the investigation of various hand-building and wheel-thrown techniques. Explores traditional and contemporary approaches to the material. Studio work involves clay-making, kiln loading and other processes associated with both low-fire (earthenware) and high-fire (stoneware) ceramics. Emphasis is on the analysis of sculptural and utilitarian form, control of the material and critical judgment. *Prerequisites:* ASAG 1300 and 1304, or ASSC 1300, or permission of instructor.

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

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

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

5100, 5101, 5200, 5201, 5302, 5303. Directed Studies in Ceramics. Students may take one course per term only. *Prerequisite:* ASCE 3300 or 3301.

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

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

Digital and Hybrid Media (ASIM)

1300. Creative Computation I. An introduction to digital media as the basis of studio practice. Students gain proficiency using Photoshop and good working experience with other applications for two-dimensional imaging, animation and video. Includes an overview of digital/hybrid art practices within the past 50 years.

2305, 3305, 4305, 5305. Interactive Art and Performance. A studio class utilizing MAX/MSP Jitter, a flexible and exciting tool for visual artists and performance art. Students learn live-image processing and generation and real-time manipulation of imagery in combination with music or other data inputs. They also generate closed videos and effects. This class is especially appropriate for students interested in performance or in collaborating with musicians, dancers, voice artists, actors, etc. Open to students from all Meadows disciplines. *Prerequisite:* Any Meadows 1300-level course, or permission of the instructor.

2310. Creative Computation II. Explores multiple applications in digital imaging, 3-D computer modeling and animation, Internet-based art, video, sound, and other approaches to working within digital media.

2315, 3315. Video Art. Studio class for the creation of video art. Guided projects with a focus on different elements of video: time, repetition, collage, rhythm, etc. The class covers professional editing on Final Cut Pro and advanced compositing techniques using Combustion, a postproduction special-effects software. Historical and contemporary examples of video art are screened and discussed in class. This class is for students interested in incorporating video into their studio practice. Students are required to attain technical proficiency and develop individual ideas and personal concepts within each video project.

3310, 4310, 5310. Digital Media Workshop. An intensive study of digital media designed to further integrate digital media into studio practice. Topics include 2-D imaging (Photoshop and related programs), 3-D imaging (including CAD applications), video, animation, Internet-based art and installation. Focus is on developing independent work, group collaboration and analytical study. Depending on topic and work completed, study may be applied to different media concentrations. *Prerequisite:* 15 credit hours in art or permission of instructor.

4315. Junior Independent Tutorial in Digital/Hybrid Media. *Recommended to be taken during spring term.* Directed individual investigation leading to a sustained body of work within the student's concentration. Taken during the spring term and leading to the Junior Exhibitions. May not be repeated unless due to a failing grade. *Prerequisites:* Junior standing and permission of instructor.

4320, 5320. Physical Computing. Students use advanced processing tools to experiment and generate interactive pieces, art robots and works that responds to stimuli. This studio class is designed to introduce students to nonscreen-based digital art that exists in real space. For students interested in installation, sculpture, performance, robotics, electronics in art, etc. Open to students from all Meadows disciplines. *Prerequisite:* ASIM 2320 or permission of instructor.

5302, 5303. Digital/Hybrid Media Directed Studies.

Drawing (ASDR)

1300. Introduction to Studio: Drawing I. 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.

1310. 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.

2140, 2340. Scientific Field Illustration. Intended primarily for scientists as a supplemental lab; students must be concurrently registered in an appropriate science course such as field biology or archaeology. Basic drawing skills such as the use of line, proportion, light and shade, and the rendering of volume, are taught. An introduction to watercolor and its usefulness in the field are also covered. *Prerequisites:* ASDR 1300 or equivalent, and concurrent enrollment in field science course.

2300. Introduction to Studio: Drawing II. For students who have completed Foundations or Introduction to Studio: Drawing I. Intensive study of the materials, capabilities, processes, and essential meaning of drawing from the qualities of vision and composition. Subjects from life, objects, and concepts. Extensive studio and outside work required. *Prerequisite(s):* ASDR 1300; or ASAG 1300, 1304, and 1601; or permission of instructor.

2305. Drawing as Concept and Performance. *(spring only)* 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(s):* ASAG 1300 and 1304, or ASDR 1300.

2320. Material Studies: Artists' Books. An interdisciplinary course for creating artists' books. Considers the relationship between materiality, time, and an extended field of drawing, using both constructed and found materials. Investigates 1) definition, time and sequence, movement, repetitive action, and viewer participation; 2) work that documents an embodiment of ideas about the book as an art object and as a concept in the process of making; 3) the relationship between interactivity and material form; 4) the various book formats; and 5) other book-as-art topics.

3300, 3301. Drawing: Intermediate Level. Studio and outside work in drawing that further develops vision and individual approaches to drawing. *Prerequisite:* ASDR 2300.

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

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

5100, 5101, 5200, 5201, 5302, 5303. Directed Studies in Drawing. Students may take one course per term only. *Prerequisite:* ASDR 3300 or 3301.

5300, 5301. Drawing: Advanced. Drawing at the senior level exemplifying independent development in drawing. *Prerequisite:* ASDR 4300 or 4301, or permission of instructor.

Painting (ASPT)

1300. Introduction to Studio: Painting I. A first course in painting from life, objects, and concepts. Emphasis placed on space, materials, color, analysis of form, and critical judgment.

2300. Introduction to Studio: Painting II. For students who have completed Foundations or painting and drawing at the beginning level. Includes study of the materials, capabilities, processes, and essential meaning of painting, as well as the qualities of color, vision, and composition. Subjects from life, objects, and concepts. Extensive studio and outside work required. *Prerequisite(s):* ASPT 1300; or ASAG 1300, 1304, and 1601; or permission of instructor.

3300, 3301. Intermediate Painting. Studio and outside work in painting that further develops vision, understanding of color, painting traditions and capabilities, and individual approaches to painting. *Prerequisite:* ASPT 2300.

3305. Studio Workshop: Color and Meaning. A painting workshop for students who have completed ASPT 1300 and 2300, or Foundations I, II, and III, and who are ready to work on problems with some independence. Theoretical works on color are discussed and employed, but the central concern is the development of color relationships within each student's work. Extensive reading and written presentations required. *Prerequisite:* ASPT 2300.

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

3309. Painting in Rome. A study of painting among the monuments and landscapes of central Italy. Offered at SMU-in-Italy. *Prerequisite:* ASPT 2300 or permission of instructor.

4300, 4301. Painting: Advanced. Advanced painting with emphasis on independent development in drawing. *Prerequisite:* ASPT 3300 or 3301, or permission of instructor.

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

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

5100, 5101, 5102, 5200, 5201, 5202, 5302, 5303, 5304. Directed Studies in Painting. Students may take one course per term only. *Prerequisite:* ASPT 3300 or 3301.

5300, 5301. Advanced Painting. Independent development in painting at the senior level. *Prerequisite:* ASPT 4300 or 4301, or permission of instructor.

5305. Studio Workshop: Color and Meaning. An advanced painting workshop for students who have completed ASPT 1300, 2300, 3305 and who are ready to work on problems independently. Theoretical works on color are discussed and employed, but the central concern is on the development of color relationships within each student's work. Extensive reading and written presentations required.

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

Photography (ASPH)

1300. The Basics of Photography. Thorough discussion of camera operation. Elements of visual design (space, composition, color, and light) explored through the medium of photography. Emphasis placed upon the creative application of aperture, shutter speed, framing, and lighting. Students supply their own digital single-lens reflex or advanced compact digital cameras that allow for manual exposure control. Assignments submitted digitally. Written examination. No darkroom or computer lab.

2300. Black-and-White Photography I. Exploration of the creative possibilities of silver-based photographic materials in the darkroom. Special attention 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.

2302. Color Photography I. Exploration of the aesthetic issues and technical concerns of digital color photography. Students use Adobe Photoshop to produce fine-quality inkjet prints. Students supply their own digital single-lens reflex cameras. *Prerequisite:* ASPH 1300 or permission of instructor.

2304. 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; text and collage techniques; and converging media of video, sound, and still. Students provide their own single-lens reflex digital cameras. *Prerequisite:* ASPH 1300 or permission of instructor.

3300. Black-and-White Photography II. Continuation of ASPH 2300 with emphasis on the zone system, film manipulations, and chemical printing and matting techniques. Includes possibility of working in medium-to-large film formats, zone system, and bi-filter printing. *Prerequisite:* ASPH 2300, or 2302, or 2304, or permission of instructor.

3302. Color Photography II. Continued exploration of the aesthetics of digital color photography and fine-quality inkjet printing. Opportunities for large-format inkjet printing. *Prerequisites:* ASPH 2300 and 2304, or permission of instructor.

3304. Digital Tools II. Continued exploration of experimental use of image capture devices, software manipulation, output material, and presentation. Topics can include flatbed scanners; large-format inkjet printing; text and collage techniques; and converging media of video, sound, and still image. *Prerequisites:* ASPH 2300 and 2302, or permission of instructor.

3306, 4306, 5306. Photography in Taos. Intermediate and advanced study of photography in the physical and cultural environment of the Fort Burgwin Research Center. *Prerequisite:* ASPH 1300 or permission of instructor.

3310, 4310, 5310. Large-Format Photography. Exploration of the mechanics, creative possibilities, and aesthetics of silver-based photographs made with the 4x5 view camera. Adjustments unique to the view camera are fully examined allowing for maximum image control. Subjects covered include still life, landscape, portraiture, and architecture. View cameras available for student use. Offered in spring only. *Prerequisite:* ASPH 1300 or permission of instructor.

3320, 4320, 5320. The Documentary Impulse. Exploration of traditional and contemporary approaches to documentary photography through shooting assignments, lectures, and readings. Utilizing print-on-demand technology, each student produces a book of image and text on a self-defined project. Students work with digital cameras. *Prerequisite:* ASPH 1300 or permission of instructor.

3325, 4325, 5325. The Photographic Portrait. Exploration of traditional and contemporary approaches to the photographic portrait through shooting assignments, lectures, and readings. Students work in available light on location and with SMU's electronic strobe equipment in studio. Students work with digital cameras. *Prerequisite:* ASPH 1300 or permission of instructor.

3330, 4330, 5330. 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.

3340, 4340, 5340. 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. Darkroom. Offered in spring only. *Prerequisite:* ASPH 1300 or permission of instructor.

3350, 4350, 5350. The Photographic Book. Exploration of the creative presentation of photographs in traditional and contemporary book form. Traditional bookbinding techniques as well as unique creative alternatives. Field trips to local rare book collections. Students work with film and/or digital cameras. Offered in fall only. *Prerequisite:* ASPH 2302, or 2302, or 2304, or permission of instructor.

3390 (CTV 3389). 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. Students also explore diverse concepts such as storytelling, portraiture, documentary, poetry, and abstraction as they combine elements including still photography, animation, graphics, narration, sound effects, and original music to create motion picture media. A working knowledge of the camera is expected, as well as a basic understanding of video editing. Students supply their own digital still camera.

4300, 4301, 5300, 5301. Special Topics in Photography. Topics to be announced. *Prerequisite:* Permission of instructor.

4315. Junior Independent Tutorial in Photography. Directed individual investigation leading to a sustained body of work within the student's concentration. Offered during the spring term and leading to the Junior Exhibition. May not be repeated unless due to a failing grade. *Prerequisite:* Permission of instructor.

5100, 5101, 5200, 5201, 5302, 5303, 5304. Directed Studies in Photography. Students may take one course per term only. *Prerequisite:* Permission of instructor.

Printmaking (ASPR)

2320. Printmaking: Beginning Intaglio. An introductory-level course dealing with the methods and processes of intaglio printing (etching, engraving, drypoint, aquatint). Emphasis is on adding to the repertoire of skills and techniques of visualizing and pushing the boundaries of one's ideas through learning how to make and print original works of art. *Prerequisite(s):* ASDR 1300, or ASAG 1300, 1304, 1601.

2321. Printmaking: Beginning Woodcut. Introduction to the process of relief printing. *Prerequisite(s):* ASDR 1300, or ASAG 1300, 1304, 1601.

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

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

5100, 5101, 5200, 5201, 5302, 5303. Directed Studies in Printmaking. Students may take one course per term only. *Prerequisite:* Permission of instructor.

Sculpture (ASSC)

1300. Introduction to Studio: Sculpture I. An introduction to working in three dimensions in a variety of media, including clay, wood and metal. Historical as well as contemporary

approaches to sculpture are examined to achieve an understanding of how to manipulate form, space and expressive content in three dimensions.

2300. Introduction to Studio: Sculpture II. Intended for students who have some prior experience in sculpture or Foundations, this is an intensive introduction to the language of sculpture in a number of media. Emphasis is on sustained investigation using a number of perspectives, and on gaining confidence with and understanding of the tools, materials and concepts of sculpture. Critical discussion, analysis of contemporary and historical work, and concentrated studio practice are emphasized. *Prerequisite(s):* ASSC 1300, or ASAG 1300, 1304, 1601.

2320. Material Studies. An interdisciplinary course that considers the relationship between 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; the formats of installation and documentation. *Prerequisite(s):* ASDR 1300 or ASSC 1300, or ASAG 1300, 1304, 1601, or permission of instructor.

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

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

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

3340, 4340, 5340. Shelter and Place. An intensive investigation into architectural forms and natural environments in order to question what it is to dwell, how people achieve a sense of place, and how natural forms and events can influence and be influenced by structures. Includes collaborative work, drawing, analytical study of sites and environments, and construction. Paradigm examples are drawn from historical and contemporary building and sculpture. This is an intensive class, with a requirement of 6 hours of studio work outside scheduled meeting times. *Prerequisite:* ASSC 2300 (for 3340), ASSC 3300 or 3301 (for 4340), ASSC 4300 or 4301 (for 5340), or permission of instructor.

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

4315. Junior Independent Tutorial in Sculpture. *Recommended to be taken during spring term.* Directed individual investigation leading to a sustained body of work within the student's concentration. Taken during the spring term and leading to the Junior Exhibitions. May not be repeated unless due to a failing grade. *Prerequisites:* Junior standing and permission of instructor.

5100, 5101, 5200, 5201, 5302, 5303. Directed Studies in Sculpture. Students may take one course per term only. *Prerequisite:* ASSC 3300 or 3301.

Art History

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

University Distinguished Professor: P. Gregory Warden. **Professors:** Randall C. Griffin, Robert Tejada. **Associate Professors:** Janis Bergman-Carton, Adam Herring, Pamela Patton, Lisa Pon. **Assistant Professors:** Amy Buono, Eric Stryker**. Adjunct Professor:** Eric White. **Adjunct Associate Professor:** Mark Roglán.

Bachelor of Arts in Art History

The B.A. degree in art history trains students to negotiate a world saturated with images. It challenges them 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.

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.

Requirements for Bachelor of Arts in Art History	*Credit Hours*
General Education Curriculum	41
Department of Art History	
ARHS 4399 Seminar in Research and Methods in Art History All students must enroll in the seminar in the first term offered after declaration of the art history major.	3
Introduction to Art History (**ARHS 1303, 1304, 1308**) The only 1000-level classes that count toward the art history major are 1303, 1304, and 1308. Two of these are required and should be taken during the first or sophomore year.	6
Upper-Level Required Art History Courses This requirement must be satisfied at the 3000 level or higher. At least one (3 hours) of the following area requirements or electives must be taken at the 4000 level. These hours are distributed as follows: 1. One course (3 hours) in each of the following five areas: a. Ancient art. b. Medieval art. c. Renaissance and Baroque art. d. 19th- and 20th-century art. e. Non-Western art. 2. Three electives (9 hours) in art history in any of the five areas. 3. Architecture corequirement: discuss with adviser for appropriate course.	24

Requirements for B.A. in Art History (continued)	*Credit Hours*
Studio Art	3
Language	12
Students must have completed the intermediate level (12–16 hours) in one language.	
Meadows Elective (outside of major)	3
Free Electives	30
Total Hours	**122**

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.

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.

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 three 1000-level courses.

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

The Courses (ARHS)

Introductory Courses

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

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

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

1306. Introduction to Architecture. A contextual history of European and North American architecture from classical antiquity to the present century, with particular emphasis on 1400 to the present. Students are introduced to basic principles and terminology, but the course focuses on the social and cultural meanings of the built environment in its urban context.

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

1308. Epic of Latin America. Examines art, society and culture in Latin America, 1450–1950. Presents art as a broad and multifaceted cultural problematic, and considers both the enduring legacies and the dynamic processes of change that have shaped the region and its art.

Topics include pre-Columbian empires; royal Spanish cities, revolution, reform and Modernism; Umbanda, Santeria and Vodou; and Native American and gendered identities. An introductory survey intended for undergraduates of all academic and professional interests; no previous art history courses or experience with Latin America necessary. Slide lectures, classroom discussions, and visits to SMU and Dallas museums.

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

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

1312. Picturing the American West. This class examines the ways the American West has been depicted over time in photography, painting, film and fiction, from Lewis and Clark to Clint Eastwood.

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

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

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

1333. Introduction to Visual Culture. Designed to help students develop the skills necessary to negotiate the visual culture in which 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.

1335. Monsters, Mayhem and Miracles: Life in the Medieval World. The Great Hall at Hogwarts; the Knights Templar of the Da Vinci Code; the werewolves from New Moon – what do these have in common? They are all creations of the Middle Ages, an age of daring crusaders, awesome architecture, and fantastical beings of all kinds. This course explores the medieval world through images, monuments, music and legends ranging from the miraculous to the preposterous, offering students a new perspective on the power of this medieval heritage.

Ancient Art

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

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

times through the New Kingdom are followed in the context of their political and cultural backgrounds.

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

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

3312. Roman Art and Identity. This course examines the various contexts of Roman art, literature, and material culture, including the built environment, from the early Republic to the 4th century CE. Special emphasis is placed on the social aspects of Roman art in both the public and private spheres and the way that material culture shaped the ideologies of the Roman state and its citizens. Issues of periodization, social class, sex and gender, cultural identity, geographic diversity, and ethnicity are examined in the context of current scholarly trends and debate.

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

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

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

3316. Art in Rome. A broad survey that explores the wide range of art works from four major periods in Rome: Ancient, Medieval, Renaissance and Baroque. Art historical methodologies are stressed in looking at painting, sculpture and architecture. Includes on-site lectures. (SMU-in-Rome)

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

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

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

3603. Archaeological Field Methods of Italy. Archaeological field experience in classical archaeology in Italy. (SMU-in-Rome)

Medieval Art

3320. Medieval Art. An introduction to the art of Byzantium, Islam and the medieval West through study of five genres to which each of these cultures made distinctive contributions: the congregational worship space, imaging the sacred word, the court and its objects, the pilgrimage site, and the urban religious complex.

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

3322. Art and the Italian Commune. The interplay of artistic styles, workshop practice, religious change and political controversy in the century between St. Francis and the Black Death, emphasizing the art of the Pisani, Cimabue, Cavallini, Giotto, Duccio and the Lorenzetti.

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

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

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

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

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

Renaissance and Baroque Art

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

3331. Art and Culture of the Italian Renaissance. Surveys major artistic developments of the Renaissance (1300–1600), with special attention to the work of Giotto, Donatello, Leonardo, Raphael, Titian and Michelangelo. Includes study of the customs, literature and philosophy of the period through selected readings of primary sources.

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

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

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

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

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

3338. Baroque Art in Italy, Spain and the New World. A survey of artistic currents in Southern Europe and the Americas during the 17th century, this course concentrates on the achievements of such artistic giants as Bernini, Caravaggio, Artemisia Gentileschi, Murillo and Velázquez, studying the artistic controversies they ignited and placing them in the context of major social movements. Also looks at the work of artists who are less well-known and traces the development of Baroque styles in Central and South America.

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

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

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

3347. Eighteenth-Century European Art and Theatre: Staging Revolution. Considers intersections between the visual arts and the theatre in Western Europe between 1770 and 1850. In addition to 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. The case studies around which the class is organized include the work of Canova, David, Delacroix, Fuseli, Goya, Millais, Reynolds, Vigee-Lebrun and Watteau.

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

3349. 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. 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.

3399 (CFB 3399). The Medieval Jewish-Christian Dialogue in Art and Text. Examines the mutual perceptions, conflicts and commonalities among medieval European Christians and Jews, as reflected in works of visual art and in philosophical, theological, legal and literary texts.

Modern Art

3345. Surrealism: Paris 1924–1966. This course analyzes the premises and context of Surrealism as they relate to art, before studying thematic concerns through various creative forms, and examining the legacy of the movement.

3350. Modern Art and Media Culture, 1789–1870. This class examines the emergence of a public sphere and a culture of looking in the 19th century. European visual art is discussed in relation to the rise of museum and gallery culture, journalistic illustration, the department store display window, photography and the panorama.

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

3352. Impressionism, Symbolism and the Deviant Body: Making a Difference. Examines Impressionist and Symbolist art in relation to the emergence of the modern metropolis and the concept of modernity in Europe from 1870 to 1940. The discourse of degeneration that emerged in the context of 19th-century racial theory, criminology and medical science forms the framework for discussion. (Also SMU-in-Paris)

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

3354. Modern and Contemporary Art of the Arab World: Responses to Political Strife. Historically, the Middle East is considered in the U.S. to be a region plagued with violence. Recent events such as the U.S.-led invasion of Iraq, continuing strife in the West Bank and Gaza Strip, and the 2006 war between Israel and Lebanon further entrenched this image of the region. This course approaches this understanding of the Arab world from a different perspective: that of art. It explores how artists in the region have responded to political conflict through a variety of media, including painting, installation, performance and video.

3355. 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-mémoire*, amateur pursuit and social practice. This course examines photographic images and image-makers in relation to the social historical contexts in which they are produced, as well as the evolution of photographic technologies. The idea of the "photographic image" as it appears in and is transformed through television, video, film, conceptual art and new media is also evaluated.

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

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

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

3362. Picturing Children: European Art, 1848–1916. Examines modern European art through the lens of changing history and perception of childhood. Looks at proliferation of images of children in relation to the impact of photography, early psychology and children's book trade.

3364. History and Theory of Prints. Printed things are all around: newspapers, postage stamps, maps and works of art. This course offers a chance to be more attentive to how prints are made and how they can function, while providing an overview of the history of printmaking. Surveys established and emerging printmakers and major printmaking techniques from the 15th through 21st centuries. Considers fundamental issues regarding originality/copying, uniqueness/multiplicity, display and collecting as raised by the medium of print. First-hand experience of prints, through looking assignments and visits to local collections as well as in-class exercises, is a vital part of this course.

3367. 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. It also examines photography on the battlefield and in prisons, the emergence of documentary photography and the role that medium played in shaping consumer culture. The course also examines the emergence of art photography, from Victorian peasant imagery to Precisionist portrayals of skyscrapers in the 1930s.

3368. Art and Context: 1940–1970. An international survey of modern art between the years 1940 and 1970. The postwar development of modernist, formalist, figurative, realist, and anti-modernist art is studied in social historical context, with particular attention to cultural impact of the Second World War, the ideological conflicts and geo-politics of the Cold War, and the social and political upheaval of the 1960s. Each of these is shown to be dynamically involved in the art of the period. Specific attention is also given to relevant histories of gender, sexual, racial, regional, and national identity in America and the industrialized nations of the world (specifically Britain, France, Germany, Italy, the Soviet Union, and Japan.)

3369. 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 – specifically 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. Contemporary art practices are historicized in relation to a range of influential developments in critical theory, social history, and local and global visual cultures.

3388. Why We Go to Auschwitz: Art, Trauma and Memory. This course examines how societal memory of the Holocaust is shaped by visual media and public spaces of remembrance like museums, memorials and artistic monuments. It begins by exploring the close ties between fascism and visual culture in the 1930s (Leni Riefenstahl's propaganda films for Hitler and the Degenerate Art Exhibition of 1937) and the emergence of a "Holocaust consciousness" in philosophy, literature, art and film in the 1960s, stimulated by Eichmann's trial in Israel. The primary focus, however, is the preoccupation with the Holocaust in the last two decades by a "second generation," artists and intellectuals born after World War II whose knowledge of Shoah derives from its representation in books, photographs and film.

British and American Art

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

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

3374. American Art and Architecture, 1865–1940. The course provides a stylistic and iconographic survey of American painting, sculpture, photography, and architecture from 1865 to 1940. The course also attempts to situate the images within their specific cultural contexts. Broad underlying issues such as nationalism, class, race, and gender are discussed. The strengths, assumptions, and weaknesses of these interpretations are evaluated through group discussions, which are relevant for the students' research, thinking, and writing.

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

World Art

3359. Topics in Art History: International Studies. Specific topics are chosen by the instructor.

3361. Special Studies in Art History. Specific topics are chosen by the instructor.

3363. Topics in Brazilian Art and Architecture. This course explores the trajectory of Brazilian art and architecture from the first moments of cultural collision, through the long period of colonial history, to the vibrant contemporary arts of Brazil today, with special attention given to the complex tapestry of artistic and intercultural exchange among Brazil's Amerindian, African, and European populations. By rigorously examining historical, social, political, and cultural conditions surrounding the question of "representation," the class links the artistic production of the colonial period with the foundations of Brazilian modern art. The course concludes with an examination of video art during the dictatorship and contemporary allegories of underdevelopment. Students gain a deeper understanding of different national

and international models for representing Brazilian national identity today, as well as the ethical, aesthetic, political, and/or social repercussions of those models.

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

3377 (CF 3375). Art and Architecture of Hispanic New Mexico. Examines the artistic and cultural legacies of colonial New Mexico: Spanish city planning and church design; *retablos, santos* and their place in religious experience; and art in the secular life of towns and haciendas of colonial and postcolonial New Mexico. Emphasizes field trips to galleries, collections and historical sites of northern Mexico. (SMU-in-Taos)

3379. 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.

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

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

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

3383. The Ancient Maya: Art and History. Presents an introduction to the art and history of the Maya of Central America. Addresses the principal sites and monuments of the ancient Maya civilization, imparts a working understanding of the Maya hieroglyphic writing system, and surveys the political history of the fractious ancient Maya cities.

3385. The Aztecs Before and After the Conquest: Mesoamerica, 1400–1600. Examines the art and cultural history of Mexico in the centuries immediately before and after the Spanish arrival in Mesoamerica. Topics include the art and ceremony of the imperial Aztec state; the nature of the conflict between 1519 and 1521 that ended in the fall of the Aztec capital to the Spanish; and the monuments of Spanish conquerors, missionaries and native elite in Mexico's early colonial period.

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

3391. 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. Emphasizes the interplay and creative synthesis of discrete European and indigenous visual cultures within the colonial sphere, and the role of the arts in empire building. Considers, for example, feather work, manuscripts, painting, sculpture, architecture and urban planning as visual practices.

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

3393 (CF 3358). 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. Focus 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.

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

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

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

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

Undergraduate Seminars: Primarily for Majors

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

4111, 4211, 4311. Undergraduate Museum Internships.

4300 (CFA 3300). 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.

4304. The City as Place. Given to us by ancient Roman reality and myth, the distinction between the city as a physical place, the *urbs*, and the city as an idea, the *orbis*, created a long-standing link between territory and ritual, locale and law, nation and citizen, and homeland and world. The class investigates 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 it is a living entity. In time, 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 and Modernism. The class consists of city and museum tours, lecture, readings, discussion, and short essays (SMU-in-Rome).

4310. Seminar in Ancient Art. Specific topics are chosen by the instructor.

4315. Seminar on Northern Renaissance Art. Specific topics are chosen by the instructor.

4320. Seminar in Medieval Art. Specific topics are chosen by the instructor.

4321. 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.

4322. Museum Theory. Specific topics are chosen by the instructor.

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

4330. Seminar in Early Modern Art. Specific topics are chosen by the instructor.

4331. Seminar on Spanish Art. Specific topics are chosen by the instructor.

4332. 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. The course is team-taught by senior faculty in the Department of Art History and the Division of Theatre.

4335. Seminar in Art and Film. Specific topics are chosen by the instructor.

4336. Seminar in Visual Culture. Specific topics are chosen by the instructor.

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

4349. Seminar in Contemporary Art. Specific topics are chosen by the instructor.

4350. Seminar in Modern Art. Specific topics are chosen by the instructor.

4351. 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.

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

4371 (CF 3381, WGST 3381). Modern Myth-Making: Studies in the Manipulation of Imagery. The quest for enduring cultural heroes and the projection of changing social messages as reflected in art from past epochs to modern times. Examples traced range from politician to musician, from the fine arts to television. Student reports on individual topics.

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

4391. Art History Honors Thesis. Part I of two-term Art History Honors Program sequence. Research-based directed study with thesis adviser. Enrollment by permission of instructor only.

4392. Art History Honors Thesis. Part II of two-term Art History Honors Program sequence. Completion of writing honors thesis. Enrollment by permission of instructor only following successful completion of ARHS 4391.

4399. Research and Methods in Art History. This seminar introduces students to 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 Dallas-Fort Worth collections. The course also contains a research and writing workshop component in which students are introduced to research tools, taught writing skills specific to art history, and guided through the process of conducting scholarly research. Enrollment is required for art history majors and is a prerequisite to all other 4000-level seminars in art history.

Arts Management and Arts Entrepreneurship

Professor Zannie Giraud Voss, **Division Chair**

Professor: Zannie Giraud Voss. **Assistant Professors:** Susan Benton Bruning, Elisabetta Lazzaro.

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

	Credit Hours
Core requirements:	12
AMAE 3301 Introduction to Arts Management	
AMAE 3305 Arts Budgeting and Financial Management	
AMAE 3387 Attracting Capital: Donors, Investors, and Public Funds	
AMAE 4390 Developing an Arts Venture Plan	
Choose one course from the following list:	3
ADV 3391 Creative Production	
ADV 4317 Consumer Behavior	
ADV 4318 Interactive Advertising	
ADV 4365 Social Media Marketing	
ADV 4382 Integrated Marketing Communication	
AMAE 3322 Marketing the Arts	
COMM 3355 Introduction to Public Relations	
Choose one course from the following list:	3
AMAE 3370 Entrepreneurship and the Arts	
ASAG 3350 Art Colloquium – New York	
COMM 3360 Management Communication	
COMM 5302 Topics: Communication Consulting	
CTV 4316 Producers Seminar	

Minor in Arts Management

	Credit Hours
Core requirements:	12
AMAE 3301 Introduction to Arts Management	
AMAE 3305 Arts Budgeting and Financial Management	
AMAE 4326 Cultural Policy	
COMM 3387 Philanthropy and Donor Communication	
Choose one course from the following list:	3
ADV 3391 Creative Production	
ADV 4317 Consumer Behavior	
ADV 4318 Interactive Advertising	
ADV 4365 Social Media Marketing	
ADV 4382 Integrated Marketing Communication	
AMAE 3322 Marketing the Arts	
COMM 3355 Introduction to Public Relations	
COMM 3380 Communication in Civil Society Organizations	
Choose a second course from the above list or one from the following, with instructor approval:	3
AMAE 4321 Law and the Arts	
ARHS 1333 Intro to Visual Culture	
ASAG 3350 Art Colloquium – New York	
COMM 3360 Management Communication	
COMM 3365 Communication in Organization Contexts	
CTV 3328 Media Management	
CTV 3330 Media Sales	
CTV 3335 Film Exhibition and Distribution	
CTV 4316 Producers Seminar	
CTV 4399 Global Media Systems	
THEA 4309 Business and Professional Aspects of Theatre	

The Courses (AMAE)

3301. Introduction to Arts Management. This course 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.

3305. 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.

3322. Marketing and 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 helps to illustrate applications of theory and familiarize students with essentials such as the production, pricing, promotion, and delivery of arts goods and services to audiences, markets, and the community.

3370. Entrepreneurship and the Arts. This course integrates arts management theory and practices from a variety of cultures as they relate to entrepreneurship. Specifically, the goals of the course are 1) to explore management of the creative process and the association between an entrepreneurial orientation, to study the organizational behavior and performance of nonprofit arts organizations globally, and 3) to provide an analysis of entrepreneurship that is generalizable and applicable to other sections.

3387. Attracting Capital: Donors, Investors, and Public Funds. A focus on 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 their ideas to potential funders.

4321. Law and the Arts. Students examine, debate, and critically assess legal and ethical aspects of 1) the creation, collection, and preservation of works of art and antiquity; 2) the management of intellectual property and related rights in works of visual and performing arts; 3) relationships between and among creators, performers, dealers, collectors, theatres, museums, and the public; and 4) broader domestic and international issues impacting the art world.

4326. Cultural Policy. Provides an overview of policy analysis and practice of the cultural sector in its different areas (heritage, visual and performing arts, etc.) and perspectives. The following issues are analyzed: historical and theoretical backgrounds of cultural policy; cultural policies in practice – stylized facts and geographical and political divergence at the local, national, and international level; evaluation of cultural policies and their socio-economic impact; culture, diversity, and development; cultural access; and arts education.

4390. Developing an Arts Venture Plan: Legal, Strategic, and Practical Issues. Through this course, students will 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 Ben Voth, **Division Chair**

Professor: Rita Kirk. **Associate Professors:** Maria Dixon, Owen Lynch, Ben Voth. **Assistant Professors:** Christopher Salinas, Daniel Schill. **Senior Lecturer:** Nina Flournoy. **Adjunct Lecturers:** Hubert Crouch, 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 lib-

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* *COMM courses will be listed as CCPA courses in Access.SMU until spring 2012.*

eral education; and its disciplinary and professional applications. 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. 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, mustangconsulting; 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 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. The Communication Studies program emphasizes 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 the Communication Studies degree program is available at www.meadows.smu.edu/com.

Admission. In addition to those requirements of the University and of the Meadows School of the Arts, undergraduate students planning to major or minor in communication studies must complete ENGL 1301, 1302; one math course chosen from STAT 1301, 2301, 2331; and six hours of communication studies core coursework: COMM 2310, 2327. Students must earn a grade of *C* or better in each of these five core courses before a major or minor may be declared. Once declared, students must success-fully complete the remaining six hours of communication studies core coursework (COMM 2308, 3375) before taking any upper-division electives, with the exception of COMM 2300, 3300, which are open to all majors. Core coursework may not be repeated to meet the requirements to declare communication studies as a major or minor.

Admission to the major is highly competitive. Major selection will be based on subset and core requirement standings and faculty recommendations. Portfolio development is included in *each* of the four core communication studies courses and concluded in COMM 3375.

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 another major or minor. Students must earn a grade of *C* or better for coursework toward their major or minor communication studies degree requirements.

Attendance is required on the first day of class to prevent being dropped from the course.

Students majoring in communication studies also must take an approved ethics course, eight hours of a single foreign 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 communication studies majors. The Douglas Bauer Incentive Scholarship is a competitive scholarship available to communication studies majors through an annual application process.

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 into Kappa Tau Alpha, the national communication honorary society.

Communication Studies Pre-law Program. The Division of Communication Studies is home to a pre-law program that prepares students for law school

enrollment at competitive programs throughout the country, including SMU's. The program is unique in that enrollment ensures preferred access for admission to the highly rated Dedman School of Law at SMU.

Bachelor of Arts in Communication Studies

Note: No coursework may be double-counted for either a major or minor in communication studies.

	Credit Hours
1. **General Education Curriculum**	41
2. **Foreign Language**	8
3. **Ethics Course Requirement**	3
4. **Core Requirements:**	12
COMM 2310 Rhetoric, Community, and Public Deliberation	
COMM 2327 Communication Theory	
(COMM 2310, 2327 are required prior to entry into the major.)	
COMM 2308 Strategic Communication and Public Relations	
COMM 3375 Research	
5. **Course Requirements** (Enrollment is contingent upon completing all core requirements.)	12
Practicum (choose two):	
COMM 4323 Forensics Workshop	
or **COMM 4324** Competitive Mock Trial	
COMM 4325 Organizational Internship	
or **COMM 4326** Washington Term Internship	
Topics (choose two):	
COMM 4375 Honors Thesis in Communication	
COMM 5301–4 Advanced Topics	
6. **Upper-Level Electives**	12
Choose four of the following, one of which must include COMM 3321, 3341, or 4385:	
COMM 2300 Public Speaking in Context	
COMM 3300 Free Speech and the First Amendment	
COMM 3310 Crisis Management	
COMM 3321 Communication in Global Contexts	
COMM 3341 Ethnicity, Culture, and Communication	
COMM 3345 Persuasion Theory and Practice	
COMM 3347 Political Communication	
COMM 3350 Integrated Marketing Communication	
COMM 3355 Introduction to Public Relations	
COMM 3360 Management Communication	
COMM 3365 Communication in Organizational Contexts	
COMM 3380 Communication in Civil Society Organizations	
COMM 3382 Advanced Strategic Communication and Public Relations	
COMM 3385 Introduction to Nonprofit Organizations/Communication	
COMM 3387 Nonprofit Public Relations Campaigns and Advocacy	
COMM 4300 Seminar in Political Communication	
COMM 4327 Argumentation and Debate	
COMM 4328 Media Convergence	
COMM 4345 Rhetoric, Politics, and the Mass Media	
COMM 4350 Public Opinion, the Press, and Public Policy	
COMM 4375 Honors Thesis in Communication	
COMM 4385 Communication, Technology, and Globalization	

(continued)	*Credit Hours*
COMM 4386 Financial Communication **COMM 4395** Strategic Communications Campaigns **COMM 5301–5309** Advanced Topics Other approved COMM course	
7. **Meadows Elective/Core Requirement** (At least 3 hours must be in a noncommunication discipline.)	6
8. **Minor and Other Electives** (minor to be determined with counsel of adviser)	28
Total Hours	**122**

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.

	Credit Hours
1. **Core Requirements:** **COMM 2308** Strategic Communication **COMM 2310** Rhetoric, Community, and Public Deliberation **COMM 2327** Communication Theory **COMM 3375** Research	12
2. **Electives:** Two **COMM XXXX** Upper-level electives	6
3. One approved course outside of the division	3
Total Hours	**21**

Communication Study Areas

Upon entry to the major, students can choose or create a specialization in communication. These specializations contextualize the general area of communication study to a professional or individualized plan.

Political Communication
- **COMM 3347** Political Communication
- **COMM 4300** Seminar in Political Communication
- **COMM 4345** Rhetoric, Politics, and the Mass Media
- **COMM 4350** Public Opinion, the Press, and Public Policy

Public Relations
- **COMM 3355** Introduction to Public Relations
- **COMM 3382** Advanced Strategic Communication
- **COMM 3310** Crisis Management

Legal Advocacy
- **COMM 3101** Pre-law Scholars Seminar
- **COMM 3300** Free Speech and the First Amendment
- **COMM 4327** Argumentation and Debate
- **COMM 4324** Mock Trial

Corporate Communication
- **COMM 3360** Management Communication
- **COMM 3387** Philanthropy and Donor Communication
- **COMM 3365** Communication in Organizational Contexts

General
- Students can design their own contextual areas of study.

The Courses (COMM)

2300. 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.

2308. Strategic Communication. This course introduces basic media writing skills used to produce materials commonly used by communication professionals to communicate messages to the mass media and target publics. Students develop research, interviewing, writing, and speaking skills by writing and presenting news and feature stories; business documents; and public relations tools such as news releases, media alerts, and public service announcements. *Prerequisites: C* or better in COMM 2310 and 2327.

2310. 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.

2327. Communication Theory. This course introduces the foundational concepts, theories, and approaches to the study and practice of human communication. It includes a historical overview and contemporary applications of prominent communication theories.

3101. Pre-law Scholars Seminar. This course introduces 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.

3300. 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 are also discussed. Open to all majors.

3310. Crisis Management. This course examines different strategies and tactics organizations use before, during, and after a crisis to communicate with internal and external audiences through student analysis of case studies and crisis communication preparedness plans. Theoretical models are applied to specific types of organizational crises. Special emphasis is placed on the prevention/mitigation of crises, ethical decision-making, and the importance of emerging communication technologies in an organization's crisis response. *Prerequisites: C* or better in COMM 2308, 2310, 2327, 3355, and 3375.

3321. Communication in Global Contexts. This course provides an international perspective to the study of communication studies. Students create in-depth reports on challenges and strategies for cross-cultural communications on a global scale. Special emphasis is placed on the impact of emerging technology on international communication practices. *Prerequisites: C* or better in COMM 2308, 2310, 2327, and 3375.

3341. Ethnicity, Culture, and Communication. This course 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, gender, 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 3375.

3345. Persuasion Theory and Practice. This course provides a survey of major theories and strategies that explain how to influence attitudes and behaviors. Students examine persuasion in contemporary society as it is exhibited in politics, sales, advertising, public relations, interpersonal relationships, and other contexts. *Prerequisites: C* or better in COMM 2308, 2310, 2327, and 3375.

3347. 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, and 3375.

3350. Integrated Marketing Communication. This course explores the concept of planning that recognizes the value of coordinating the media mix within a communication campaign to create maximum clarity and impact. Students examine the ways that a firm or brand communicates with its public. *Prerequisites: C* or better in COMM 2308, 2310, 2327, and 3375.

3355. Introduction to Public Relations. This course introduces the basic theories, concepts, and approaches to public relations. It includes a historical overview as well as discussions of the professional and ethical demands on practitioners. *Prerequisites: C* or better in COMM 2308, 2310, 2327, and 3375.

3360. Management Communication. Utilizing class lecture and an ongoing interactive management computer simulation, students examine the theories and practice of sound and active management communication in various organizational contexts, including day-to-day operational communication, strategic planning, performance evaluation, organizational conflict, feasibility, and executive analysis and reporting. *Prerequisites: C* or better in COMM 2308, 2310, 2327, and 3375.

3365. Communication in Organizational Contexts. This course 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 3375.

3375. Research. This course teaches students the basic concepts needed to understand, evaluate, and conduct communication research, including the formulation of research problems, measurement, sampling, research design, statistical inference, and interpretation. Students examine the various qualitative, quantitative, and critical methodologies and their assumptions, advantages, and limitations. *Prerequisites: C* or better in COMM 2310 and 2327.

3380. Communication in Civil Society Organizations. This course explores the unique discursive context of not-for-profit organizations. Students examine the role of communication in the various stages of nonprofit organizational life, including founding and incorporation, recruitment and retention of staff and volunteers, and external funding and philanthropic development. *Prerequisites: C* or better in COMM 2308, 2310, 2327, and 3375.

3382. Advanced Strategic Communication. This experiential course teaches students to create communication strategies for clients, for whom they develop, research, and write in-depth articles, newsletters, speeches, news releases, and other public relations documents. *Prerequisite:* Major or minor standing.

3385. Civil Society Advocacy and Campaigns. This course, which must be taken in conjunction with an internship at an approved nonprofit organization, combines classroom exploration with real-world writing as students complete 150 hours in a service-learning environment. Students identify the unique "publics" of the nonprofit and create materials directed at specific goals such as the media, donors, volunteers, client base, board, foundations, and corporations. *Prerequisites:* Major or minor standing, and COMM 3380.

3387. Philanthropy and Donor Communication. This course is designed to introduce the fundamentals of philanthropy in the organizational process of the nonprofit organization. The course reviews historical, economic, and political forces that formed and continue to influence the development and funding of nonprofit organizations. Additionally, building on persuasion, interpersonal, and organizational communication theory, students explore the unique communication of philanthropy, grant writing, and donor relations. *Prerequisites:* Major or minor standing, and COMM 3365 and 3380.

4300. 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. *Prerequisites:* Major or minor standing, and instructor approval.

4302, 4303, 4304. Washington Term Studies. This course offers students an opportunity to study and work in Washington, D.C., as part of American University's Washington Semester. *Prerequisites: C* or better in COMM 2308, 2310, 2327, and 3375, and instructor approval.

4305. Washington Term Directed Studies. This is an independent study with the goal of producing original research while students are enrolled in American University's Washington

Semester. *Prerequisites: C* or better in COMM 2308, 2310, 2327, and 3375, and instructor approval.

4323. Forensics Workshop. This course explores the pedagogy of competitive forensics. Students 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. *Prerequisites:* Major or minor standing, and instructor approval.

4324. Competitive Mock Trial. This course provides students 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. *Prerequisites:* Major or minor standing, and instructor approval.

4325. Internship. Students in approved positions gain career-related experience and establish professional contacts. At the conclusion of the internship, students prepare a report that allows for academic reflection on their experience. Offered as pass/fail only. *Prerequisites:* Major standing, 90 or more hours of coursework (4th-year standing), 2.750 overall GPA, 3.000 GPA in communications coursework, and permission of faculty adviser.

4326. Washington Term Internship. This course is offered in conjunction with courses taken in Washington, D.C. This internship provides students with experience working in public affairs in the nation's capital, supervised by a faculty member there. *Prerequisites: C* or better in COMM 2308, 2310, 2327, and 3375.

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

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

4345. Rhetoric, Politics, and the Mass Media. This course examines the dynamic relationship between the news media and political communicators. The media's influence on the political process, how issues and newsmakers are covered and framed for potential voters, the relationship between reporters and public officials, the impact of media-based campaigns, and the ethical impact of media manipulation by political strategies are examined. *Prerequisite:* Major or minor standing.

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

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

4385. 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. *Prerequisite:* Major or minor standing.

4386. Financial Communication. This course familiarizes students with terms, principles, and practices in financial communication as a component of integrated, strategic communication. Students examine techniques used in investor relations in addition to learning personal financial literacy and practices. *Prerequisite:* Major or minor standing.

4395. Strategic Communication Campaigns. This course demonstrates how strategic communication contributes to problem-solving in corporate and nonprofit settings. Students

apply their skills toward practical challenges as they prepare and present complete plans for a corporate client. *Prerequisites:* Major standing and COMM 3382.

5010, 5110, 5210, 5310. Directed Study. A directed study is a close collaboration between the professor and an advanced student who conducts a rigorous project that goes beyond the experience available in course offerings. *Prerequisites:* Junior standing. Major or minor standing. The student must secure written permission from the instructor and return a completed form to the Communication Studies Division Office before the start of the term.

5301, 5302, 5303, 5304, 5305, 5306, 5307, 5308, 5309. Advanced Topics. These courses encourage students to examine the role of communication within contemporary issues and social problems. Topics vary by instructor. *Prerequisite:* Major or minor standing.

Dance

Professor Kevin Paul Hofeditz, **Division Chair**

Professors: Shelley C. Berg, Danny Buraczeski, Myra Woodruff. **Associate Professors:** Patty Harrington Delaney, Leslie Peck. **Assistant Professors:** Christopher Dolder, Millicent Johnnie. **Adjunct Lecturer:** Shelley Estes. **Production Supervisor:** Deborah Barr Truitt. **Musicians:** Dick Abrahamson, Jamal Mohamed, Mina Polevoy, Edward Lee Smith, Janeen Vestal. **Coordinator:** Heather Guthrie.

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 38 are in studio training. The remaining 35 credit hours provide students with the opportunity to develop scholarly and creative abilities in dance and related areas of interest.

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

	Credit Hours
1. **General Education Curriculum**	35*
2. **Division of Dance:**	77*
Performance Technique	
A minimum combined total of 32 credit hours are required in ballet (12), modern dance (12), and jazz dance (8). These courses are taken during the first 2–3 years of study.	
Advanced Performance Technique (6 hours)	
Must be at the 3000–4000 level of proficiency in at least one major area of performance technique.	
Ensemble Performance	
A minimum of four terms of ensemble work (**DANC 1080, 2080, 3080, 4080**) is required for a grade without credit. Enrollment will be processed by the administration after casting is determined for each term.	

(continued)	*Credit Hours*
Composition (8 hours) Four terms (**DANC 2241, 2242, 3243, 3244**) of coursework in dance composition are required beginning in the sophomore year.	
Theoretical and Applied Studies (20 hours*): **DANC 1244** The Dancer's Toolbox **DANC 1151, 1152** Dance Production I and II **DANC 2160** Introduction to Pilates **DANC 1326** Foundations of Music: History and Theory **DANC 2361** Dance Theory and Practice With an Emphasis in Laban Movement Studies **DANC 4373, 4374** Dance History I and II **DANC 4363** Kinesiology for Dance	
Dance Electives (8 hours) These hours may be taken in advanced performance technique, theoretical and applied studies, or directed studies. Electives taken within the Meadows School may also be used to fulfill this requirement. However, no single course may fulfill the dance electives requirement and the Meadows cocurricular requirement simultaneously.	
Meadows Elective/Corequirement (3 hours) The Meadows School requires three term credit hours of coursework within the Meadows School but outside of the Division of Dance. Dance electives may not be used to fulfill this requirement.	
3. **Free Electives**	12
Total Hours	**123**

* *Dance performance majors are required to take DANC 2160, which satisfies both a major requirement and the Wellness II requirement of the General Education Curriculum. Only one hour, however, is awarded for the course.*

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 a repeat enrollment. If requirements are not met, the student is placed on academic probation. To be eligible for scholarship, students are required to maintain a minimum cumulative GPA of 2.700 in dance courses and be enrolled in a minimum of six credit hours in dance. Full participation in the program and in division performances is expected of every student who receives a merit scholarship award. Performance studies and production activities take precedence over dance work outside of the division.

Evaluation

High standards of discipline and execution are essential for artistic growth, progress and success. Regular class attendance, attendance at auditions, classroom and theatre etiquette, punctuality and attendance at student meetings are essential.

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

Minor in Dance Performance

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

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

	Credit Hours
Select from the following:	3
DANC 2370 Movement as Social Text	
DANC 4373 Dance History I: Court and Ballet	
DANC 4374 Dance History II: Modernism	
Select from the following:	6
DANC 1151 Dance Production I	
DANC 1326 Foundations of Music: History and Theory	
DANC 2107 World Rhythms I	
DANC 2160 Introduction to Pilates	
DANC 2241 Dance Composition I	
DANC 2361 Dance Theory and Practice With an Emphasis in Laban Movement Studies	
DANC 2370 Movement As Social Text	
DANC 4373 Dance History I: Court and Ballet	
DANC 4374 Dance History II: Modernism	
DANC 4260 Pilates	
DANC 4363 Kinesiology for Dance	
DANC 4366 Ballet Pedagogy	
Select from the following performance technique classes:	9
DANC 1311–1314; 2311–2316; 3311–3318 Ballet	
DANC 1321–1324; 2321–2324; 3321–3324 Modern Dance	
DANC 1231–1234; 2231–2234; 3231–3234 Jazz Dance	
DANC 4003–4008; 4103–4108 Partnering	
Total Hours	**18**

The Courses (DANC)

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

1301, 1302. Beginning Ballet. Introduction to the fundamentals of classical ballet. Not applicable to the dance major or minor.

1303, 1304. Beginning Modern Dance. Introduction to basic movement skills, experiences and concepts of modern dance. The course will explore the movements and ritual of the Afro-Brazilian Art of Capoeira. Not applicable to the dance major or minor

1305, 1306. Beginning Jazz Dance. Introduction to the fundamentals of jazz dance with emphasis on rhythm and theatrical style. Not applicable to the dance major or minor.

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

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

2301, 2302. Intermediate Ballet. Further exploration of classical ballet. Not applicable to the dance major or minor. *Prerequisite:* Previous experience in the study of classical ballet.

2303, 2304. Intermediate Modern Dance. Further exploration of modern dance. Not applicable to the dance major or minor. *Prerequisite:* Previous experience in the study of modern dance.

2305, 2306. Intermediate Jazz Dance. Further exploration of jazz styles. Not applicable to the dance major or minor. *Prerequisite:* Previous experience in the study of jazz dance.

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

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

2371. Ballet Tradition. A historical perspective of classical ballet from the Renaissance to contemporary ballet. Emphasis is directed toward traditional developments, artistic changes and performance practices. Not applicable to the dance major or minor.

2372. Twentieth-Century Dance. The study of Western theatre dance from 1900 to the present. Attention is given to various contemporary forms and practices and to the history of dance for film and theatre. Not applicable to the dance major or minor.

3374. The Evolution of American Musical Theatre. This course examines the evolution of American musical theatre from its roots in minstrelsy, burlesque and vaudeville, to its adolescence in comic opera, operetta and musical comedy, to its codification as musical theatre. 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 known as musical theatre, and the last unit examines the figures of the 20th century who refined this integration on Broadway and in Hollywood.

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

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

Performance Technique

1311, 1312, 1313, 1314. Ballet I. Introduction to and development of the fundamentals of classical ballet and pointe technique. Inclusive of pointe class and men's class.

1321, 1322, 1323, 1324. Modern Dance I. Introduction to and development of the fundamentals of contemporary dance.

1231, 1232, 1233, 1234. 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.

2311, 2312, 2313, 2314, 2315, 2316. Ballet II. Continuing exploration of classical ballet technique on the intermediate level with an emphasis on more complex *port de bras, adagio, tourner enchaînement* and *allegro batterie*. Inclusive of pointe class and men's class. *Admission by placement.*

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

2231, 2232, 2233, 2234. Jazz Dance II. Continuing development of jazz dance technique and styles with focus on dynamics, rhythm and directional changes. Classic jazz, blues and contemporary jazz styles will be explored. *Admission by placement.*

Advanced Performance Technique

3311, 3312, 3313, 3314, 3315, 3316, 3317, 3318. Ballet III. Continuing development of classical ballet technique on the advanced level with an emphasis on technical proficiency, musicality and movement dynamics. *Admission by placement.*

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

3321, 3322, 3323, 3324. 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. Introduction of repertory. *Admission by placement.*

4210. Ballet Immersive. Advanced ballet technique. *Prerequisites:* Senior standing, placement in Ballet III and instructor approval.

4211. Ballet Immersive II. Advanced ballet technique. *Prerequisites:* Senior standing, placement in Ballet III and instructor approval.

4219. Ballet Immersive III. Advanced ballet technique. *Prerequisites:* Senior standing, placement in Ballet III and instructor approval.

4220. Modern Dance Immersive. Advanced contemporary dance technique. *Prerequisites:* Senior standing, placement in Modern Dance III and instructor approval.

4221, 4222, 4223, 4224. Advanced Modern Elective. Advanced contemporary dance technique, offering a transition from dance study to professional-level work with an emphasis on technical proficiency, musical phrasing, stylistic nuances and individual interpretation. *Prerequisite:* Instructor approval.

4226. Modern Dance Immersive II. Advanced contemporary dance technique. *Prerequisites:* Senior standing, placement in Modern Dance III and instructor approval.

4229. Modern Dance Immersive III. Advanced contemporary dance technique. *Prerequisites:* Senior standing, placement in Modern Dance III and instructor approval.

4246, 4247, 4248, 4249. Advanced Jazz Elective. Thorough exploration of advanced styles and techniques and of jazz dance. Emphasis on sophisticated presentation and

performance, individual stylizations, and characterizations. Strong focus on learning extended jazz choreographic sequences and repertory. *Prerequisite:* Instructor approval.

Ensemble Performance

1080. Ensemble Performance I. Rehearsal and public performance of existing repertory and/or original works. By audition. Required for the B.F.A. degree in dance performance. *Prerequisites:* Departmental approval and administrative enrollment.

2080. Ensemble Performance II. Rehearsal and public performance of existing repertory and/or original works. By audition. Required for the B.F.A. degree in dance performance. *Prerequisites:* DANC 1080, departmental approval and administrative enrollment.

3080. Ensemble Performance III. Rehearsal and public performance of existing repertory and/or original works. By audition. Required for the B.F.A. degree in dance performance. *Prerequisites:* DANC 2080, departmental approval and administrative enrollment.

4080. Ensemble Performance IV. Rehearsal and public performance of existing repertory and/or original works. By audition. Required for the B.F.A. degree in dance performance. *Prerequisites:* DANC 3080, departmental approval and administrative enrollment.

4081. Ensemble Performance V. Rehearsal and public performance of existing repertory and/or original works. By audition. *Prerequisites:* DANC 4080, departmental approval and administrative enrollment.

4082. Ensemble Performance VI. Rehearsal and public performance of existing repertory and/or original works. By audition. *Prerequisites:* DANC 4081, departmental approval and administrative enrollment.

4083. Ensemble Performance VII. Rehearsal and public performance of existing repertory and/or original works. By audition. *Prerequisites:* DANC 4082, departmental approval and administrative enrollment.

4084. Ensemble Performance VIII. Rehearsal and public performance of existing repertory and/or original works. By audition. *Prerequisites:* DANC 4083, departmental approval and administrative enrollment.

Composition

2241. Dance Composition I. Introduction to the fundamental elements of dance composition, including Laban-based movement vocabulary, dynamics, motivation, gesture, spatial concepts, elementary phrasing, abstraction and motif writing. Students participate in solo and small-group studies with an emphasis on improvisation. Course includes visit to the Dallas Museum of Art. Required for the B.F.A. in dance performance. *Prerequisite:* DANC 1242.

2242. Dance Composition II. Generation of solo movement through improvisation; recognizing spontaneous structures; and working with stage space, groups and inspiration from other media, including music. Required for the B.F.A. in dance performance. *Prerequisites:* DANC 2241 and 2361 or instructor approval.

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

3244. Choreo Lab. This course will focus on developing site-specific works, collaborating with musicians, service-learning projects and the development of skills necessary for successful entry into the professional arena, such as resume writing, networking and auditioning. Required for the B.F.A. in dance performance. *Prerequisite:* DANC 3243.

Theoretical Studies

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

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

4363. Kinesiology for Dance. Exploration of basic anatomy and the human body in motion. Normal and deviated skeletal structures and muscular development are assessed in regard to movement efficiency, injury potential and dance aesthetics. Required for the B.F.A. in dance performance.

4365, 4366. Ballet Pedagogy. Analysis of ballet techniques, comparing the vocabulary and methods of the Russian, Italian and French schools. Emphasis on literal translation of French terminology, class structure and varied approaches to teaching classical ballet.

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

4373. Dance History I: Court and Ballet. The development of ballet as a Western theatre art, from its roots in the French court to contemporary ballet in Europe and America. Emphasis will be placed on choreographic schools and styles as well as the consideration of the ballet aesthetic in a broader cultural context. Required for the B.F.A. in dance performance.

4374. 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 dance is created. Required for the B.F.A. in dance performance. *Prerequisite:* DANC 2373 or instructor approval.

Applied Studies

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

1152. Dance Production II. Service assignments for performance activities as a continuation of material introduced in the previous term. Development of production skills through verbal and visual communication. This course includes lab hours outside of and in addition to the regularly scheduled class meeting times. Required for the B.F.A. in dance performance.

1244. The Dancer's Toolbox. Introduces healthy and effective practices that will serve to develop a vibrant and successful dance artist. The four units of the course will focus on physical well-being, artistic protocols, intellectual and cultural perspectives, and diverse approaches to creating and sustaining motivation and inspiration. Collaboration with other orientation courses and projects will be incorporated. Required for the B.F.A. in dance performance.

1326. 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.

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

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

2160. Introduction to Pilates. A nonimpact body conditioning method based on principles of abdominal and scapular stabilization. Introduction to essential and intermediate mat work, which consists of nonweight-bearing exercises. Designed to give the student an understanding of the principles and muscular emphasis behind the Pilates method. Proper alignment, full range of motion and patterned breathing will be emphasized. Fulfills the General Education Curriculum Choices II Wellness requirement for dance majors only. Required of all second-year dance majors.

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

2361. Dance Theory and Practice With an Emphasis in 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. *Prerequisite:* DANC 1242 or instructor approval.

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

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

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

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

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

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

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

4045, 4145, 4245. Advanced Choreographic Projects. Individual directed studies in choreography with a culminating performance. *Prerequisites:* DANC 3244 and instructor approval.

4260. Pilates. A nonimpact body conditioning method based on principles of abdominal and scapular stabilization. A continuation of DANC 2160, this course adds advanced mat work and Pilates Reformer exercises. Designed to give the student further understanding of the principles and muscular emphasis behind the Pilates method. Proper alignment, full range of motion and patterned breathing are emphasized. *Prerequisite:* DANC 2160 or instructor approval.

Film and Media Arts*

Associate Professor Sean Griffin, **Division Chair**

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

Students pursue a film and media arts curriculum that provides a well-rounded program of technical, scholarly and aesthetic training in the fields of film, television

* *CTV courses will be listed as FILM courses in Access.SMU beginning in spring 2012.*

and emerging media. The degree requires 48 credit hours, designed to prepare students for careers in professional film, television, new media production and/or writing, and to develop students' creative abilities in the art form. A wide variety of courses in cinema and television history, theory, and criticism provide a basic and necessary knowledge of these media as art forms and as vibrant social and cultural institutions. Courses in single-camera production, multiple-camera production and production specialization offer experience in writing, shooting, directing, and editing film and video projects. In addition, students in Meadows are required to pursue cocurricular elective courses in the creation and study of the traditional fine arts. Students are also encouraged to take an internship in the professional sector to gain practical experience in the field and establish professional contacts. Finally, students complete a capstone course (creative, business or history/criticism) as preparation for a career in the media industries or further graduate studies.

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. These include nonlinear video editing labs, graphics labs, storage and equipment checkout, digital audio editing rooms, a recording studio, an audio mixing suite, viewing rooms, a seminar room, and production classrooms. Two additional screening classrooms equipped for film, video and DVD projection are located in the Greer Garson Theatre, and a shooting stage is located in McFarlin Auditorium.

Admission and Degree Requirements

To be admitted to the major or minor in film and media arts, a student must complete the following courses with a cumulative 3.000 GPA: ENGL 1301 and 1302, an approved liberal arts course (in art history; or a three-credit lecture course in dance, music or theatre; or a Dedman College course outside mathematics, statistics or science), CTV 1301 and CTV 1302. 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: CTV 1304, CTV 2351 and CTV 2354.

Internships

Upon attaining upperclass status, qualified students are encouraged to pursue internships that enable them to work under the guidance of professionals in the motion picture, television, cable and other electronic media industries. 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 CTV 1304 and must obtain permission of the chair.

Directed Studies

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

Class Attendance

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

Bachelor of Arts in Film and Media Arts

	Credit Hours
1. **General Education Curriculum**	41
2. **Core Requirements:**	18
CTV 1301 Film and Media Aesthetics	
CTV 1302 Media and Culture	
CTV 1304 Basic Video and Audio Production	
CTV 2351 International Film History	
CTV 2354 Basic Screenwriting	
CTV 4353 Film and Media Theory	
3. **History Requirements:**	6
CTV 2352 American Film History	
CTV 2353 American Broadcast History	
4. **Industry Requirements** (choose one):	3
CTV 3328 Media Management	
CTV 3330 Media Sales	
CTV 3335 Film Exhibition and Distribution	
CTV 4399 Global Media Systems	
5. **Production Requirements:**	9
Courses must be spread across at least two of the four cognate areas below (single-camera, multiple-camera, specialization, and advanced). The 9 hours may be either 1) all within the intermediate level, or 2) 6 hours of intermediate level and 3 hours of advanced level. To enroll in any advanced production course, students must have enrolled in and passed two intermediate courses.	
Intermediate Cognate Areas:	
Single-camera production:	
CTV 3301 16mm Production	
CTV 3389 Experimental Camera	
CTV 3390 Topics in Single-Camera Production	
Multiple-camera production:	
CTV 3302 Multi-Camera Field Production	
CTV 3303 Multi-Camera Studio Production	
CTV 3392 Topics in Multi-Camera Production	
Specialization:	
CTV 3306 Documentary and Reality Production	
CTV 3307 Audio Recording	
CTV 3308 Editing	
CTV 3350 Advanced Screenwriting	
CTV 3391 Special Topics in Specialization	
CTV 3394 Audio Postproduction	
CTV 4101 TV Ad Concepting	
CTV 4201 TV Ad Production	
CTV 4301 Television Advertising Concepting and Production	
CTV 4304 New Media Platforms	

(continued)	*Credit Hours*
Advanced:	
CTV 4308 Advanced Postproduction	
CTV 4316 Producers Seminar	
CTV 4356 Narrative Production	
CTV 4357 Cinematography	
CTV 4358 Directing the Screen Actor	
CTV 4370 Advanced High-Definition Production	
6. **Capstone Requirement** (Enrollment is contingent upon enrolling in all above requirements.) Choose one course from:	3
CTV 5311 Advanced Production Workshop	
CTV 5312 Media Career Preparation	
CTV 5313 Senior Producing Project	
CTV 5314 Thesis	
7. **Film and Media Arts Electives**	6
8. **Meadows Elective/Corequirement** (in Meadows – outside CTV)	3
9. **Free Electives**	33
Total Hours	**122**

Minor in Film and Media Arts

The minor in film and media arts offers students the opportunity to study the historical and critical background of mass media and broaden their understanding and appreciation of cinema, television and new media as art forms and industries. Courses offered in the minor may be applied as required courses in the major.

Requirements for the Minor	*Credit Hours*
CTV 1301 Film and Media Aesthetics	3
CTV 1302 Media and Culture	3
CTV 2351 International Film History	3
Three additional courses	9
Courses may be selected from any film history, criticism, or industry offering. **CTV 2332, 3300, 3310,** and **3359** may each be repeated once for minor elective credit, provided the course material/topic is completely different each time.	

The Courses (CTV)

1301. Film and Media Aesthetics. 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.

1302. Media and Culture. Survey of the relationship between media and society. The technological, economic and legal aspects of the media industries are also explored. Required of all majors and minors.

1304. Basic Video and Audio Production. Practical training in the fundamentals of video and audio production techniques through lecture, hands-on exercises, and individual and group projects. Required of all majors. *Prerequisite:* CTV 1301 or instructor consent.

2306. 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.

2332. American Popular Film/Television. An in-depth examination of specific aspects of the American popular cinema and television, 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 vary from term to term.

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

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

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

2353. American Broadcast History. Focuses on the history of American television and radio 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.

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

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

2362 (CFA 3362). Diversity and American Film: Film, Race, Class, Gender, and Sexuality. Historical survey of representations of race and ethnicity, class structure, gender, and sexual orientation in American cinema, as well as the opportunities for minorities within the industry.

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

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

3301. 16mm Production. Practice and study of technical and aesthetic concerns specific to shooting 16mm film. Covers the basics of preproduction, production and postproduction. Each student makes his/her own non-sync 16mm film. *Prerequisite:* CTV 1304.

3302. Multi-Camera Field Production. Basic principles and practices of electronic multiple-camera field production and editing techniques. Students rotate through various exercises to become familiar with many facets of field production by producing, directing and editing entertainment programming. *Prerequisite:* CTV 1304.

3303. Multi-Camera Studio Production. Basic principles and practices of electronic multiple-camera studio production. Students rotate through the various studio positions in a series of production exercises. *Prerequisite:* CTV 1304.

3306. Documentary and Reality Production. Advanced-level course in documentary and reality production, including conception and practical study. Individually and in groups, students develop, write, shoot and edit nonfiction productions in video formats. *Prerequisite:* CTV 1304.

3307. Audio Recording. Survey of the theory, equipment and practice of audio recording for audiovisual media. *Prerequisite:* CTV 1304.

3308. Editing. Practical course on the art and craft of editing through short projects, close study of films, and discussion and critique sessions. Avid software covered in detail. *Prerequisite:* CTV 1304.

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

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

3315. History of Documentary Film/TV. An overview of the development of the documentary mode in cinema and television, offering a survey of the nonfiction film and video provided by newsreels, training films, propaganda movies, wartime documentaries and "reality" TV.

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

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

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

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

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

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

3375 (CFA 3375). 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. Taken summer abroad.

3389 (ASPH 3390). 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. Students also explore diverse concepts such as storytelling, portraiture, documentary, poetry, and abstraction as they combine elements including still photography, animation, graphics, narration, sound effects, and original music to create motion picture media. A working knowledge of the camera is expected, as well as a basic understanding of video editing. Students supply their own digital still camera.

3390. Topics in Single-Camera Production. Focuses on a specific topic pertinent to single-camera production. Subjects vary from term to term.

3391. Topics in Specialization. Intensive study of a special topic or area of specialization.

3392. Topics in Multi-Camera Production. Focuses on a specific topic pertinent to multi-camera production. Subjects vary from term to term.

3394. Audio Postproduction. Project-based course on postproduction audio techniques for film and television, with an emphasis on the creative aspects of sound design. Includes in-depth training on Pro Tools software/hardware and other equipment. *Prerequisite:* CTV 3307 or MSA 3310.

3395, 3396, 3397, 3398. Topics in Cinema-Television. This course focuses on a specific topic pertinent to film or television study. Subjects vary from term to term and may include the areas of film and TV history, critical theory, the film and TV business, etc.

4101 (ADV 4196). TV Ad Concepting. Using a preselected client and working in small groups, students create advertising concepts and develop them into shootable 30- and 60-second television commercials. Must be followed by enrollment in CTV 4201. May be repeated for credit in different years. *Prerequisite:* Instructor consent.

4201 (ADV 4297). TV Ad Production. Students plan, shoot and complete television commercials based on concepts created in CTV 4101 for ultimate submission to a national competition. May be repeated for credit in different years. *Prerequisites:* Instructor consent and CTV 4101 (must have been taken in the same school year).

4125, 4225, 4325. Internship. Allows students to earn academic credit through practical experience gained by working in the professional media, either part-time during the fall or spring terms, or full time during the summer. Students may take a maximum of three credit hours of internship. One hour of intern credit equates to 50 hours of work, two hours of credit equates to 100 hours of work and 150 hours of work per term are calculated as three credit hours. Internship credit is given on a pass/fail basis only. *Prerequisites:* Officially declared film and media arts major, CTV 1304, instructor consent, and junior-senior standing.

4301. Television Advertising Concepting and Production. Working collaboratively, this class creates and develops ideas for 30-second commercials for predetermined clients, completes all necessary preparation for producing these concepts, and shoots and edits 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. *Prerequisite:* Admission by instructor consent only; in general, students must have taken ADV 3395 or CTV 1304, though in special cases exceptions may be made by the instructor.

4304. New Media Platforms. Explores contemporary new media content, production and multiplatform distribution modes. Students will research the aesthetics, culture and theories of multiplatform new media, including webisodes, mobisodes, blogs, games and podcasts, and then collaboratively produce their own pieces for on-and off-line distribution. *Prerequisite:* CTV 1304 or instructor's consent.

4308. Advanced Postproduction. In-depth exploration of technical and creative aspects of postproduction. Topics may include DVD design and authoring, color correction, video codes and formats, project file management, postproduction scheduling and budgeting, digital intermediates, animation, titles and credits, surround sound, etc. *Prerequisites:* Must have passed at least two 3000-level production courses, including CTV 3308 (CTV 3394 highly recommended).

4316. Producers Seminar. Lectures and discussions by faculty and guest speakers provide an overview of the basic business and legal aspects of film and television production. *Prerequisites:* Must have passed at least two 3000-level production courses.

4351. Mapping Modernism: Artistic Collaborations in Paris and Moscow, 1890–1940. Investigates artistic Modernism, emphasizing fertile collaborations and exchanges in art, dance, theatre, music and film. Focuses on Paris, Moscow and St. Petersburg, 1890–1940.

4353. Film and Media Theory. Provides an overview of major theoretical writings on cinema, television and new media, including the work of theorists such as André Bazin, Sergei Eisenstein, Laura Mulvey and Christian Metz, and demonstrates the application of various analytical approaches to specific texts. *Prerequisites:* CTV 1301, 2351.

4356. Narrative Production. Introduction to sync sound production practices and equipment. Two in-class projects demonstrate and provide practical hands-on practice in professional crew organization techniques and gear. Additionally, each student conceives, shoots and completes her/his own short film. Scheduling, budgeting and other advanced production skills are covered. *Prerequisites:* Must have passed at least two 3000-level production courses.

4357. Cinematography. Cinematography is motion picture visual language articulated technically and aesthetically through the lens, composition, lighting, visual design, camera movement and point of view. This course explores each of these elements in theory and in practice to better develop the student's visual storytelling skills. Examination and analysis of art, print media, films, videos and TV shows are complemented by demonstration of an intensive hands-on practice with camera and lighting. This is an advanced production course; as such, students are expected to already have a firm grasp on the following: camera equipment operation, basic lighting and editing techniques, and media import and export. *Prerequisites:* CTV 1304 plus must have passed at least two CTV 3000-level production courses.

4358. Directing the Screen Actor. Theoretical background and practical experience in directing performers for film and television productions. Blocking action, camera placement and movement, line deliveries, action scenes, hitting marks, props, costumes, lighting, makeup, dubbing, and the "Method" and other acting theories are studied, discussed and practiced on videotape through a series of exercises.

4370. Advanced High-Definition Production. Comprehensive study of technical and creative issues specific to high-definition production, from conception to completed video. *Prerequisite:* CTV 4356.

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

5110, 5210, 5310. Directed Study. Independent study under the direction and supervision of a faculty member. A directed study is a close collaboration between the professor and an advanced student who conducts a rigorous project that goes beyond the experience available in course offerings. *Prerequisites:* Junior standing and instructor consent.

5311. Advanced Production Workshop. Capstone production course. Each student works on a large project of her/his own design. Class sessions are divided between student project workshops and short lessons in areas of student/instructor interest. *Prerequisites:* Instructor consent and prior completion of all other production requirements.

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

5313. Senior Producing Project. Capstone industry course. Students develop a concept that is 20 to 30 minutes in length and see their idea through production and postproduction, as well as develop a plan for marketing and distribution. *Prerequisites:* Instructor consent and prior completion of all other industry and production requirements.

5314. Thesis. Capstone history/criticism course. *Prerequisites:* Instructor consent and prior completion of all other history/criticism requirements.

Interdisciplinary Programs and Courses*

Bachelor of Arts in Interdisciplinary Studies in the Arts

Associate Dean for Academic Affairs Gregory Warden, **Program Director**

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

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* *COMM courses will be listed as CCPA courses in Access.SMU until spring 2012. CTV courses will be listed as FILM courses in Access.SMU beginning in spring 2012.*

the General Education Curriculum 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. Prior to declaring the major, a number of steps must be completed. 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 a brief statement of goals and a course list made in consultation with appropriate faculty advisers.

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 committee 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 Creative Computing

Associate Professor Ira Greenberg, **Director, Center of Creative Computation**

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.

The minor requires 18 hours of coursework and a one-hour capstone project. The capstone project should be connected to the student's major.

	Credit Hours
Core Course Requirements:	6
CSE 1341 Principles of Computer Science	
or **ASIM 2320** Art and Code	
ASIM 1300 Introduction to Computational Media	
Creative Computation (choose 9 term credit hours from the creative technology courses listed below; advanced courses may require prerequisites):	9
ASAG 5301 Color and Visual Image	
ASDR 2140 Scientific Field Illustration	
ASIM 2305 Video and Image for Performance/Real-time Visual Manipulation	
ASIM 2315 Video Art	
ASIM 2320 Art and Code	
ASIM 3310 Digital Media Workshop	
ASIM 3310 Digital Media Workshop (International Digital Atelier) (recommended course)	
ASIM 4320 Physical Computing	
ASIM 5302 Digital/Hybrid Media Directed Studies	
ASPH 2304 Digital Tools	
ASPH 3304 Digital Tools II	
ASPH 3390 Experimental Camera	
CEE 5373 Introduction to CAD	
CSE 1319 Introduction to Digital Imaging	
CSE 1331 Introduction to Web Programming	
CSE 1342 Programming Concepts	
CSE 3345 Graphical User Interface Design and Implementation	
CSE 5360 Introduction to 3D Animation	
CSE 5382 Computer Graphics	
CTV 1304 Basic Video and Audio Production	
CTV 3302 Multi-Camera Field Production	
CTV 3303 Multi-Camera Studio Production	
CTV 3307 Audio Recording	
CTV 3394 Audio Postproduction	
CTV 4304 New Media Platforms	
CTV 4308 Advanced Postproduction	
EE 1301 Modern Electronic Technology	
EE 1322 Survey of Electrical and Electronic Devices	
EE 7390 Mobile Phone Application Programming	
MSA 3330 Special Topics: Creative Visualization	
MSA 3330 Special Topics: Synthesizing Nature	

(continued)	*Credit Hours*
MUTH 4310 Introduction to Electro-Acoustic Music	
MUTH 4311 Advanced Topics in Music Technology	
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 (select any one course):	3
ARHS 1332 20th-Century Art: Sources and Styles of Modern 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 (determined by student's major)	1
Total Hours	**19**

Minor in Fashion Media

Associate Professor Camille Kraeplin, **Program Director**

The fashion media minor is an interdisciplinary program of study exposing students to fashion media coursework, preparing them for further academic study or workplace internships that combine their particular areas of interest.

	Credit Hours
Required:	
THEA 2319 Fashion: History and Culture	3
Theory (choose one course from the following):	3
ARHS 1333 Introduction to Visual Culture	
ARHS 3350 Modern Art and Media Culture	
CCJN 4360 Women and Minorities in Media	
WGST 2322 Women: Images and Perspectives	
Visual Media Skills (choose one course from the following):	3
ADV 3391 Creative Production (advertising majors may substitute **ADV 3390**)	
ASPH 1300 Basics of Photography	
CCJN 2304 Basic Video and Audio Production	
CTV 1304 Basic Video and Audio Production	
Written Media Skills (choose one course from the following):	3
CCJN 2303 Writing and Editing for Journalists	
CCJN 2312 Reporting I (*prerequisite:* CCJN 2302 *or* passing grade on Journalism Division skills test)	
COMM 2308 Strategic Communication	
Choose one additional course from above, or from the following:	3
ADV 2374 Survey of Advertising	
ADV 4318 Interactive Advertising (advertising majors only)	

(continued)	*Credit Hours*
ARHS 3355 History of Photography II: 1940-Present	
ARHS 3367 History of Photography I: Origins–1940	
CCJN 2302 Ethics of Convergent Media	
CCJN 2380 Digital Journalism	
Choose from the following capstone courses with internship or directed study:	4
ASPH 3330 Fashion Photography	
CCJN 3370 Fashion Journalism	
COMM 5304 Fashion Public Relations	
MSA 4110 Fashion Media Directed Study	
MSA 4125 Fashion Media Internship	
Total Hours	**19**

Minor in the History of the Visual and Performing Arts

University Distinguished Professor P. Gregory Warden, **Program Adviser**

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.

1. **History of Art**
   ARHS 1303 Introduction to Western Art I: Prehistoric Through Medieval
   or **ARHS 1304** Introduction to Western Art II: Renaissance Through Modern
   Any art history course at the 3000 level or above
2. **Music**
   MUHI 1321 The Art of Listening
   MUHI 3301, 3302 Survey of Music History I and II
   MUHI 4350 Music in World Cultures
3. **Dance and Theatre**
   DANC 2370 Movement as Social Text
   THEA 3381, 3382 Theatre and Drama History I and II
4. **Film History**
   CTV 2351 International Film History
   CTV 2352 American Film History
   CTV 2353 American Broadcast History

Minor in Intermedia Theory and Practice

Associate Professor Debora Hunter, **Program Director**

The minor in intermedia theory and practice offers students an opportunity to maximize their creative potential in the current intermedia environment, focusing on media production techniques such as photography, video, music, digital media and creative computation. Based on a theoretical foundation, students customize their course of study to obtain division-specific production skills across a minimum of three disciplines to create intermedia artworks. Students bring their theoretical and

practical knowledge together by working on an intermedia portfolio project at the culmination of the minor. Students who complete the minor will know how to pursue and even generate new opportunities in the current intermedia environment.

Except for MSA 4320, which must come last, courses may be taken in any order. A minimum grade of *C-* is required in the portfolio project class.

	Credit Hours
1. **MSA 1320** Media Theory: Image, Text, and Sound	3
2. **Creative Practice** (choose 12 hours from the following list):	12
ADV 3391 Creative Production for Noncreative Track	
ADV 4196 (CTV 4101) TV Ad Concepting	
ADV 4297 (CTV 4201) TV Ad Production	
ASIM 1300 Introduction to Digital Media	
ASIM 2315, 3315 Video Art	
ASIM 2320 Art and Code	
ASIM 3320 Art and Code	
ASIM 4320 Physical Computing	
ASIM 5320 Physical Computing	
ASPH 1300 Basics of Photography	
ASPH 2300 Black-and-White Photography	
ASPH 2302 Color Photography	
ASPH 2304 Digital Tools	
CSE 1319 Introduction to Digital Imaging	
CSE 5360 Introduction to 3-D Animation	
CTV 1304 Basic Video and Audio Production	
CTV 3301 16mm Production	
CTV 3306 Documentary and Reality Production	
CTV 3390 Topics: Experimental Camera	
CTV 3390 Topics: Convergent Media	
CTV 4101 (ADV 4196) TV Ad Concepting	
CTV 4201 (ADV 4297) TV Ad Production	
CTV 4304 New Media Platforms	
DANC 3321 Video Dance Workshop	
MSA 3310 Fundamentals of Audio	
MSA 3330 Special Topics: Synthesizing Nature	
MSA 3330 Special Topics: Visualizing Data	
MUTH 4310 Introduction to Electroacoustic Music	
MUTH 4311 Advanced Topics in Music Technology	
PERE 1010, 1110 POINT (Interdisciplinary) Ensemble	
THEA 2140 Lighting Running/Construction Crew	
THEA 2240 Lighting Practicum	
THEA 2311 The Art of Acting	
THEA 3312 Scene Study for Nonmajors	
THEA 3313 Introduction to Design for the Theatre	
3. **MSA 4320** Portfolio Project	3
Total Hours	**18**

Interdisciplinary Course Offerings (MSA)

1001, 1101. 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.

1010, 1110. 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 corequisite. Students spend a minimum of 1 hour per week preparing a lesson plan, 1 hour in discussion planning with the professor, and 1 hour leading a discussion/listening group.

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

1320. 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 – and 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.

1350. The Arts in Their Cultural Context: The City of the Imagination. Introduces students to how 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 theory and practice in the individual disciplines (art, art history, cinema, dance, music, and theatre) through readings that engage varied methodologies and through hands-on experiences with practitioners and scholars in Dallas.

2051, 2151, 3351 and 2052, 2152, 3352. 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, such as working with young people (in schools and other settings); teaching one's art form; integrating curriculum 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. This is a two-term sequence. Students must take MSA 2051, 2151, or 3351 to enroll in MSA 2052, 2152, or 3352. Completion of MSA 2052 or 3352 will make students eligible to apply for a competitive paid fellowship in the following year. *Prerequisites:* Minimum 3.000 GPA and instructor consent.

2301. 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.

2305. Meadows Video Production. 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.

3101, 3201, 3301, 5105, 5205, 5305. Directed Study. Independent study in an interdisciplinary arts topic under the direction and close supervision of a faculty member of the Meadows School. *Prerequisite:* Instructor approval.

3310. Fundamentals of Audio and Sound. 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 (listening practices, rights and fair use, etc.) supplement this hands-on work with a broader perspective on sound.

3321. Video Dance Workshop. Provides an opportunity for Meadows Dance and Film and Media Arts Division students to collaborate on the creation of a "dance for camera" video piece. Students will collectively conceive a concept, designate production roles, and create a

production plan and schedule, then choreograph/direct, shoot and edit a short video dance. The workshop will conclude with a campus screening. Students will be encouraged to submit the piece into student dance film festivals. *Prerequisite:* Instructor approval required.

3330. Special Topics. Various topics determined by the instructor regarding studies in the arts.

3390. Interdisciplinary Studies in the Arts: Study Abroad. Interdisciplinary topics in the performing, visual, and communication arts.

3391. International Studies in the Arts: Study Abroad. International topics in the performing, visual, and communication arts.

4110. Fashion Media Directed Study. 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.

4125. Fashion Media Internship. 1-hour credit. 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.

4320. 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.

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

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

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

5326. Cultural Policy. An overview of policy analysis and practice of the cultural sec-tor 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 the local, national and international level); evaluation of cultural policies and their socio-economic impact; culture, diversity and development; and cultural access and arts education.

Journalism

Tony Pederson, **Belo Foundation Endowed Distinguished Chair in Journalism**

Professor: Tony Pederson. **Associate Professors:** Craig Flournoy, Camille Kraeplin. **Assistant Professors:** Jake Batsell, Vanessa de Macedo Higgins Joyce. **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:** Robert Hart, Pam Harris.

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.

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 in the Division of Journalism must have completed ENGL 1301 and ENGL 1302. The student must earn a minimum GPA of 3.000 (*B*) between these courses. Essay and grammar, spelling, and punctuation tests must be successfully completed before students are allowed to declare journalism as a major or minor. Students must declare a journalism major or minor before taking CCJN 2313. 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.

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 cultural formations and 12 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 36 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 18-hour traditional minor in business administration, or the new 18-hour minor in business offered for non-Cox undergraduates, 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 the newsroom of a real-time website focusing on North Texas 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 six 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 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 multimedia 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 36 credit hours within the division. A total of 80 credit hours must be taken outside the division. At least 65 of these hours must be in the arts and sciences. The only exceptions for the 65 hours in arts and sciences allowed are for those students with a second major or minor in a field not related to arts and sciences. A foreign language capability of eight credit hours or its equivalent is required, and students also must satisfy Meadows School of the Arts requirements with three credit hours outside the Meadows communications divisions. Courses may be used to fulfill only one of the student's divisional requirements (i.e., a student may not fulfill two divisional requirements with one course). **Note:** All journalism majors must declare and complete a second major or a minor of their choosing outside of communications.

NOTE: 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

	Credit Hours
General Education Curriculum	41
Journalism Core Curriculum:	21
CCJN 2302 Ethics of Convergent Media	
CCJN 2303 Writing and Editing for Journalists	
CCJN 2304 Basic Video and Audio Production	
CCJN 2312, 2313 Reporting I, II	
CCJN 2380 Digital Journalism	
CCJN 4316 Communication Law	
Skills Requirement (choose one):	3
CCJN 3357 Photojournalism	
CCJN 3358 New Media News	
CCJN 3360 Computer-Assisted Reporting	
CCJN 3362 Magazine Writing	
CCJN 3365 Investigative Reporting	
CCJN 3382 Feature Writing	
CCJN 3385 Broadcast I	
CCJN 4310 Editorial/Opinion Writing	
CCJN 4384 Broadcast II	
CCJN 4385 Graphics and Design	
CCJN 4388 Print Design and Editorial Decision-Making	
CCJN 4390 Advanced Web Mastery	
CCJN 5306 Topics in Journalism Practice	
Topical Studies Requirement (choose one):	3
CCJN 3325 Technology Reporting	
CCJN 4300 Broadcast News Seminar	
CCJN 4306 Business and Journalism	
CCJN 4307 Business News Seminar	
CCJN 4344 Sports Journalism	
CCJN 4345 Media and Politics	
CCJN 4387 Arts Beat	
CCJN 4392 Journalism and Religion	
CCJN 4395 Public Affairs Reporting	
CCJN 4396 International Reporting	
CCJN 5301, 5302, 5303, 5304 Topics in Journalism	
Critical Studies Requirement (choose one):	3
CCJN 3390 Literary Journalism	
CCJN 3396 History of Journalism	
CCJN 4331 Current Issues in the News	
CCJN 4350 Human Rights and the Journalist	
CCJN 4360 Women and Minorities in the Media	
CCJN 4370 Law and Ethics in a High-Tech World	
CCJN 4380 Objectivity and Bias	
CCJN 4393 Civil Rights and the Media	
CCJN 4394 Media Effects	
CCJN 4397 Journalism in Latin America	
CCJN 5305 Topics in Critical Studies	

(continued)	*Credit Hours*
Journalism Electives	6
Meadows Elective/Corequirement	3
Foreign Language	8
Second Major or Minor and Free Electives	34
Total Hours	**122**

Minor in Journalism

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

Requirements: 24 term hours, distributed as follows:

CCJN 2302 Ethics of Convergent Media
CCJN 2303 Writing and Editing for Journalists
CCJN 2304 Basic Video and Audio Production
CCJN 2312 Reporting I
CCJN 2313 Reporting II
CCJN 2380 Digital Journalism
CCJN 4316 Communication Law
Three additional credit hours in any CCJN course

The Courses (CCJN)

2302. Ethics of Convergent Media. An exploration of the ethical issues that provide the foundation for all communication fields. These issues have become more complex as media and industries have converged. Topics include free speech, privacy, government regulation and censorship. This course is offered every term.

2303. Writing and Editing for Journalists. Introduction to the fundamentals of working journalism. Students review English grammar, become versed in the Associated Press writing style and develop critical thinking skills to evaluate the news. They also become acquainted with the basics of journalistic writing, including broadcast writing, and editing. **Note:** Students who pass the division's grammar, spelling and punctuation exam with an acceptable grade may test out of this course. They may replace it with another journalism course of their choice. This course is offered every term.

2304. 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. Convergence laboratory required. This course is offered every term. *Prerequisite:* CCJN 2303.

2312. Reporting I. The division's rigorous foundation writing and reporting course. Students gain critical skills needed to complete the major, including the fundamentals of gathering, documenting, organizing and writing news stories in an accurate, fair, clear and concise manner. Convergence laboratory required. This course is offered every term. *Prerequisites:* CCJN 2302, 2303.

2313. 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. Convergence laboratory required. This course is offered every term. *Prerequisite:* CCJN 2312. Restricted to journalism majors and minors only.

2380. Digital Journalism. Students study the convergence of traditional media as they apply to new communication technologies and produce multimedia websites that incorporate photography, videography, audio and graphics. Convergence laboratory required. This course is offered every term. *Prerequisites:* CCJN 2304, 2312.

3325. 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.

3357. Photojournalism. Training in the techniques and execution of digital photojournalism, including computer processing of images. Students produce digital photojournalism and have the opportunity to generate photographic images for the division's convergence website. Convergence laboratory required. This course is offered every term. *Prerequisites:* CCJN 2302, 2303.

3358. New Media News. Focuses on using new media presentation methods and design skills to produce new forms of communication for news outlets. Convergence laboratory required. This course is offered periodically. *Prerequisite:* CCJN 2380.

3360. 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. This course is offered periodically. *Prerequisite:* CCJN 2313. Restricted to journalism majors and minors only.

3362. Magazine Writing. Introduces students to the diverse world of magazines and, through the reading of great magazine writing and the intensive practice of magazine reporting and writing, helps prepare them for professional work in that world. Students will study and practice magazine feature writing, including profiles, narratives and analytical pieces. This course is offered every term. *Prerequisite:* CCJN 2313. Restricted to journalism majors and minors only.

3365. 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. This course is offered periodically. *Prerequisite:* CCJN 2313. Restricted to journalism majors and minors only.

3370. Fashion Journalism. Students receive intensive training on reporting and writing for journalism outlets with a focus on fashion. Coursework includes producing spot news as well as short fashion features for student media. Students meet with fashion writers and other fashion media professionals and obtain first-hand exposure to Dallas' fashion media industry through field trips. Offered in the spring. *Prerequisite:* CCJN 2303 or instructor permission.

3382. Feature Writing. Emphasizes the conceptual and technical skills needed to develop one's own voice, bring a literary quality to one's journalism, and produce professional-level descriptive pieces and features for various media. This course is offered periodically. *Prerequisite:* CCJN 2313. Restricted to journalism majors and minors only.

3385. Broadcast I. Builds on skills learned in CCJN 2304 Basic Video and Audio Production, with more emphasis on deadline-driven, original campus-based reporting and broadcast producing. Students will learn how to assign coverage, enterprise original story ideas, write cogent broadcast stories and turn them on deadline, using video and/or set debriefs as well as Web components. Convergence laboratory required. This course is offered every term. *Prerequisites:* CCJN 2304, 2312.

3390. 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. This course is offered every term. *Prerequisite:* Sophomore standing.

3396. 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. This course is offered in the fall. *Prerequisite:* Sophomore standing.

4101–2. Journalism Practica. One credit hour for work at on-campus media positions. Maximum of two credit hours may be earned and counted toward degree requirements. See restrictions on allowable credit hours in the Internships and Practica section above. Offered on a pass/fail basis only. *Prerequisites:* Junior standing and permission of instructor and adviser. Restricted to journalism majors and minors only.

4125, 4225, 4325. Internships in Journalism. Internship credit for off-campus work in the field during the regular term or in the summer. Students will be limited to a total of three credit hours for internships and practica. These three hours will not count toward the six hours of required elective credit in the division. Offered on a pass/fail basis only. *Prerequisites:* Junior standing and permission of adviser. Restricted to journalism majors and minors only.

4300. Broadcast News Seminar. A small group of selected students conducts an in-depth study of current events, examining and analyzing issues and producing sophisticated television programming. This course is offered periodically. *Prerequisite:* CCJN 3385.

4302–5. Washington Term Directed Studies. Offers students an opportunity to study and practice journalism in the nation's capital. Restricted to journalism majors and minors only.

4306. Business and Journalism. An intensive introduction to business, financial markets, and economics, combined with practice in reporting and writing about these complex topics. This course gives aspiring business journalists the tools to make business information understandable and accessible to news audiences. Offered periodically. *Prerequisite:* CCJN 2312.

4307. Business News Seminar. This course builds upon the skills and insights gained in the prerequisite, CCJN 4306 Business and Journalism. Combines close reading and analysis of business coverage, detailed exploration of how to gather and understand financial and economic information, and intensive practice in reporting and writing business stories. This course is offered periodically. *Prerequisite:* CCJN 4306. Restricted to journalism majors and minors only.

4310. 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. This course is offered periodically. *Prerequisite:* CCJN 2313. Restricted to journalism majors and minors only.

4316. Communication Law. An exploration of the historical and philosophical basis for freedom of expression. Practical applications of the law – in areas such as libel, censorship, access, privacy, obscenity, copyright and government regulations – that affect broadcasting, advertising and the press. This course is offered every term. *Prerequisite:* Sophomore standing.

4326. Washington Term Internship. Internship opportunities in the nation's capital.

4331. 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. Goal is to teach communication majors to become more creative problem-solvers as professionals, and more critical as media consumers. This course is offered periodically. *Prerequisite:* Sophomore standing.

4344. 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. This course is offered periodically. *Prerequisite:* CCJN 2313. Restricted to journalism majors and minors only.

4345. Media and Politics. Increased understanding of political and elections processes enables students to evaluate and practice political journalism. The course covers campaigns and governance, and features analysis of media coverage and practical application. This course is offered periodically. *Prerequisite:* CCJN 2312.

4350. 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.

4360. Women and Minorities in the Media. Examines the impact and representation of women and minorities in the mass media from historical and critical perspectives. This course is offered in the spring. *Prerequisite:* Sophomore standing.

4370. Law and Ethics in a High-Tech World. Encourages students to investigate the real and possible boundaries in cyberspace between open and closed systems of code, commerce, governance and education, while examining the relationship of law and ethics to each. Students will engage with a wide spectrum of Internet issues, including privacy, intellectual property, antitrust concerns, content control and electronic commerce. This course is offered periodically. *Prerequisite:* Sophomore standing.

4380. Objectivity and Bias. Identifies the various forces that critics say bias the news media, and looks for evidence of these biases in media products. This course is offered in the fall. *Prerequisite:* Sophomore standing.

4384. Broadcast II. Furthers foundation established in CCJN 3385 Broadcast I. Curriculum emphasizes deadline-driven, off-campus beat reporting and broadcast producing. Students will learn how to enterprise original off-campus story ideas, including investigative and long-form pieces. Convergence laboratory required. This course is offered in the spring. *Prerequisites:* CCJN 2313, 3385. Restricted to journalism majors and minors only.

4385. 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. Convergence laboratory required. This course is offered periodically. *Prerequisite:* CCJN 2312.

4387. Arts Beat. Students gain experience in a convergence class in reporting on arts and entertainment, writing reviews, etc. The course includes sessions with local critics and experts in various areas of arts and literature. This course is offered periodically. *Prerequisite:* CCJN 2313. Restricted to journalism majors and minors only.

4388. Print Design and Editorial Decision-Making. The fundamentals of newspaper layout and design, including an emphasis on news selection, decision-making and publication trends. Convergence laboratory required. This course is offered periodically. *Prerequisite:* CCJN 2312.

4390. Advanced Web Mastery. Builds on the online journalism skill sets of students and trains them to create dynamic online news packages to leverage the flexibility of the Internet in order to increase the public's understanding of news stories. Students will learn how to create their own website, how to use technology to assist in newsgathering and how to unleash their creativity in online presentations. Convergence laboratory required. This course is offered periodically. *Prerequisite:* CCJN 2380.

4392. 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. This course is offered periodically. *Prerequisite:* CCJN 2313. Restricted to journalism majors and minors only.

4393. Civil Rights and 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. The course explores how and why this revolutionary change took place. This course is offered periodically. *Prerequisite:* Sophomore standing.

4394. Media Effects. A critical study of how mediated messages influence behavior, attitudes and feelings within a society. The course surveys historical research efforts to examine effects on individuals, groups and institutions, and explores contemporary social critiques in the American mass media. This course is offered periodically. *Prerequisite:* Sophomore standing.

4395. Public Affairs Reporting. Emphasis on skills required for the reporting of news emanating from governmental bodies or politics. This course is offered periodically. *Prerequisite:* CCJN 2313. Restricted to journalism majors and minors only.

4396. 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. This course is offered periodically. *Prerequisite:* CCJN 2313. Restricted to journalism majors and minors only.

4397. Journalism in Latin America. Provides students with an understanding of the practice of journalism in Latin America. Students will profile specific regions, examining the historical, political, economic, cultural, ethnic and geographical differences, to better understand the issues that affect the struggle for the freedom of the press. This course is offered periodically. *Prerequisite:* Sophomore standing.

5110, 5210, 5310. 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 journalism majors and minors only.

5301–4. Topics in Journalism. Designed to provide a study and discussion setting for an issue or topic of current interest in the journalism profession. The courses will be offered on an irregular basis, depending on the significance and timeliness of the topics to be studied.

5305. Topics in Critical Studies. Designed to provide a study and discussion setting for a critical media studies issue. The course will be offered on an irregular basis depending on the significance and timeliness of the topics to be studied.

5306. Topics in Journalism Practice. Designed to provide an introduction to new, cutting-edge areas of journalism practice. The course will be offered on an irregular basis, depending on the significance and timeliness of the topics to be studied.

5308. Honors Thesis. Students research and write a thesis examining an aspect of or an issue in the field of journalism. This course is required for all students wanting to graduate with an honors degree in journalism. Restricted to journalism majors and minors only.

Music

Professor Samuel S. Holland, **Director**

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

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

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 Student 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 who do not intend to pursue an SMU degree program. Nondegree students are admitted through the Office of Nondegree Credit Studies 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 392-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 Yamaha 88-key digital pianos; an MLC 100 Communications Center; and a variety of sequencers, tone modules and software applications.

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 and 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 Student 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 15 recitals each term (minors, 10 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) each term of residence. Wind and percussion students are required to enroll for both Meadows Symphony Orchestra and Meadows Wind Ensemble at the discretion of the directors. Exemptions may be granted by written approval of the ensemble director and the applied faculty in an area. Transfer students will not be exempted from the large ensemble requirement based on transfer credits.

All second-year students are expected to present one solo performance in general recital, departmental recital or master class each term. Performance majors are required to perform at least one piece in public that represents each style period in which solo music was composed for the student's instrument (including voice). This is meant to encourage performance of contemporary works, including music written during the student's lifetime.

The Division of Music requires attendance at all scheduled class meetings, lessons and ensemble rehearsals. The instructor determines 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 General Education Curriculum 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.

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

Meadows Elective/Corequirement

The Meadows School requires three term credit hours of coursework within the Meadows School but outside the Division of Music. Music electives may not be used to fulfill this requirement. The Meadows elective/corequirement is indicated in parentheses in each program of study outlined below.

Bachelor of Music in Performance

	Credit Hours			
	Orch	*Organ*	*Piano*	*Voice*
MUAS 1020 (all performance majors: one enrollment fall term of first year)	0	0	0	0
MUAS 1010 (all performance majors: each term of residence except fall first year)	0	0	0	0
MUTH 1129, 1130, 1229, 1230, 2129, 2130, 2229, 2230	12	12	12	12
MUTH 3350	3	3	3	3
MUTH Elective (at the 3000 level or above)	3	3	3	
MUHI 1202, 3301, 3302	8	8	8	8
MUHI Elective (at the 4000 level or above)	3	3	3	3
PERB 1131, 1132, 2131, 2132 (*or* **1233**, **1234**)	4	4	4	4
Private Studies 3200	16	16	16	16
MURE 3101, 4201 (instrumental recitals)	3	3	3	
MURE 3001, 4101 (voice recitals)				1
MUCO 3208 (choral) *or* **3209** (instrumental)	2	2	2	2
PERE Choral Ensemble (each term of residence)				6
PERE Large Ensemble (orch: ea term of residence)	6	6	3	
PERE Chamber Ensemble	3	1	2	
PERB 3116 Contemporary Music Workshop (vocalists may substitute **MREP 5210**)	1	1	1	1
For Orchestral:				
MPED 4305 *or* **4308** (**MPED 4303** is required for guitar majors)	3			
MREP 5130 *or* **5140** *or* **5150** *or* **5160** *or* **5170** (two terms)	2			

(continued)	*Credit Hours*			
	Orch	*Organ*	*Piano*	*Voice*
For Organ:				
MPED 5114		1		
MUAC 2101, 2102		2		
MUHI 4320, 5207		5		
For Piano:				
MREP 4114, 4115			2	
MUAC 2101, 2102			2	
MUAC 3100 (three terms)			3	
MUPD 4125, 4126, 4396, 4397			8	
PERB 1001 (each term course is offered)			0	
PERB 1011, 1012			1	
For Voice:				
Foreign Language (two terms)				8
MPED 5216				2
MPED 5217 (*or* two additional terms of **PERB 2117**)				2
PERB 2117 *or* **PERE 4150** (two terms)				2
PERB 2106, 2108, 2107, 2109				4
VOIC 3015, 3116, 4017, 4118				2
Music Electives	11	10	5	5
Meadows Elective/Corequirement	(3)	(3)	(3)	(3)
General Education Curriculum	35	35	35	35
Free Electives	9	9	9	9
Total Hours	**124**	**124**	**125**	**125**

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

	Credit Hours
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
MUTH 3350, 4300, 4310, 5360, 5370	15
MUTH 3200 *or* **3300**	16
MSA 3310	3
MUHI 1202, 3301, 3302	8
PERB 1131, 1132, 2131, 2132 (*or* **1233, 1234**)	4
Private Studies 3200 *or* **3100**	4
MURE 4201	2
MUCO 3208 (choral) *or* **3209** (instrumental)	2
PERE/PERB Ensemble: (must include two terms of large ensemble and one term of **PERB 3116** Contemporary Music Workshop)	8

(continued)	*Credit Hours*
Music Electives	4
Meadows Elective/Corequirement	(3)
General Education Curriculum	35
Electives	12
Total Hours	**125**

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.

Bachelor of Music in Music Therapy

	Credit Hours
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 1202, 3301, 3302	8
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
Meadows Elective/Corequirement	(3)
General Education Curriculum:	35
Specific GEC requirements: **STAT 1301** (recommended math) **BIOL 1303** (science) **PSYC 1300** (Perspectives)	
Electives (including **PSYC 2351** and PSYC elective)	9
Total Hours	**125**

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

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 PERE ensemble each term as assigned by the director/conductor.

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.

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.

Bachelor of Music in Music Education (Teacher Certification*)

	Credit Hours	
	Instrumental	*Vocal or Keyboard*
MUAS 1020 (one enrollment fall term of first year)	0	0
MUAS 1010 (each term of residence except fall of first year)	0	0
MUTH 1129, 1130, 1229, 1230, 2129, 2130, 2229, 2230	12	12
MUTH 5330	3	3
MUHI 1202, 3301, 3302	8	8
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:	1	1
Keyboard principals may substitute **MUAC 2101** *or* **2102**		
Vocalists may substitute large ensemble		
PERB 3116 Contemporary Music Workshop	1	1
MUAS 2149, 5152	2	2
For Instrumental: **MUAS 5146, 5147, 5148, 5149, 5150, 5151, 5153, 5154** (optional for strings), **5155**	9	
For Vocal or Keyboard: **MUAS 5146 or 5147, 5148** *or* **5149, 5150** *or* **5151, 4230; MPED 5216** (keyboard may substitute **MUAS 5153**)		7
MUED 2250, 3330	5	5
MUED 3331 (instrumental) *or* **3332** (vocal/keyboard)	3	3
PERB Diction (choose any two of the following: **PERB 2106, 2108, 2107, 2109**)		2
EDU 2350, 5327, 5349	9	9
Meadows Elective/Corequirement	(3)	(3)
General Education Curriculum	35	35
Free Electives	9	9
Total Hours	**124**	**124**

(continued)	*Credit Hours* *Instrumental*	*Vocal or Keyboard*
Additional requirements for teacher certification:		
(Student teaching: Select any two with adviser approval: **EDU 5363, 5364, 5373, 5374**)	6	6
Successful completion of the state TExES examination		

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.

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 wise use 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

	Credit Hours
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 1202, 3301, 3302	8
MUTH Elective (at 3000 level or above *or* MUHI elective at 4000 level)	3
PERB Class Piano	2
Private Studies 3200 *or* **3100** (eight credits required/14 credits maximum) (*or* composition in combination with private studies)	8
PERE Ensemble	4

(continued)	*Credit Hours*
Music Electives (may include senior project)*	11
Meadows Elective/Corequirement	(3)
General Education Curriculum	41
Electives (outside of music)	33
Total Hours	**122**

* *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.*

The B.A. degree is intended to serve students seeking to combine a music degree with interests in one or more of the following: a broad liberal 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.

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 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, the private study fee will not be waived unless the student is enrolled for at least one other course (not including MUAS 1010) required for the minor. The maximum number of credits for which the private study fee will be waived is four. Ensemble participation is encouraged.

Requirements for the minor in music (18 term hours):

MUTH 1129, 1229 Musicianship and Music Theory I
MUTH 1130, 1230 Musicianship and Music Theory II
MUHI 1202 Introduction to Music in World Societies
MUHI 3301, 3302 Survey of Music History I and II
Private Study (in instrument, voice or composition; four term credit hours, typically one per term)
(composition study, if approved, must be taken with an instrument or voice)
MUAS 1010 Recital (attendance for four terms)
(see the *Division of Music Handbook* for course requirements)

Music Courses Open to All University Students

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

Performance Classes (PERB) and Ensembles (PERE)

PERB 1103, 1104 Modern Acoustic Guitar
PERB 1203, 2203 Classical Guitar
PERB 1205, 2205, 3205 Class Piano
PERB 1206, 2206 Class Voice
PERB 2113, 2114, 2313 Hand Drumming/Ethnic Percussion
PERE 1011, 1111 Mustang Strings: An SMU Campus Orchestra
PERE 1110 POINT Interdisciplinary Project and Performance Ensemble
PERE 1112 Mustang Marching Band
PERE 1113 Meadows Chorale
PERE 1114 Meadows Concert Choir
PERE 1115 Meadows Jazz Orchestra
PERE 1117 SMU Symphony Band
PERE 1118 Meadows Symphony Orchestra
PERE 1119 Meadows Wind Ensemble
PERE 1176 Meadows Choral Union
PERE 3120 Meadows World Music Ensemble
PERE 3173 Meadows Percussion Ensemble

Other Music Courses

MUAS 1323 Exploring the Power of Music in Our Lives
MUAS 5320 Recording Technology
MUHI 1321 Music: The Art of Listening
MUHI 2310 The Broadway Musical: Vaudeville to Phantom
MUHI 3339 Music for Contemporary Audiences
MUHI 3340 Jazz: Tradition and Transformation
MUHI 3341 Women and Music, "Like a Virgin": From Hildegard to Madonna
MUHI 4350 Music in World Cultures
MUHI 4355/CFB 3355 Music and Cultural Formations
MUTH 4310 Introduction to Electro-Acoustic Music

The Courses

Music Pedagogy (MPED)

4184, 4284, 4384. Directed Study: Pedagogy. *Prerequisite:* Permission of instructor.

4303. Guitar Pedagogy. *(spring term of even-numbered years)* Prepares guitarists for studio teaching.

4305. Introduction to Instrumental Pedagogy. *(fall term)* Prepares instrumental private teachers for studio teaching.

4308. String Pedagogy I. *(fall term)* A survey of the methods, materials and curriculum for teaching strings at the beginning level. Focuses on the philosophical, psychological and developmental bases of string study. Reviews and evaluates 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 5146 and 5147, or permission of the instructor.

4309. String Pedagogy II. *(spring term)* A continuation of the skills and concepts developed in String Pedagogy I as well as an in-depth study of the methods, materials and curriculum for teaching strings at the intermediate and advanced levels. *Prerequisite:* MPED 4308.

5114. Organ/Harpsichord Pedagogy. *(fall term of even-numbered years)* A survey of teaching materials and pedagogical methods, both historical and modern, for organ and

harpsichord students. Class projects include compilation of graded repertoire lists and preparation/presentation of a supervised private lesson.

5216. Vocal Pedagogy I. *(fall term)* A study of vocal techniques. Includes information useful to the singer, studio voice teacher and choral director. Vocal acoustics, breathing and laryngeal function are studied. *Prerequisite:* Permission of instructor.

5217. Vocal Pedagogy II. *(spring term)* Teaching strategies and philosophies, diagnosis of vocal problems, stage deportment, vocal repertoire, and ethics for teachers are studied. Supervised students gain practical experience in teaching. *Prerequisite:* MPED 5216.

Music Psychology (MPSY)

5340. Acoustics of Music. *(fall term)* Study of acoustical foundations of music. Topics covered include basic acoustics, acoustics of musical instruments and voice, room and auditorium acoustics, acoustical principles of sound systems, and psychoacoustics. Three hours of lecture and one laboratory period per week.

Music Repertoire (MREP)

4114, 4115. Piano Repertoire. *(fall term)* A broad survey of piano literature, including lectures and performances by the students enrolled. Performance styles and practices of every historical period are emphasized.

5030, 5130. Guitar Repertoire. Student performances of their solo repertoire and individual instruction in a master-class setting.

5040, 5140. Orchestral Repertoire – Woodwinds.

5050, 5150. Orchestral Repertoire – Brass.

5060, 5160. Orchestral Repertoire – Strings and Harp.

5070, 5170. Orchestral Repertoire – Percussion.

5209. Classical and Romantic Song Literature. An overview of song literature from the Classical and Romantic periods. Students will prepare repertoire for performance in class and make presentations on topics of specialized interest. Lectures will focus on specific developmental trends such as the genesis of the song cycle, the evolution of the piano accompaniment in the 19th century, and links between poets and composers.

5210. Contemporary Song Literature. A survey of repertoire and performance practices of song literature from the 20th century. The course is designed to provide a general knowledge of the literature, to acquaint students with performance notational practices and to develop the musical skills necessary to perform this literature.

Accompanying (MUAC)

2101. Techniques of Vocal Accompanying. *(fall term)* 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.

2102. Techniques of Instrumental Accompanying. *(spring term)* 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.

3100. Practicum in Collaborative Performance. Practical application of collaborative performance skills through studio assignments and performance. *Prerequisites:* MUAC 2101, 2102.

Music Arts and Skills (MUAS)

1010. Recital Attendance. Required of all music majors each term in residence. First-year students attend MUAS 1020 in the fall term.

1020. Music Pathways: Exploring Meadows and Your Future. *(fall term)* Provides practical information about opportunities at the Meadows School, various major fields of study, professional preparation and groundwork for sound career choices.

1323. Exploring the Power of Music in Our Lives: From Chaos 2 Creation. *(summer term)* This experiential course explores how to use music creatively 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; 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.

2149. Introduction to Music Education. *(fall term)* 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.

4230. Elementary Music Practicum. *(fall term)* A focus on crafting and teaching mini-lessons for peers in the college classroom as well as in area public school classrooms. Video camera is used extensively for accurate feedback. *Prerequisite:* MUED 3330.

5145. Overview of Piano Technology. *(fall term)* Provides an overview of the history and development of the piano, grand and upright construction and regulation, tuning, temperament, and relationships with technicians and retailers. Hands-on instruction in tuning techniques includes unison and octave tuning.

5146. Upper String Techniques. *(fall term)* The basic principles involved in playing and teaching violin and viola.

5147. Lower String Techniques. *(spring term)* The basic principles involved in playing and teaching cello and bass.

5148. Single-Reed and Flute Techniques. *(fall term)* The basic principles involved in playing and teaching single-reeds and flute.

5149. Double-Reed Techniques. (spring term) The basic principles involved in playing and teaching double-reed instruments.

5150. Low-Brass Techniques. *(fall term)* The basic principles involved in playing and teaching low brass.

5151. High-Brass Techniques. *(spring term)* The basic principles involved in playing and teaching trumpet and horn.

5152. Percussion Techniques. *(fall term)* The basic principles involved in playing and teaching percussion.

5153. Vocal Techniques. *(spring term)* The basic principles involved in singing and teaching voice.

5154. Marching Band Techniques. *(fall term of even-numbered years)* This course provides music education students the opportunity to learn about and practice skills and techniques involved in teaching marching band.

5155. Jazz Techniques. *(fall term of even-numbered years)* Designed for music majors, this course provides a basic introduction to jazz pedagogy, with a heavy emphasis on the development of improvisation skills.

5320. Recording Technology. A philosophical comparison of approaches to music recording in all forms of mass media. Studio equipment, including digital recording and editing, will be demonstrated.

Conducting (MUCO)

3208. Fundamentals of Choral Conducting. *(fall term)* Review of all basic beat patterns, subdivision, fermata problems and beat character. Introduction to left-hand usage and basic score reading. Emphasis on the psychophysical relationship between conductor and ensemble. *Prerequisites:* MUTH 2130, 2230.

3209. Fundamentals of Instrumental Conducting. *(fall term)* Focus includes basic conducting technique, score reading, score analysis and general rehearsal procedures. Attention is given to rehearsal techniques in a laboratory setting. *Prerequisites:* MUTH 2130, 2230.

3210, 5210. Choral Conducting Practicum. *(spring term)* Stresses development of rehearsal techniques in a laboratory setting. Students choose, prepare and rehearse music with other students in class to develop skills in error detection, rehearsal pacing, sequencing and ordering of music for optimum rehearsals. *Prerequisite:* MUCO 3208 or equivalent.

3211. Instrumental Conducting Practicum. *(spring term)* Stresses development of rehearsal techniques in a laboratory setting. Students prepare and rehearse music in sectional and full-ensemble settings to develop skills in error detection, rehearsal pacing, sequencing

and ordering of music for optimal rehearsals. Concurrent enrollment with MUED 3331. *Prerequisite:* MUCO 3209 or equivalent.

4184, 4284, 4384. Directed Studies in Conducting.

5309. Advanced Instrumental Conducting. *(spring term)* Stylistic analysis of a range of large-ensemble repertoire, with emphasis on historical context, performance practice, interpretive issues, performance techniques and conducting problems. Study of baton and rehearsal technique.

Music Education (MUED)

2250. New Horizons In Music Education. *(spring term)* 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.

3330. Elementary Music Methods and Materials. *(fall term)* An investigation of major approaches for teaching elementary general music. Includes public school classroom observations.

3331. Instrumental Music Education Methods and Materials. *(spring term)* Covers materials for instruction, motivation, administration, class control, and performance preparation.

3332. Choral Music Methods and Materials. *(spring term)* Focus on the art and practice of developing successful choral programs for grades five through 12. Topics include recruitment, auditions, behavior management, vocal techniques, the changing voice, choice of music, rehearsal planning, and management of nonmusical details. Includes public school observations.

4194, 4294, 4394. Directed Studies in Music Education.

5115. Music Education Methods and Materials in the Church. *(spring term of odd-numbered years)* The principles and practices of music education useful to church music professionals and others who may be interested in church work.

5149, 5150, 5151, 5152, 5153, 5154. Workshop in Music Education. Offered irregularly.

5252. Wind Literature for the Secondary School. *(fall term of odd-numbered years)* Survey of new and standard literature suitable for secondary school students. Music for instrumental solo, ensemble, band and orchestra will be examined.

5253. Vocal and Choral Literature for the Secondary School. *(fall term)* Survey of new and standard vocal solo, ensemble and choral literature suitable for the secondary school.

5257. Computer Applications in Music Education. The investigation of the potential for computer use in music education, including computer-assisted instruction, information storage and retrieval, book and record keeping, and specialized uses such as computer-assisted management of schools of music; and the development of basic techniques for designing and implementing such uses. Offered irregularly.

Music History and Literature (MUHI)

1202. Introduction to Music in World Societies. *(spring term)* Offers an introduction to basic elements of music within the context of cultural traditions of world music. Students study a wide range of musical traditions, including Western art music; jazz; African-American gospel music; and the music 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 the roles of music in societies.

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

2310. The Broadway Musical: Vaudeville to Phantom. The explosion of American musical theatre beginning in the 1890s, tracing the stars, the shows and their creators from vaudeville through Broadway and up to the works of Stephen Sondheim and Andrew Lloyd Webber.

3301. Survey of Music History I. *(fall term)* A survey of 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. As time permits, this

survey will be presented within the contexts of related arts and historical events. Course content will include listening, score analysis and practice in writing about music. *Prerequisite:* MUHI 1202.

3302. Survey of Music History II. *(spring term)* A survey of musical forms, styles, compositional procedures and performing practices from the late 18th century until the present day. As time permits, this survey will be presented within the contexts of related arts and historical events. Course content will include listening, score analysis and practice in writing about music. *Prerequisites:* MUHI 1202, 3301.

3339. Music for Contemporary Audiences. An examination of the interaction of the various forms of popular musical expression (folk, blues, soul, rock, Muzak and film music) and their impact upon American culture.

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

3341. Women and Music, "Like a Virgin:" From Hildegard to Madonna. An introduction to the rich traditions of musical women and to the variety of roles women have played in both "art" music and popular music. Also introduces feminist and gender theories as related to the music of women and men.

3343. Music and Identity in Colonial and Postcolonial France. Designed for undergraduate students with or without musical backgrounds. Part one explores the social context for several French musical compositions and the musical traditions of Java, Spain, and Russia that provided sources of inspiration for these works. Part two investigates events that led to the invention of new musical styles in the Maghreb and sub-Saharan Africa and the music of the diaspora in France. The course examines how music has been used in colonial and postcolonial contexts (from the late 19th century to the present) to construct regional, ethnic, and national identities in France and in formerly colonized countries. Does not satisfy music history requirements for music majors or minors but may be taken by music majors or minors as an elective. (SMU-in-Paris)

4192, 4292, 4392. Directed Studies in Music History. *Prerequisite:* Must be approved by department head.

4301. Research Project in Music History.

4302. Undergraduate Seminar in Music History. This course provides advanced investigation into a variety of topics in music history. The undergraduate seminar is writing intensive and considers 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 are announced each term. Students may take this seminar more than once. *Prerequisites:* MUHI 3301, 3302.

4316. Chamber Music of the 18th and 19th Centuries. An examination of chamber music literature from Haydn to Debussy and Ravel by means of analysis, recorded performances, open rehearsals and live concerts. *Prerequisites:* MUHI 3301, 3302 or written permission of department head.

4320. Organ History and Literature. *(spring term)* A survey of music for the organ, Renaissance to contemporary. Required of organ majors and concentrations (undergraduate).

4334. Survey of Vocal Literature. Covers Western secular art song. Representative literature from the Renaissance, Baroque, Classic and Romantic periods and the 20th century in terms of stylistic characteristics, text-music relationships and performance practices. *Prerequisites:* MUHI 3301, 3302 or written permission of department head.

4341. Women Composers and Performers in the 19th, 20th, and 21st Centuries. Examines women musicians from the early 19th century to the present. Included are considerations of women's professional and private music education. Women's contributions in a wide variety of professional areas (performance, composition, education, scholarship) are examined within the changing social contexts of the two centuries. Class activities include a variety of types of readings (memoirs, journals, newspaper reviews), videos, recordings, scores and analyses, and live student performances. *Prerequisites:* MUHI 3301, 3302.

4342. Music, Musicians, and Audiences in 19th-Century Paris. *(fall term of odd-numbered years)* Explores music and musicians living and performing in Paris, the city

considered to be Europe's glittering capital of the arts during the 19th century. Discussions of the political and social roles of music following the Revolution (such as the establishment of the Paris Conservatory and the National Opera) will provide the foundation for a focus on the Parisian musical scene during the years 1830–1870. Class trips to events at 19th-century concert halls (Palais Garnier, Théatre Chatelet), modern halls performing 19th-century repertoire, churches (Madeleine, St. Sulpice) and café-cabarets. (SMU-in-Paris.)

4345. Survey of Opera Literature. A chronological survey of opera, beginning with a brief introduction to medieval and Renaissance precedents, followed by an in-depth presentation of selected Baroque and classical masterworks. The study of 19th-century opera will emphasize the many ways in which Romantic opera synthesized music, literature and art, as well as elements of politics and culture. The musical language and dramatic substance of selected works from 20th-century operatic repertoire will be investigated. Students will be expected to spend a significant amount of time viewing operas on video and laser disc, and in certain cases making comparative studies of productions. *Prerequisites:* MUHI 3301, 3302 or written permission of department head.

4346. Survey of Piano Literature. Historical and stylistic study of music for the piano. *Prerequisites:* MUHI 3301, 3302 or written permission of department head.

4347. Symphonic Literature. An examination of representative orchestral works from the late Baroque to the present day. Attention will be directed to the forms, compositional procedures and orchestration devices employed by selected composers who reflect the various stylistic orientations within this time frame. *Prerequisites:* MUHI 3301, 3302 or written permission of department head.

4348. Guitar History and Literature. *(spring term of odd-numbered years)* Examines the history of guitar and its music from the early 16th century to the present. Included are the vihuela and Baroque guitar, four-string Spanish guitar and related literature. Emphasis is given to the evolution of the modern instrument and its repertoire. *Prerequisites:* MUHI 3301, 3302 or written permission of department head.

4350. Music in World Cultures. Musical activities and principles selected from various geographical areas of the world. Emphasis is on non-Western materials, but significant cross-cultural encounters will also be studied. Offered irregularly.

4355. Music and Cultural Formations: Studies in Popular Music. *(fall term)* This course focuses on music as an element of culture formation. Discussion of current scholarship introduces students to the multidisciplinary study of the role of human agency in creating meaningful spaces in which music unfolds its socio-political and cultural dimensions.

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

4375. History of American Music. American music from colonial times to the present. Course includes an examination of compositional forms, procedures and techniques of selected composers. *Prerequisites:* MUHI 3301, 3302.

4384. Survey of Choral Literature. *(spring term of even-numbered years)* 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. *Prerequisites:* MUHI 3301, 3302 or permission of department head.

5206. Performance Practices in Early Music. *(spring term of even-numbered years)* Studies in the interpretation of Baroque music from a stylistic point of view.

5207. Organ Survey. *(fall term)* 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. degrees.

Piano Pedagogy (MUPD)

4125, 4126. Piano Pedagogy Practicum. Observation and supervised teaching experience; specific goals and projects are agreed upon for the term. Required for all piano majors.

4396. Piano Pedagogy I. *(fall term of even-numbered years)* 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.

4397. Piano Pedagogy II. *(fall term of odd-numbered years)* In-depth study of methods, materials and curriculum for teaching piano at the intermediate and advanced levels. Additional topics: current trends (including technology), professionalism, history of piano pedagogy and employment opportunities.

5103, 5203. Creative Piano Teaching. Pedagogical projects designed to meet the needs of the piano teacher. Offered in conjunction with the National Piano Teachers Institute or the National Conference on Keyboard Pedagogy. Majors are limited to one credit.

5210. Class Piano Procedures. *(spring term of even-numbered years)* 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.

5312. Survey of Precollege Piano Literature. *(spring term of odd-numbered years)* Survey and performance of standard piano literature in all style periods for precollege students. Emphasis on technical preparation and curriculum building.

5325, 5326. Piano Pedagogy Internship I and II. Supervised teaching experience; specific goals and projects are agreed upon for the term, with an emphasis in piano pedagogy performance. Required for all undergraduate piano majors.

Private Studies (MUPR)

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

3100. One-Credit Courses. One half-hour lesson each week (14 per term) with a jury examination at the conclusion of each term. These repeatable course numbers are offered each fall, spring and summer. 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.

3200. Two-Credit Courses. One-hour lesson each week (14 per term) with a jury examination at the conclusion of each term. These repeatable course numbers are offered each fall and spring. 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.

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

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

The prefix MUPR is used to designate private studies in an instrument or voice for a student who is neither a music major nor a music minor. An audition for acceptance into a department and written permission of the director of the Division of Music are required, and a private lesson fee will be applied to all MUPR enrollment.

Vocal coaching (for upper-division voice performance majors only) course numbers are VOIC 3015, 3116, 4017 and 4118. The instructor coaches the singer on interpretation, style and diction in art song, opera, and oratorio.

Recitals (MURE)

3001, 3101. Junior Recital. Solo performance of approximately 30 minutes of music. Graded pass/fail by committee.

4101, 4201. Senior Recital. Solo performance of approximately 1 hour of music. Graded pass/fail by committee.

Composition and Theory (MUTH)

1129, 1130. Musicianship I and II. *(fall and spring terms)* Beginning studies in sight singing, dictation and improvisation; application of skills to the student's instrument. Must be taken in sequence. *Corequisites:* MUTH 1229, 1230.

1229, 1230. Theory I and II. *(fall and spring terms)* Rudiments (notation, clefs, key signatures, scales, intervals, chords), diatonic harmony, musical form, figured bass, part writing, analysis and basic composition. Must be taken in sequence. *Corequisites:* MUTH 1129, 1130.

2129, 2130. Musicianship III and IV. *(fall and spring terms)* Continuation of Musicianship I and II. Sight singing and dictation employing chromaticism and contemporary techniques, improvisation and application of skills to the student's instrument. Must be taken in sequence. *Prerequisites:* MUTH 1130, 1230. *Corequisites:* MUTH 2229, 2230.

2229, 2230. Theory III and IV. *(fall and spring terms)* Continuation of Theory I and II. Chromatic harmony, form and contemporary techniques; analysis and composition. Must be taken in sequence. *Prerequisites:* MUTH 1130, 1230. *Corequisites:* MUTH 2129, 2130.

3200, 3300. Private Composition. Individual study with the composition faculty and regularly scheduled seminars with faculty and visiting guests. *Prerequisite:* Admission to the composition degree program.

3350. Form and Analysis. Study of musical form within a wide range of styles. *Prerequisites:* MUTH 2130, 2230.

4130. Collaborative Composition. Students collaborate with artists in other disciplines on composition projects.

4184, 4284, 4384. Directed Studies in Music Theory. *Prerequisite:* Permission of instructor.

4190, 4290, 4390. Directed Studies in Music Composition. *Prerequisite:* Permission of instructor.

4300. Analysis of Contemporary Music. Detailed analysis of recent music written in a variety of styles and using diverse techniques. The course will also explore early 20th-century antecedents of more recent music. Analysis and discussion will be supported by readings from theoretical articles and composers' writings. *Prerequisites:* MUTH 2130, 2230.

4310. Introduction to Electro-Acoustic Music. *(fall term)* An introduction to the historical and emerging techniques, concepts, and perspectives of composing, performing, and listening to both fixed and interactive electro-acoustic music. Topics include basic acoustics; hardware and software tools for the generation, processing, and reproduction of musical sound; and the history and literature of electronically generated music. Students complete individual and collaborative projects applying their studies to the recording, creation, and performance of fixed and real-time interactive creative projects. *Prerequisites:* MUTH 2130, 2230 or permission of instructor.

4311. Topics in Electro-Acoustic Music. *(spring term)* This course provides advanced investigation into a variety of topics in electro-acoustic music. The focus is on practical application and requisite technical understanding. Possible topics include MIDIstration, real-time interactive performance using MAX/MSP/JITTER, signal-processing applications in performance, algorithmic composition, and synthesis. Topics are announced each term the course is offered. May be repeated for credit. *Prerequisites:* MUTH 4310/6310, MSA 3310, or permission of instructor.

5325. Class Composition. A composition course for noncomposition majors. Topics include notational practices; contemporary and traditional approaches to composition through study

of model works from the literature; in-class presentation, reading and critique of projects; and professional standards for the creation and distribution of scores, parts and recordings of compositions and arrangements. *Prerequisites:* MUTH 2130 and 2230, or permission of instructor.

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

5350. Advanced Musicianship. This course seeks to develop the student's musicianship skills beyond the levels attained in MUTH 1129, 1130 and MUTH 2129, 2130. Activities of the course include sight-reading and improvisation studies in a range of musical styles for 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. *Prerequisites:* MUTH 2130, 2230 for undergraduates; graduate students must pass the theory placement exam or complete all review courses. Permission of instructor.

5360. Advanced Orchestration. *(spring term)* More advanced techniques of orchestration are explored through a series of scoring projects for a variety of ensembles. *Prerequisite:* MUTH 5330 or permission of instructor.

5370. Survey of Counterpoint. Through exercises in analysis and composition, this course provides a study of contrapuntal techniques with emphasis on traditional modal and tonal styles. *Prerequisites:* MUTH 2130, 2230.

Music Therapy (MUTY)

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

1320. Introduction to Music Therapy. *(fall term)* An overview of the function of the music therapist, the history of the music therapy profession and music in treatment procedures. Required of all music therapy majors and open to others who may want information about the professional field of music therapy.

3130, 3230, 3330. Directed Studies in Music Therapy: Medicine and Health.

3141. Developmental Music Therapy Practicum I. *(fall term)* Supervised observation of and therapeutic experience with persons who exhibit developmentally delayed disorders. *Corequisite:* MUTY 3211.

3142. Psychiatric Music Therapy Practicum II. *(fall term)* Supervised observation of and therapeutic experience with persons who exhibit psychopathological disorders. *Corequisite:* MUTY 3212.

3143. Medical Music Therapy Practicum III. *(spring term)* Supervised observation and development of clinical skills with patients in medical settings. *Corequisite:* MUTY 3213.

3144. Gerontological Music Therapy Practicum IV. *(spring term)* Supervised observation and development of clinical skills with elderly clients. *Corequisite:* MUTY 3214.

3211. Developmental Music Therapy. *(fall term)* A study of music therapy with developmentally disabled children and adults, such as mentally retarded, visually disabled and speech-impaired individuals. *Corequisite:* MUTY 3141.

3212. Psychiatric Music Therapy. *(fall term)* A study of music therapy with persons with psychopathological disorders such as schizophrenia, depression and dementia. *Corequisite:* MUTY 3142.

3213. Medical Music Therapy. *(spring term)* A study of music therapy with the health impaired, such as burn patients, AIDS patients and obstetric patients. *Corequisite:* MUTY 3143.

3214. Gerontological Music Therapy. *(spring term)* A study of music therapy with elderly, gerontological clients. *Corequisite:* MUTY 3144.

4141. Music Therapy Practicum V. Supervised clinical experience in the treatment and health maintenance of clients with clinical disorders.

4142. Music Therapy Practicum VI. Continued supervised clinical experience in the treatment and health maintenance of clients with clinical disorders.

4144. 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 four-month 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. *Prerequisites:* Before the internship, all course, clinical and preclinical work must be completed in the undergraduate music therapy degree or graduate equivalency program.

4145. Internship II. Second-term continuation of MUTY 4144. An additional 3 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. *Prerequisite:* Concurrent registration in or completion of MUTY 4144.

4340. Music Therapy: Research, Methods and Materials. *(spring term)* A study of research methods in music psychology, therapy and education, with emphasis on research designs, analysis and interpretation of research literature.

4341. Survey of Music Psychology. *(fall term)* 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.

5340. Topics in Music Therapy. *(summer term)* Exploration of current topics in music therapy, including research, theory, applications and approaches with various special needs populations. Emphasis on contemporary areas of interest and importance. *Prerequisite:* Permission of instructor.

5341. Seminar in Clinical Music Therapy. *(summer term)* Focus on music therapy clinical applications and projects based on student interest, with emphasis on current trends in clinical practice and treatment techniques. May include clinical placement. *Prerequisite:* Permission of instructor.

Class Instruction for Performance (PERB)

Harpsichord (PERB)

3115. Harpsichord: Early Music Workshop. *(summer term)* Intensive study of harpsichord and continuous playing for advanced players (the complete harpsichord works of Rameau, chamber music with professional players of period instruments). Beginning harpsichord classes for those keyboard players who wish to explore the harpsichord, its techniques and repertoire.

5118. Introduction to the Harpsichord. *(spring term of even-numbered years)* Designed to present 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.

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

Instrumental (PERB)

1103. Modern Acoustic Guitar I. *(spring term)* 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 and popular songs in music therapy, music education and recreational music settings.

1104. Modern Acoustic Guitar II. *(spring term)* 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 popular, jazz, blues, rock and world music-style songs in music therapy, music education and recreational music settings.

1203. Classical Guitar I. Basics of reading music, technique, and simple chord progressions as applied to popular music and performance of simple classical guitar pieces.

2113. Hand Drumming and Ethnic Percussion I. *(fall term)* Development of fundamental hand drumming and other percussion skills through listening, analysis and performance of African, Latin American and Asian rhythms.

2114. Hand Drumming and Ethnic Percussion II. *(spring term)* Further development of hand drumming and other percussion skills through listening, analysis and performance of non-Western rhythms. *Prerequisite:* PERB 2113 or instructor consent.

2203. Classical Guitar II. Continued development of technical skills and performance repertoire. *Prerequisite:* PERB 1203 or equivalent proficiencies.

2215. Introduction to Jazz Theory and Improvisation. Introduction to jazz improvisation through applied theory. Theoretical and practical experience in jazz improvisation using common jazz chord progressions and chord/scale relationships. Study of jazz recordings designed to explore and understand the link between chords, scales and melodies. May be repeated for credit. *Prerequisites:* MUTH 1119, 1229. Open to music majors and music minors, or by consent of instructor.

2313. Hand Drumming and Ethnic Percussion. *(summer term)* On location in Bali, students will learn styles of drumming and percussion music from traditional cultures of Asia, particularly Indonesia, India and the Middle East, using authentic percussion instruments from each region. Instructors will include SMU faculty together with native master musicians of Sunda, Sumatra and Bali. The intensive three-week program will culminate with a final concert for an invited audience from the local village and other guests, combining the instruments of Indonesia, India and the Middle East in a "cross cultural" performance. Upon return to SMU, there will be a performance of music learned in Bali by the workshop participants. Instruments made in Bali by Balinese craftsmen will be provided by the Toca Drum Company.

3016, 3116. Contemporary Music Workshop. Exploration of contemporary music techniques, including improvisation for instrumentalists and vocalists in a workshop setting. Coursework includes master classes on contemporary performance techniques and performance of contemporary chamber works in chamber music recitals, general music recitals and workshop presentations.

3202. Master Class in Classic Guitar. *(summer term)* Master classes, lectures, discussions and recitals.

5011, 5111, 5211. Directed Studies in Music Performance. Enrollment for directed studies or approved internships in performance or pedagogy. Students are required to accept internships in performance or private teaching, subject to availability and/or scheduling conflicts with other SMU courses. Internships may begin prior to the beginning of the term.

Piano (PERB)

1001. 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.

1011. Piano Sight Reading I. *(fall term)* A requirement for first-year, premusic majors in piano performance. Techniques to improve music reading at the keyboard through supervised practice and reading of various keyboard literature.

1012. Piano Sight Reading II. *(spring term)* A requirement for first-year, premusic majors in piano performance. Emphasis on reading skills that are useful in collaborative playing, including exposure to various types of scores and score preparation. *Prerequisite:* PERB 1011.

1131, 1132, 2131, 2132. Class Piano. *(fall and spring terms)* A four-term sequence required for non-keyboard music majors. Emphasis on sight-reading, technique, harmonization, transposition, improvisation and appropriate literature. *Corequisites:* MUTH 1229, 1230, 2229, 2230; MUTH 1129, 1130, 2129, 2130. Open to music majors only.

1205. Beginning Class Piano. Designed for students with no previous piano study. Emphasis placed on the development of basic music reading and functional keyboard skills. Open to non-music majors only.

1233, 1234. Advanced Class Piano. *(fall and spring terms)* A two-term sequence (for keyboard majors or advanced non-keyboard music majors). Emphasis on sight-reading, harmonization, transposition, improvisation and technique. *Prerequisites:* MUTH 1130, 1230.

2205. Elementary 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.

3205. 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. *Prerequisites:* PERB 2205 or equivalent, and audition for placement required. Not open to music majors.

5107. Keyboard Skills for Choral Conductors I. *(fall term)* Keyboard competencies for choral conductors, including basic technical patterns, harmonization and relevant score reading. Review course for the M.S.M. and M.M. in choral conducting keyboard proficiency requirement.

5108. Keyboard Skills for Choral Conductors II. *(spring term)* Advanced keyboard competencies for choral conductors, including basic technical patterns, harmonization and relevant score reading. Review course for the M.S.M. and M.M. choral conducting keyboard proficiency requirement.

Voice (PERB)

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

2017, 2117, 5017, 5117. Meadows Opera Workshop. Exploration of operatic styles, role study, basic acting techniques and dramatic analysis. Eligibility by audition for the annual main stage production. Meets concurrently with the Meadows Opera Ensemble. Open to all undergraduate and graduate voice majors.

2106. Diction: Italian. *(fall term)* Principles of pronunciation and enunciation for singing in Italian. Phonetic practice and practical application to the performance of art songs and arias.

2107. Diction: German. *(spring term)* Principles of pronunciation and enunciation for singing in German. Phonetic practice and practical application to the performance of art songs and arias.

2108. Diction: English. *(fall term)* Principles of pronunciation and enunciation for singing in English. Phonetic practice and practical application to the performance of art songs and arias.

2109. Diction: French. *(spring term)* Principles of pronunciation and enunciation for singing in French. Phonetic practice and practical application to the performance of art songs and arias.

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

5101, 5201. Directed Studies in Voice.

5208. Advanced Acting for Voice Majors. *(fall term)* Scene study, character development, preparing and researching repertoire, sets, props and costumes. Not repeatable for credit. *Prerequisites:* Concurrent enrollment in VOIC, two terms of Opera Workshop or Opera Ensemble completed, and consent of applied teacher.

Performance Ensembles (PERE)

Large Ensembles (PERE)

1011, 1111. 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.

1012, 1112. Mustang Marching Band. Preparation and performance of music for field performances.

1013, 1113. 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.

1014, 1114. 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.

1017, 1117. SMU Symphony Band. Open to all students, including music majors, non-music majors and community members. This ensemble provides a concert band experience, exploring band music ranging from transcriptions to original works. Does not meet the large-ensemble requirement for music majors. *Prerequisite:* Audition or permission of instructor.

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

1019, 1119. Meadows Wind Ensemble. The Meadows Wind Ensemble is open to all students on an audition selection basis. Although the majority of the membership is composed of students who are majoring or minoring in music, any University student may audition. The Meadows Wind Ensemble performs a wide variety of literature that encompasses both the symphonic band and wind orchestra idioms.

1076, 1176. Choral Union. A large, mixed ensemble open to students, faculty staff and the greater SMU community. Repertoire includes major works with orchestra. Does not satisfy the vocal or large-ensemble requirement for voice majors or concentrations. *Prerequisite:* Permission of instructor.

4050, 4150. Meadows Opera Ensemble. Musical preparation, rehearsal and performance of one-act operas, opera excerpts and/or a complete role. Eligibility, by audition, for the annual main stage production. Dramatic coaching and role study. Meets concurrently with Meadows Opera Workshop. Spring term participants in the ensemble will be required to attend an additional 50-minute rehearsal weekly to prepare for a combined choral-orchestra concert. For senior voice performance and second-year M.M. in voice performance majors only. *Prerequisites:* Two terms of Opera Workshop or equivalent previous experience.

Chamber Ensembles (PERE)

1010, 1110. POINT: Interdisciplinary Project and Performance Ensemble. *(fall, spring terms)* An interdisciplinary ensemble for inventive "artists" of all interests exploring the future of personal expression through collaborative projects and performances. Innovative technologies are utilized and created. Open to all SMU students with instructor consent. May be repeated for credit.

1015, 1115. Meadows Jazz Orchestra. Rehearsal and performance of standard and original works for jazz ensembles. By audition.

3020, 3120. Meadows World Music Ensemble. Exploration of rhythms, melodies, forms and basic ethnic percussion techniques from a variety of cultures including Africa, Asia and Latin America. Composition, improvisation and performances within forms of ethnic traditions adapted to Western instruments. *Prerequisite:* Music major or consent of instructor.

3030, 3130. Meadows Guitar Ensemble. *Prerequisite:* Guitar major or instructor's consent.

3070, 3170. Chamber Ensemble: Woodwinds, Brass, Percussion. Preparation and performance of repertoire for various ensembles of three or more mixed instruments, one to a part, without conductor.

3071, 3171. Chamber Ensemble: Keyboard. Preparation and performance of repertoire for various ensembles of keyboard and two or more additional instruments or voice, one to a part, without conductor.

3072, 3172. Chamber Ensemble: Strings. Preparation and performance of repertoire for various ensembles of three or more mixed instruments, one to a part, without conductor.

3073, 3173. Meadows Percussion Ensemble. Rehearsal and performance of standard percussion ensemble literature. By audition.

3074, 3174. Chamber Ensemble: Voice. Preparation and performance of chamber music repertoire that includes a solo singer with a small instrumental ensemble without a conductor.

Theatre

Professor Stan Wojewodski, **Division Chair**

Professors: Rhonda Blair, Kevin Paul Hofeditz, William Lengfelder, Cecil O'Neal, Steve Woods, Stan Wojewodski. **Associate Professors:** Michael Connolly, James Crawford, Charles Helfert, Russell Parkman, Sara Romersberger, Gretchen Smith, Claudia Stephens. **Assistant Professor:** Jonathan Greenman. **Lecturers:** Brad Cassil, Marsha Grasselli, Giva Taylor. **Adjunct Lecturers:** Dawn Askew, Jason Biggs, Linda Blase, Steve Leary, J.D. Margetts, Kathy Windrow.

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.

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.

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

Bachelor of Fine Arts in Theatre With a Specialization in Theatre Studies

The B.F.A. degree in theatre with a specialization in theatre studies reflects 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.

	Credit Hours
General Education Curriculum	35
Division of Theatre:	74
THEA 1303, 1304 Dramatic Arts Today	
THEA 2140, 2141, 2142 Running/Construction Crews	
THEA 2240, 2241, 2242 Practicum	
THEA 2303, 2304 Acting I, II	
THEA 2305, 2306 Voice for the Stage 1, 2	
THEA 2307, 2308 Movement I, II	
THEA 2361 Introduction to Stage Management	
THEA 2322 Text Analysis	
THEA 3381, 3382 Theatre and Drama History I, II	
One 12-credit-hour emphasis chosen from the following: directing, playwriting, stage management, design or critical studies	
Theatre Electives (17 hours)	
Meadows Elective/Corequirement	3
Free Electives	11
Total Hours	**123**

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.

	Credit Hours
General Education Curriculum	35
Division of Theatre:	74
THEA 1303, 1304 Dramatic Arts Today	
THEA 2140, 2141, 2142 Running/Construction Crews	
THEA 2240, 2241, 2242 Practicum	
THEA 2303, 2304 Acting I, II	
THEA 2305, 2306 Voice for the Stage 1, 2	
THEA 2307, 2308 Movement I, II	
THEA 2322 Text Analysis	
THEA 2361 Introduction to Stage Management	
THEA 3303, 3304 Acting III, IV	
THEA 3205, 3206 Voice for the Stage III, IV	
THEA 3207, 3208 Movement III, IV	
THEA 3381, 3382 Theatre and Drama History I, II	
THEA 4303, 4304 Acting V, VI	
THEA 4105, 4106 Voice for the Stage V, VI	
THEA 4207, 4208 Movement V, VI	
THEA 4309 Business and Professional Aspects of the Theatre	
Meadows Elective/Corequirement	3
Free Electives	11
Total Hours	**123**

Bachelor of Fine Arts in Theatre With a Specialization in Design and Technology

The B.F.A. in theatre with a specialization in design and technology is available with an emphasis on the environmental aspects of performance. Design and technology in scenery, costumes, lighting, properties, sound and stage management are taught in a series of courses and special projects throughout the four-year curriculum. The flexibility built into the degree requirements allows the students and their advisers to develop individualized programs of study, taking advantage of the variety of offerings in the Meadows School of the Arts. Productions are prepared under the close personal advisement and participation of the production faculty and staff.

The design and technology B.F.A. degree option provides students with a thorough background in theatrical design, construction, related technology and stage management. The specific topics of study include drafting, stagecraft, costume construction, costume pattern drafting, millinery, tailoring, computer imaging, computer-aided design, scenic painting, rendering and advanced technical theatre as well as design courses in costumes, lighting, scenery and sound.

	Credit Hours
General Education Curriculum	35
Division of Theatre:	76
THEA 1303 Dramatic Arts Today	
THEA 2140, 2141, 2142 Running/Construction Crews	
THEA 2240, 2241, 2242 Practicum	

(continued)	*Credit Hours*
THEA 2322 Text Analysis	
THEA 3381, 3382 Theatre and Drama History	
Select 55 term credit hours from the following:	
THEA 2271, 2272, 2273, 2274 Technical Theatre Laboratory	
THEA 2319 Fashion: History and Culture	
THEA 2361 Introduction to Stage Management	
THEA 2371 Theatre Technology 1: Lighting Mechanics	
THEA 2372 Theatre Technology 2: Costume Construction Techniques	
THEA 2373 Theatre Technology 3: Stagecraft	
THEA 2374 Theatre Technology 4: Introduction to Theatrical Sound	
THEA 3313 Introduction to Design for Theatre	
THEA 3314 Lighting Design: Theatre, Film, TV	
THEA 3316 Scene Design for Theatre, Film, TV	
THEA 3318 Costume Design for Theatre, Film, TV	
THEA 3321 Topics in Design 1: Lighting	
THEA 3322 Topics in Design 2: Designer Relationship	
THEA 3323 Topics in Design 3: Costume	
THEA 3324 Topics in Design 4: Sound	
THEA 3361, 3362, 4361, 4362 Stage Management	
THEA 4363 Production Management	
THEA 4491, 4492 Special Project 1, 2	
THEA 4493, 4494 Summer Theatre Workshop	
Meadows Elective/Corequirement	3
Free Electives	9
Total Hours	**123**

The Courses (THEA)

Theatre Courses Open to All University Students

The following classes are open to all students. **Note:** There are no performance opportunities for non-theatre majors.

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

2311. The Art of Acting. Basic work in acting, voice and movement for the non-theatre major. Relaxation, concentration, imagination, and the actor's exploration and use of the social world.

2319. Fashion: History and Culture. People reveal who they are by what they wear. How? And why? 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.

2321. Spectacle of Performance. Ever wonder how they do that? Spectacle is part of life and culture. Students will learn to deconstruct spectacle and analyze its influence upon themselves and society at large. Visits backstage allow students to experience firsthand how effects are achieved. Students will be required to attend performances in a wide range of "live" venues and discuss what they observe, enabling them to view performance on a critical level. For majors and nonmajors.

3312. Scene Study for Nonmajors. The fundamental objectives of the course are 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; and 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:* THEA 2311 or instructor permission.

3313. Introduction to Design for the Theatre. An analytical study of stage design, including an introduction to the basic history, principles and languages of stage design. The course will include text analysis, elements and principles of design, and critical discussion of current theatre productions. For majors and nonmajors.

3314. Lighting Design: Theatre, Film and Television. An introduction to the practice of lighting design. Students will be required to study techniques, complete projects and make presentations in the discipline.

3316. Scene Design: Theatre, Film and Television. An introduction to the practice of scenic design. Students will be required to study techniques, complete projects and makes presentations in the discipline.

3318. Costume Design: Theatre, Film and Television. An introduction to the practice of costume design. Students will be required to study techniques, complete projects and make presentations in the discipline.

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

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

4381, 4382, 4383, 4384. Studies in Theatre, Drama and Performance. An examination of selected topics in theatre, drama and performance. Texts, topics and critical approaches vary.

4385. Studies in Theatre, Drama and Performance. A senior-level, interdisciplinary seminar that examines cultural production through the media of art, architecture, dramaturgy, festival and theatre.

5319. Fashion History and Culture. 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.

Courses for Theatre Majors

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

2101, 2201, 2301, 3101, 3201, 3301, 3302, 4101, 4201, 4301, 5301. Directed Study. Independent work with theatre faculty on a specific topic chosen by the student.

2140. Lighting Running/Construction Crew. Practical application of skills and knowledge studied in THEA 2240 to the mounting and running of a theatrical production; involves either serving on the running crew of a division production or completing 65 hours of work mounting a production. Theatre majors should complete this course by the end of the junior year. Departmental approval required for nonmajors. Must be taken concurrently with or subsequent to completion of THEA 2240.

2141. Scenery Running/Construction Crew. Practical application of skills and knowledge studied in THEA 2241 to the mounting and running of a theatrical production; involves either serving on the running crew of a division production or completing 65 hours of work mounting a production. Theatre majors should complete this course by the end of the junior year.

Departmental approval required for nonmajors. Must be taken concurrently with or subsequent to completion of THEA 2241.

2142. Costume Running/Construction Crew. Practical application of skills and knowledge studied in THEA 2242 to the mounting and running of a theatrical production; involves either serving on the running crew of a division production or completing 65 hours of work mounting a production. Theatre majors should complete this course by the end of the junior year. Departmental approval required for nonmajors. Must be taken concurrently with or subsequent to completion of THEA 2242.

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

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

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

2271, 2272, 2273, 2274. Technical Theatre Laboratory. Various workshops are structured to introduce students to a broad range of technical experience. The subject matter for these workshops may include properties design and construction, audio design for performing arts, advanced electrics, and design and construction for film and television. Students are expected to provide appropriate materials as needed. May be repeated for up to eight term credit hours.

2275, 2276, 2277, 2278. 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, and scenic construction for film and television.

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

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

2305. 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.

2306. 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.

2307. Movement I. Teaches students to individuate internal energies of the body, to use these energies to move the body to create precise statuary mime for the stage, and to begin to synthesize physical listening skills for ensemble acting. Skills taught include juggling, Hatha yoga, corporal mime, illusionistic pantomime, Tai Chi Chíuan and the improvising of mime pieces.

2308. Movement II. Increases students' physical listening skills and practices these in unarmed stage combat. Skills taught include Tíui Shíuo, Chi Sao, foil fencing (left and right), French sabre, Kung-fu animals and conventions of unarmed stage combat. *Prerequisite:* THEA 2307.

2322. Text Analysis. Teaches skills necessary to read a play as an actor, director, playwright, designer and student of drama. Explores key styles and genres of dramatic literature.

2333. 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.

2361. Introduction to Stage Management. An exploration of the methods and techniques of theatrical stage management, including preproduction planning, scheduling, and conducting rehearsals and performances. Assignments are both theoretical and practical. Permission of instructor required for nonmajors and first-year students.

2371. Theatre Technology I: 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. May be repeated for up to six term credit hours.

2372. Theatre Technology II: Costume Construction Techniques. The course introduces students to basic costume patterning and construction methods. Students 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. May be repeated for up to six term credit hours.

2373. Theatre Technology III: Stagecraft. Introduction to the organization of the scene shop, tool maintenance and usage, construction techniques, technical drawing development, computer applications, rigging, and 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. May be repeated for up to six term credit hours.

2374. Theatre Technology IV: 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. May be repeated for up to six term credit hours.

3205, 3206. Voice for the Stage III and IV. The course presents experiences and exercises designed to free and develop the voice of the actor, and explores speech sounds and text work. Students learn methods for alleviating the physical barriers to sound production and begin to discover a full vocal range of two to three octaves. *Prerequisites:* THEA 2305, 2306.

3207. Movement III. This course teaches the extension of energy and physical listening skills. Other skills taught include quarterstaff, rapier and dagger, court sword, and broadsword. *Prerequisite:* THEA 2308.

3208. Movement IV. Allows the student to process personal experience into the movement and sound of a character. Skills taught include clowning, LeCoq figures and neutral mask. *Prerequisite:* THEA 3207.

3303. Acting III. A synthesis of first- and second-year curriculum leading to the development of a personal, effective and repeatable way of working as an actor.

3304. Acting IV. Continuation and extension of THEA 3303, consisting of special projects in characterization studies. *Prerequisite:* THEA 3303.

3305. 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.

3306. 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.

3307. 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 readings 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.

3310. Special Topics in Theatre. This course focuses on specific topics pertinent to theatre performance. Subjects vary from term to term, and may include acting, voice and movement.

3319. 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.

3321. 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, 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.

3322. Topics in Design II: 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.

3323. Topics in Design III: 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.

3324. Topics in Design IV: Sound. This course introduces 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 are introduced to system layout, effects development, source researching and organization. The combined hands-on presentations and class assignments allow students to develop a working knowledge of the sound designer's responsibilities and skills. Students are expected to provide appropriate materials as needed.

3331. Playwriting I. A creative exploration in the development of performance scripts with an emphasis on structural vocabularies of story, plot, character development and dramatic action.

3332. Playwriting II. The intermediate techniques of playwriting with an emphasis on developing individual style and voice and writing one-act plays. *Prerequisite:* THEA 3331.

3341. Directing I. An introduction to the practices and methods of directing. Includes study in the work of major directorial innovators. Directing projects required.

3342. Directing II. An intermediate-level course extending the work of THEA 3341. Final projects include the staging of a one-act play. *Prerequisite:* THEA 3341.

3357. 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.

3361, 3362. Stage Management I. Fuller explanation of the methods and techniques of theatrical stage management. *Prerequisite:* THEA 2361.

3373. 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 learn to drape a basic bodice, skirt and collars. They also create a basic sleeve pattern by formula and manipulate the pattern to achieve a variety of shapes.

3374. Draping II. Exploration of period dress from a draping point of view.

3375. Theatre Technology 5: Lighting Automation. Advanced study in the field of automated lighting and control systems.

3376. Theatre Technology 6: Advanced Costume Construction Techniques. A continuation in the study of costume construction.

3377. Theatre Technology 7: Advanced Stagecraft. A continuation in the study of stagecraft. Students will explore advanced construction techniques, rigging, metalwork and the use of automation in scenery.

3378. 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 participate in a Meadows event.

3379. Computer-Assisted Design I. Students learn the fundamentals of computer-aided design, using Vectorworks and Spotlight, in application for the theatre. The emphasis is on 2-D work, but some time is spent on 3-D work as well. Drafting, as such, is not taught. It is assumed that the student has an understanding of mechanical drawing and its conventions; the course focuses on how to apply that knowledge using a computer.

3380. Computer-Assisted Design I. Using Vectorworks as the primary drafting software, the class focuses on the modeling of scenic and lighting designs, organization of the drawing layouts, rendering techniques, and lighting-specific CAD tools.

4105. Voice for the Stage V. A continuation of the voice curriculum to further enrich the actor's technique and address any outstanding issues in the work. The vocal workout keeps the actor in tune with his/her instrument while preparing to enter the profession. *Prerequisite:* Permission of instructor.

4106. Voice for the Stage VI. A continuation of the voice curriculum, including the study of the International Phonetic Alphabet and dialect/accent work as well as 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.

4207. Movement V. An exploration of historical movement and dance, including selected dances, movements and manners of the 16th through the 20th centuries, and focusing on the embodiment of the style of those periods. Emphasis is placed on the dress, movement and manners of the Renaissance and classical Baroque periods. *Prerequisite:* Permission of instructor.

4208. Movement VI. Physical self-study explored through mask work, including neutral mask, the masks of the commedia dellíarte, character mask and European clown. The exploration begins with finding a physical neutral, moves through the playing of the stock masked commedia characters and their counterparts in plays by Shakespeare and Moliere, and culminates with finding one's own personal clown. *Prerequisite:* Permission of instructor.

4303, 4304. Acting V and VI. An actor's approach to classic texts through scene study, monologues and lecture/demonstration. Emphasis is on Shakespeare and his contemporaries.

4305. 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.

4306. 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.

4309. Business and Professional Aspects of the Theatre. A preparation for graduating actors that includes compiling résumés, photographs, use of cold readings, monologues and scene work with a variety of scripts for repertory or summer theatre casting.

4321. Advanced Scene Study. Designed for junior, senior, and graduate theatre majors. Team taught by senior faculty. Text includes modern and contemporary dramatic literature. Through an intensive exploration of the text and the use of improvisational techniques and other exercises, the course 1) reinforces the actor's development of a method of text analysis as an entry to a tactical approach to acting; 2) facilitates each actor's exploration of his/her full range and complexity of imaginative, intellectual, emotional, and experiential life; 3) facilitates each actor's access to these elements of self as useful tools of creative expression; and 4) facilitates 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.

4331. Playwriting III. Advanced work in the development of performance scripts for the stage, with emphasis on full-length works. *Prerequisite:* THEA 3332.

4332. Playwriting IV. Advanced techniques of writing for the stage, including rehearsal and performance or produced theatrical event. Focuses on professional aspects of playwriting. *Prerequisite:* THEA 4331.

4341. Directing III. Advanced project studies in stage direction, with emphasis on the interplay between director and other artistic collaborators (playwrights and/or designers). *Prerequisite:* THEA 3342.

4342. Directing IV. 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. *Prerequisite:* THEA 4341.

4357. 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.

4361, 4362. Stage Management II. Fuller explanation of the methods and techniques of theatrical stage management. *Prerequisites:* THEA 3361, 3362.

4363. Production Management. This course introduces students to the role of the production manager for live entertainment. Budgeting, scheduling and the business aspects of the manager are discussed.

4386. 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."

4387. 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.E.

4491, 4492. Special Project I and II. 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-on leadership experience in either the design or technical area.

4493, 4494. Summer Theatre Workshop 1 and 2. Students may engage in summer theatre work and gain credit toward degree completion. May be taken twice for up to six term credit hours. *Prerequisite:* Approval of enrollment and credit for this class must be obtained from the chair of the Division of Theatre and program head.

5398, 5399. Production Research and Development. This course focuses on script analysis; background research; and performance design for the actor, designer, director and dramaturg.