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 management and arts entrepreneurship, communications, creative computation, dance, film and media arts, journalism, music, and theatre.

Facilities

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, Lipchitz, Henry Moore, Marini, Giacometti, Noguchi, David Smith and Claes Oldenburg.

The Umphrey Lee Center serves as home to several of the communication arts areas, including a journalism complex that houses a high-definition television studio, a control room, computer labs and editing suites.

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 Mildred Hawn Exhibition Gallery. 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. The Bywaters Special Collections hold works on paper and archival materials illuminating the cultural history of the Southwest.

Center of Creative Computation

The Center of Creative Computation is an interdisciplinary research and teaching center exploring computation as a universal, generative medium that integrates creative development, quantitative analysis and interdisciplinary synthesis. The center offers a major and minor in creative computing, combining core coursework from the Meadows School of the Arts and the Lyle School of Engineering. The center sponsors student and faculty fellowships, workshops and lectures, and facilitates interdisciplinary creative development and research. Examples of projects include hardware and software development, digital media/arts production, visualization, interactive performance, intermedia practice, digital humanities, and pedagogical development.

Ignite/Arts Dallas

Ignite/Arts Dallas aims to engage the Meadows School in deep relationships with the Dallas community, using the arts to foster connections among diverse groups, and to introduce its students to the arts' critical role in social engagement.

National Center for Arts Research

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

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

Meadows School of the Arts and the Liberal Arts Education

All first-year undergraduates spend at least one year as SMU Pre-Majors before transferring officially to Meadows. Students are assigned an academic adviser in the University Advising Center based on their intended majors. Arts students have advisers who specialize in those disciplines. In the first year, students combine liberal arts courses with the introductory course requirements of their intended major. After entering Meadows, normally in the sophomore year, students continue to combine courses in the major with University Curriculum requirements.

Meadows Divisions

The Meadows School 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
Corporate Communication and Public Affairs
Dance
Film and Media Arts
Journalism
Music
Theatre

Programs of Study

Bachelor of Arts

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

Bachelor of Fine Arts

- Art
- Dance Performance
- Film and Media Arts
- Theatre

Bachelor of Music

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

Academic Minors

University students may complete a minor in various divisions within Meadows School of the Arts. The minor will be noted on the student's transcript. Interested students should contact the office of the academic dean of their school of record for procedures concerning minor declaration. The minors are as follows:

- Advertising
- Art
- Art History
- Arts Entrepreneurship
- Arts Management
- Corporate Communication and Public Affairs
- Creative Computing
- Dance Performance
- Graphic Design
- History of the Visual and Performing Arts
- Journalism
- Music
- Musical Theatre
- Photography
- Songwriting

ADMISSION

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

Admission Procedures

Prospective students interested in undergraduate degrees in Meadows School of the Arts apply for undergraduate admission to SMU as first-year students or transfer students through the SMU Division of Enrollment Services, Office of Undergraduate Admission, PO Box 750181, Dallas TX 75275-0181. Application deadlines and information on performing and visual arts consideration are in the Admission to the University section in the front of this catalog.

Admission as an SMU Interschool Transfer Student

SMU students enter as premajors and then transfer to Meadows School of the Arts when they complete requirements for the major declaration. A student transferring to the Meadows School from Dedman College (or other schools of the University) must secure a Student Change of Degree Program form from the academic records office of the student's current school to present to the Student Academic Services Office of Meadows School of the Arts.

Students must have completed a minimum of 24 credit hours of study, including successful completion of the DISC sequence through DISC 1312 (or its equivalent), with a minimum cumulative GPA of 2.000. Students in various divisions also must receive formal recognition of suitable scholarly or creative ability and talent in the performing arts.

Advertising, communication studies, film and media arts (B.A. only), 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.

Art students must submit a portfolio (15 images) to SlideRoom, the online digital portfolio system (www.smu.slideroom.com), halfway through their second term of art study for admission to study for the B.F.A. or B.A. degree. Art students are considered for admission to the B.F.A. or B.A. based upon that portfolio and review of transcript courses.

Art history students are strongly encouraged to contact the chair of the Art History Division for a conference.

Students interested in pursuing the B.F.A. in film and media arts must submit a portfolio to SlideRoom (www.smu.slideroom.com), the online digital portfolio system. The portfolio must include at least one film/video sample in which the student was a primary creative voice (such as writer or director), and no more than five works.

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 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 reaudition. 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 documentation is due no later than the last business day prior to the first day of classes of the term of re-entry. 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, phone 214-768-3417.

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

Meadows Undergraduate Artistic Scholarships

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

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

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

By January 15

- Complete the SMU Application for Admission.
- Submit the Free Application for Federal Student Aid at www.fafsa.ed.gov 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 Student Academic Services Office by the end of the first week of class for December and May graduation, and by the second day of summer school for August graduation. In addition to University-wide requirements and requirements for the major, candidates for graduation must also fulfill the following requirements:

1. Credits
   A minimum total of 122 credit hours. Additional credit hours are required by some programs as needed to fulfill University-wide requirements. No more than two credit hours from Personal Responsibility and Wellness courses count toward degree completion.
2. Grades
   a. A minimum cumulative GPA of 2.000 on all attempted SMU work and a minimum 2.000 GPA in the major area of study.
   b. A maximum of 12 credit hours at the student's election with a grade of *P* (Pass).
3. Credit Requirements:
   a. A minimum total of 60 credit hours through enrollment at SMU.
   b. A maximum of 30 credit hours of transfer work after matriculation.

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

Requirements for the Major

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

University-wide Requirements

University-wide requirements (University Curriculum) must be met by all undergraduate students, regardless of degree program or major. All courses used to meet University-wide requirements must be taken for a letter grade, unless the course is offered only on a pass/fail basis. Questions concerning University Curriculum requirements may be directed to the Student Academic Services Office.

Double Majors

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

Graduation Honors

There are three classes of graduation Latin honors: summa cum laude, magna cum laude and cum laude. Eligibility for graduation honors will be based upon a student's total academic program. All academic work attempted at other colleges or universities equivalent to SMU work will be included in the calculation of the GPA. For students who have transferred to SMU or who have transferred coursework following matriculation at SMU, two GPAs will be calculated: that for all work attempted and that for work completed through enrollment at SMU. Latin honors will be based on the lower of the two averages.

Commencement Activities Prior to Completion of Degree Requirements

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

ADVERTISING

Temerlin Advertising Institute for Education and Research

Professor Steven Edwards, **Director**

Professors: Patricia Alvey, Willie Baronet, Steven Edwards, Alice Kendrick, Carrie La Ferle. **Assistant Professors:** Eunjin Kim, Sidharth Muralidharan, Hye Jin Yoon. **Lecturers:** Mark Allen, Cheryl Mendenhall. **Executive-in-Residence:** Peter Noble. **Adjunct Lecturers:** Belinda Baldwin, Amber Benson, David Hadeler, John Hall, Suzanne Larkin, Gordon Law, Alan Lidji, Bruce Orr, Jason Shipp, Marc Valerin, Alexandra Watson.

General Information

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 one of the nation's only endowed advertising institutes. The institute enjoys a strong relationship with the industry, as it is situated in a top media and advertising market – the Dallas/Fort Worth Metroplex. This location affords access to professionals of the highest caliber who serve as class clients, guest lecturers, executives-in-residence, adjunct faculty and internship sponsors. Students have access to high-profile internships at national and global agencies as well as client and media corporations. All undergraduate students admitted to the institute work toward a B.A. degree in advertising. Students wishing to pursue a master's degree in advertising may apply to the graduate program. Additional information is available online at www.smu.edu/temerlin ("Graduate Studies" link) or in the Meadows School of the Arts graduate catalog.

Admission Requirements

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

STEP ONE: Students must complete ADV 1300 and at least one specialization introductory course (ADV 1321, 1331 or 1341). Students must also be in good academic standing with the University with a minimum cumulative GPA of 2.000. Students transferring from other universities must have completed equivalent courses before they can progress to step two.

STEP TWO: Advertising major candidates who have fulfilled or are fulfilling step one also must complete an application for the specialization area(s) in which they are interested. The application is offered during the spring term only. Students who are not admitted during an application process may reapply during the next application period. Dates, times and location are posted at www.smu.edu/temerlin.

Bachelor of Arts in Advertising

The Temerlin Advertising Institute offers students pursuing a B.A. in advertising the opportunity to focus their studies in one of three areas: creative, digital media strategy or strategic brand management. Students must apply to both the major and a specialization concurrently. Students may apply to more than one area of specialization but will be admitted to only one. All SMU advertising students are required to take a core set of advertising courses that includes survey, society and ethics, con-

sumer behavior, research, media, business communication, professional seminar, and campaigns. In addition, advertising majors must declare and complete a second major or a minor outside of advertising. Because SMU is in the center of a dynamic U.S. advertising market, many students participate in internships for course credit.

Creative Specialization

The creative program prepares students to enter the world of advertising and marketing as art directors and copywriters. The curriculum covers all aspects of content creation for communicating a brand's identity to consumers. Courses focus on conceptual thinking, approaches to ideation, the creative process, discovery and execution of the big idea, and communicating information in an effective way across a variety of traditional and digital media. Students will learn to create compelling work, present and justify their ideas, and develop a personal aesthetic. The creative specialization courses must be taken in sequence.

Requirements for the Degree	*Credit Hours*
University-wide Requirements	varies
Required Advertising Courses	22
ADV 1300, 2301 (or MKTG 3343), 2302, 3303, 3304, 3305, 4106, 4399	
Advertising Specialization Courses	6
ADV 1321	
ADV 1331 *or* 1341 (or MKTG 3340)	
Creative Specialization Courses	18
ADV 1360, 2322, 3322, 3323, 4322, 4323	
Second Major or Minor Choice	
Hours vary according to choice.	
Free Electives	
Hours vary as needed to meet University residency and degree requirements.	
	122

Digital Media Strategy Specialization

The digital media strategy specialization prepares students to enter the world of advertising and marketing as digital producers, digital strategists, content managers and media specialists. Marketing in the digital age means understanding when and where to communicate to consumers when they are most receptive to receiving and sharing messages. Students admitted to the specialization will learn to maximize consumers' engagement with marketing messages using paid, owned and earned media to achieve this goal. The digital media strategy specialization courses must be taken in sequence.

Requirements for the Degree	*Credit Hours*
University-wide Requirements	varies
Required Advertising Courses	22
ADV 1300, 2301 (or MKTG 3343), 2302, 3303, 3304, 3305, 4106, 4399	

Requirements for the Degree (continued)	*Credit Hours*
Advertising Specialization Courses	6
ADV 1331 ADV 1321 *or* 1341 (or MKTG 3340)	
Digital Media Strategy Specialization Courses	18
ADV 2332, 2333, 3332, 3333, 4332, 4333	
Second Major or Minor Choice	
Hours vary according to choice.	
Free Electives	
Hours vary as needed to meet University residency and degree requirements.	
	122

Strategic Brand Management Specialization

The strategic brand management specialization prepares students to enter the world of advertising and marketing as account or brand managers, project managers, planners/strategists, consumer insight experts, event and promotion specialists, and new business developers. This specialization examines the approaches to management in advertising agencies and on the client side. Topics include strategies for the identification of marketing-related problems and the processes needed to find solutions through messaging, promotions and other forms of consumer engagement to build brand equity and market share. Students learn how to think critically, work collaboratively in an interdisciplinary environment, develop strategy, hone their communication skills, assess the metrics of their work and present concepts in an engaging way. The strategic brand management specialization courses must be taken in sequence.

Requirements for the Degree	*Credit Hours*
University-wide Requirements	varies
Required Advertising Courses	22
ADV 1300, 2301 (or MKTG 3343), 2302, 3303, 3304, 3305, 4106, 4399	
Advertising Specialization Courses	6
ADV 1341 *or* MKTG 3340 ADV 1321 *or* 1331	
Strategic Brand Management Specialization Courses	18
ADV 2342, 2343, 3342, 3343, 4342, 4343	
Second Major or Minor Choice	
Hours vary according to choice.	
Free Electives	
Hours vary as needed to meet University residency and degree requirements.	
	122

Minor in Advertising

The minor in advertising offers an overview of the social, economic, legal and marketing environments in which advertising functions. Students wishing to pursue a minor in advertising may request approval from the Temerlin Advertising Institute to do so any time after they have declared a major. Students must also be in good academic standing with the university with a minimum cumulative GPA of 2.000.

Requirements for the Minor	*Credit Hours*
Required Advertising Courses	18
ADV 1300, 1321, 1331, 1341 (or MKTG 3340), 2301 (or MKTG 3343), 2302	
	18

The Courses (ADV)

ADV 1300 (3). SURVEY OF ADVERTISING. Introductory course for majors and nonmajors that surveys the field of advertising and explores how it fits into society. Topics include history, law, ethics, social dynamics, economic implications, and the advertising campaign planning process. Examines the process of advertising from the perspectives of art, business, and science. Required for all majors and minors.

ADV 1321 (3). INTRODUCTION TO CREATIVITY. A survey of the theoretical, practical, and ethical issues associated with creative thinking. Examines 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 1321 to be eligible for admission to the creative program. *Prerequisite or corequisite:* ADV 1300.

ADV 1331 (3). DIGITAL MEDIA LANDSCAPES. Introduces the technologies and processes associated with mobile, Web, and other interactive experiences. Topics include how the Internet works, interaction design, information architecture, visual design, and the development process. Students must earn a B or better in ADV 1331 to be eligible for admission to the interactive media strategy program. *Prerequisite or corequisite:* ADV 1300.

ADV 1341 (3). MARKETING PRINCIPLES OF ADVERTISING. Students learn the basic principles of consumer marketing and the role of advertising in the marketing mix. Emphasizes marketing and advertising strategy and planning processes through case studies in which students develop advertising answers to marketing problems and opportunities. Students must earn a B or better in ADV 1341 to be eligible for admission to the strategic brand management program. *Prerequisite or corequisite:* ADV 1300.

ADV 1360 (3). 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.

ADV 2301 (3). CONSUMER BEHAVIOR. Covers theories from 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. *Prerequisites:* ADV 1300 and ADV 1321, 1331, or 1341. Restricted to advertising majors and minors.

ADV 2302 (3). ADVERTISING, SOCIETY, AND ETHICS. Broad overview of the interaction of advertising with society. Examines economic, social, and ethical issues as well as legal and regulatory constraints. *Prerequisites:* ADV 1300 and ADV 1321, 1331, or 1341. Restricted to advertising majors and minors.

ADV 2322 (3). CONCEPTING. A workshop for developing ideation skills and helping students self-identify as art directors or writers. Students acquire techniques and develop personal discipline inherent to the generation of novel, sophisticated creative work based on a solid concept: the distinctive, guiding idea that drives campaign messages. Assignments are evaluated in group critiques, and each student completes a final portfolio by term's end. *Prerequisites:* ADV 1300, 1321. Restricted to advertising majors.

ADV 2323 (3). WORD AND IMAGE, ART AND DESIGN: 1900–PRESENT. Contemporary designers and artists create meaningful, persuasive, and expressive works through a combination of images and text. These works of graphic design and art shape the visual culture of every aspect of life, from the look of media and information networks to people's experience of the cities in which they live. This course surveys the modern and contemporary history of works of art and design that demand to be read as much as seen, from the industrial age to the knowledge economy.

ADV 2332 (3). DIGITAL MEDIA STRATEGY 1. Focuses on strategies used by marketers and advertisers to engage fragmented audiences using paid media (television, radio, print, online display, mobile, or paid search), owned media (websites, Facebook pages, retail environments, and special events), and earned media (word-of-mouth and social media channels). Covers strategies for engagement (i.e., fostering direct relationships with prospects and customers through dialogue). *Prerequisites:* ADV 1300, 1331. Restricted to advertising majors.

ADV 2333 (3). INTERNET AND MOBILE ADVERTISING. Focuses on the tactical side of purchasing, placing, and improving interactive media marketing. Topics include paid search, paid social media placement, and display advertising. Explores the burgeoning world of mobile advertising, location-based advertising, and second-screen interaction. Restricted to advertising majors.

ADV 2342 (3). STRATEGIC BRAND MANAGEMENT 1. Provides the basic concepts, duties, skills, problem-solving techniques, and processes of an account brand manager. Covers industry trends, agency structure, and the tools to be a leader in advertising who uplifts brands, engages consumers, and moves market share. *Prerequisites:* ADV 1300, 1341. Restricted to advertising majors.

ADV 2343 (3). INTERNATIONAL ADVERTISING. Explores the rapidly changing global environment that influences marketing and advertising, including research, management, strategy, media, and execution. Students learn to recognize similarities and differences between countries and consumers based on tangible cultural indicators, and they develop the necessary leadership and problem-solving tools to effectively communicate and advertise products in a global marketplace. Restricted to advertising majors.

ADV 3050 (0). INTERNSHIP. Off-campus opportunity in a professional setting where students apply principles learned in various advertising courses. Students may be placed for the fall, spring, or summer terms. Departmental consent required.

ADV 3150 (1). INTERNSHIP. Off-campus opportunity in a professional setting where students apply principles learned in various advertising courses. 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. Departmental consent required.

ADV 3250 (2). INTERNSHIP. Off-campus opportunity in a professional setting where students apply principles learned in various advertising courses. 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. Departmental consent required.

ADV 3303 (3). ADVERTISING MEDIA. Covers principles 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. Restricted to advertising majors.

ADV 3304 (3). ADVERTISING RESEARCH. Explores a variety of research methods, sources, and issues, with a focus on the proper role of research in advertising planning. Students design, execute, analyze, and present primary and secondary research projects. Restricted to advertising majors.

ADV 3305 (3). BUSINESS COMMUNICATION. Provides the framework and tools for successful communication in business environments. Focuses on the written, oral, and interpersonal communication skills that are needed in planned and impromptu situations to effectively and efficiently convey information and deliver messages that meet professional standards. Restricted to advertising majors.

ADV 3322 (3). PORTFOLIO. A workshop course devoted to the continued development and professional-level execution of an advertising portfolio reflecting mastery of strategic and conceptual thinking. Work is prepared and evaluated to satisfy highest industry standards for placement. A jury of creative professionals reviews portfolios at an end-of-term critique. *Prerequisite:* ADV 2322.

ADV 3323 (3). INTRODUCTION TO GRAPHIC DESIGN. An introduction to graphic design as a form of visual communication through the use of type, image, form, and color. Projects explore principles of perception, visual identity and communication, thematic structure and hierarchy, creative problem-solving, and basic design practices of critique and discussion. *Prerequisite:* ADV 1360 or 2322.

ADV 3332 (3). DIGITAL MEDIA STRATEGY 2. Utilizes a series of marketing and advertising cases to explore the successes and failures of companies applying the principles learned in ADV 2332. Socratic in nature, with little lecture; instead, students are expected to participate in class discussions and presentations. *Prerequisites:* ADV 2332.

ADV 3333 (3). MEDIA MEASUREMENT AND METRICS. Focuses on the tools, methods, and new metrics advertisers use to glean deeper consumer insights and more accurately measure the relative success of marketing campaigns. Topics include media segmentation, assessing audience exposure, ROI, Web analytics, big data, and quantitative and qualitative research methodologies. *Prerequisite:* ADV 2333.

ADV 3342 (3). STRATEGIC BRAND MANAGEMENT 2. Provides the basic concepts, duties, skills, problem-solving techniques, and processes of an account brand manager. Covers industry trends, agency structure, and the tools to be a leader in advertising who uplifts brands, engages consumers, and moves market share. *Prerequisite:* ADV 2342.

ADV 3343 (3). ADVERTISING ACCOUNT PLANNING. Focuses on account planning, which is a research-based and consumer-centered approach to the strategic development of advertising. Students review qualitative and quantitative research practices used in advertising as well as the planning techniques used by account planners. Includes the creation of strategic briefs, primary research among consumers, and reports that contribute to the creative and media elements of an advertising campaign. *Prerequisite:* ADV 2343.

ADV 3350 (3). INTERNSHIP. Off-campus opportunity in a professional setting where students apply principles learned in various advertising courses. 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. Departmental consent required.

ADV 3361 (3). TYPOGRAPHY. Introduces the fundamentals of typography. Explores the history of typographic forms, typographic anatomy, vocabulary, principles of composition, the expressive potential of type, the intricacies of spacing between individual letterforms and lines of type, and legibility across a variety of media and across varying distances and speeds of delivery. *Prerequisites:* ADV 1360, ADV 3323, and ASAG 1310 or ADV 2323.

ADV 4106 (1). PROFESSIONAL SEMINARS. Short courses that allow students to explore aspects of the field of advertising not covered by formal classes. Restricted to advertising majors.

ADV 4322 (3). ADVANCED PORTFOLIO. A workshop course devoted to the continued development and professional-level execution of an advertising portfolio reflecting mastery of strategic and conceptual thinking. Work is prepared and evaluated to satisfy highest industry standards for placement. A jury of creative professionals reviews portfolios at an end-of-term critique. *Prerequisite:* ADV 3322.

ADV 4323 (3). COPYWRITING. This workshop covers how to write for radio, television, cable/satellite, and Web-based advertising. Correct grammar, structure, and style are important factors in student success. Explores the blending of visual and verbal elements in the writing of television and radio advertising and promotional material. *Prerequisite:* ADV 3322. Restricted to advertising majors.

ADV 4332 (3). DIGITAL MEDIA STRATEGY 3: DIGITAL MEDIA PRACTICUM. Students solve real-world digital media problems using lessons and tools learned in previous courses. Problems may come from clients and/or the instructor. *Prerequisite:* ADV 3332.

ADV 4333 (3). TOPICS IN DIGITAL MEDIA MARKETING. Covers the process of concepting, designing, and building interactive experiences that engage customers but do not feel like ads. *Prerequisite:* ADV 3333.

ADV 4342 (3). STRATEGIC BRAND MANAGEMENT 3: APPLIED BRAND STRATEGIES. Students apply management concepts, theories, and processes studied and practiced in prior courses to provide strategic and business solutions appropriate for advertising problems. Problems may come from clients and/or the instructor. *Prerequisite:* ADV 3342.

ADV 4343 (3). STRATEGIC PROMOTION MANAGEMENT. Focuses on the selection and management of specialized forms of promotion, including in-store marketing, price promotion, direct marketing, event sponsorship, product placement, branded entertainment, public relations, viral marketing, and other tools available to the marketing communications practitioner. *Prerequisite:* ADV 3343.

ADV 4363 (3). LOGO AND TRADEMARK DESIGN. Explores the theory and practice of personal and corporate identity systems, including symbol and logotype design and their application to various media such as stationery systems, signage, websites, displays, and packaging. Also, issues of legibility, cross-cultural understanding, and the integrity of representation across a variety of media. *Prerequisites:* ADV 1360, ADV 2322 or 3323, and ASAG 1310 or ADV 2323.

ADV 4364 (3). PUBLICATION DESIGN. Examines the graphic designer's role in the layout and design of publications. Lectures and studio work cover historical and current practices and technologies used to produce multipage publications. Also, issues of legibility and enhanced storytelling. Students produce visualizations for several publications using the elements of layout with typography and art. *Prerequisites:* ADV 1360, ADV 2322 or ADV 3323, and ASAG 1310 or ADV 2323.

ADV 4366 (3). VISUALIZATION OF INFORMATION. Addresses visual problem-solving and emphasizes methods of translating complex data into clear, visually dynamic solutions. Topics include corporate communication systems, publication, way-finding, interaction design, and explanatory and interactive graphics for use in print and digital media. *Prerequisites:* ADV 1360, ADV 2361 or 3323, and ASAG 1310.

ADV 4399 (3). ADVERTISING CAMPAIGNS. Integrating the major advertising principles, students develop and present an advertising campaign. Includes research, creative strategy, media plan, and presentation of the campaign to a client. *Prerequisites:* ADV 3303, 3304. Restricted to advertising majors.

ADV 5110 (1). DIRECTED STUDY. 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 before the start of the term. Instructor and departmental consent required. *Prerequisite:* Junior standing. Restricted to advertising majors.

ADV 5210 (2). DIRECTED STUDY. 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 before the start of the term. Instructor and departmental consent required. *Prerequisite:* Junior standing. Restricted to advertising majors.

ADV 5301 (3). TOPICS IN ADVERTISING. Focuses on special topics in advertising such as timely, evolving, ethical, and/or international issues immediately relevant to the advertising industry. *Prerequisite:* ADV 1300. Restricted to advertising majors.

ADV 5302 (3). TOPICS IN ADVERTISING. Focuses on special topics in advertising such as timely, evolving, ethical, and/or international issues immediately relevant to the advertising industry. *Prerequisite:* ADV 1300. Restricted to advertising majors.

ADV 5310 (3). DIRECTED STUDY. 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 before the start of the term. Instructor and departmental consent required. *Prerequisite:* Junior standing. Restricted to advertising majors.

ART

Associate Professor Noah Simblist, **Division Chair**

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

General Information

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

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

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

Instructional Facilities

Facilities for the study of art include well-lighted studios, individual workspaces and excellent equipment to support all media taught, as well as individual experimentation. Facilities span both new and traditional approaches to studio art, including digitally based studios for photography, video, computer-generated imaging, 3-D imaging and rapid prototyping (3-D printing), and physical computing (microcontrollers/Arduino boards and sensors). Art students work as broadly and as experimentally as they wish within an environment of open artistic exchange, surrounded by artists in dance, music, theatre, film and communications. Additional facilities comprise a variety of spaces for the installation of artwork, including the Pollock Gallery – the art exhibition space of the Division of Art located in Hughes-Trigg Student Center. The Pollock Gallery provides students, faculty, staff and the surrounding community with opportunities to experience a wide and thought-provoking array of exhibitions representing diverse artists, time periods and cultures, as well as the B.F.A. and M.F.A. qualifying exhibitions. The Meadows School and SMU offer excellent library and technological resources, including the Hamon Arts Library (incorporating the Meadows computer center), the Center of Creative

Computation (an 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 these programs, artists, critics and curators of note are brought to campus to teach, lecture and conduct upper-level undergraduate and graduate critiques.

The division also offers two special programs of importance to graduate and undergraduate students: the New York Colloquium (a winter interterm program in New York) and SMU-in-Taos, a summer program at SMU's campus near Taos, New Mexico. During the New York Colloquium, students visit a range of museums, galleries, artists' studios and other venues appropriate to the development of their critical and professional studies in art. The program at Fort Burgwin, Taos, offers coursework as well as independent and directed study each summer in a wide range of studio and external exhibition projects. The University offers 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

In addition to meeting University admission criteria, students wishing to pursue the B.A. in art or B.F.A. in art degrees must submit a portfolio for admission to the degree program.

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

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

Financial aid from the Division of Art for entering and continuing students is based upon artistic accomplishment. Continuing scholarships are reviewed through portfolio submissions each year, as well as satisfactory progress toward the degree. To receive an award for artistic merit, students must submit either a Free Applica-

tion for Federal Student Aid (www.fafsa.ed.gov) or a waiver, and a CSS/Profile (www.collegeboard.com).

Programs of Study

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

Bachelor of Fine Arts in Art

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

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

Requirements for the Degree	*Credit Hours*
University-wide Requirements	Varies
Foundations	12
ASAG 1300, 1304, 1308, 1312	
Required Art Courses	15
ASAG 3310, 3380, 3390, 5310, 5315	
Advanced Art Studies	24
Division of Art courses at the 3000 level or higher	
Additional Art Studies	15
Division of Art courses at any level	
Art History	12
No more than 6 hours at the 1000 level. ASAG 3350 may substitute for one 3000-level ARHS course. Approved courses in visual culture studies from other divisions may substitute.	
Community Experience	0–1
MSA 1101 *or* 1001	
Free Electives	
Hours vary as needed to meet University residency and degree requirements	
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Bachelor of Fine Arts/Master of Interactive Technology Program in Digital Game Development

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

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

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

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

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, as well as historical and cultural knowledge and a range of theoretical and analytical bases, for making art. To earn a B.A., the student is required to take a minimum of 48 hours in the Division of Art and nine to 12 hours in the Division of Art History.

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

Requirements for the Degree	*Credit Hours*
University-wide Requirements	varies
Foundations	9
ASAG 1300, 1304 (fall term) and ASAG 1308 or 1312	
Required Art Courses	9
ASAG 3310, 3380, 5315	
Advanced Art Studies	12
Division of Art courses at the 3000 level or higher	
Additional Art Studies	9
Division of Art courses at any level	
Art History	9
Art History courses at any level. Approved courses in visual culture studies from other divisions may substitute.	

Requirements for the Degree (continued)	*Credit Hours*
Free Electives	
Hours vary as needed to meet University residency and degree requirements	
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Minor in Art

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

Requirements for the Minor	*Credit Hours*
Any three courses at the 1300 level or above in ASAG, ASCE, ASDR, ASIM, ASPH, ASPR, ASPT, and ASSC	9
Any three art courses at the 3000 level or higher (Note: Certain 3000-level courses will have 1000-level pre requisites.)	9
	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 in photography offered by the Division of Art integrate the technical aspects of the medium with the aesthetic concerns appropriate to art. Through the use of photography, students learn to think and express themselves visually. A minor in photography prepares one for further work in fine arts or commercial photography and other areas where knowledge of photography is helpful. Beyond vocational applications, a minor in photography creates a firm foundation for future creative development.

Requirements for the Minor	*Credit Hours*
ASPH 1300	3
Four of any ASPH 3000 level courses	12
ARHS 3355, *or* 3367, *or* an approved substitution	3
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The Courses

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

Prerequisites and Course Fees. In enrolling for courses in art, it is necessary that the course number be preceded by the appropriate subject code prefix for credit to be properly recorded. Many courses at the 3000 level and all courses at the 5000 level have prerequisite coursework required. All directed studies courses require

instructor approval before enrollment. All courses in studio art, except lectures and seminars, have a laboratory fee of $30 per credit hour, which is added to the tuition and fees assigned at the time of enrollment. Certain courses in art require an additional material or tool expense in addition to fees.

Foundations and Art, General Studio (ASAG)

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

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

ASAG 1304 (3). SPACES. The apprehension of space is tied to the fact that each person occupies space and invests various kinds of spaces with meaning. The expression of spaces through art may include a range of media and situations, from sculpted forms, constructions, architecture, and installations to two-dimensional renderings and virtual representations of space. Students explore this multivalent conception of space to understand how one's embodied conception of the world is made manifest through visual art. *Corequisite:* ASAG 1300.

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

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

ASAG 1312 (3). SYSTEMS. In the course of modern and contemporary art, many artists have chosen to take a systematic approach toward making their art. Systems in art are a set of rules or constraints that function as a machine for making art. Students encounter a wide range of systematic art practices, from the elegant serial works of impressionism to art that incorporates models taken from communication theory and linguistics. Explores the concept of systems in art drawn from the realm of social and political theory, where the artist's work may be done in collaboration with others in order to understand and possibly change social relations that characterize everyday life. *Corequisite:* ASAG 1308.

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

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

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

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

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

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

ASAG 3360 (3). COLOR AND THE VISUAL IMAGE. Color systems of Munsell, Itten, Photoshop palettes, etc. are studied in the light of contemporary neurobiology and the capabilities of media. Klee, Albers, Matisse, and other masters of color focus the course on color modes. *Prerequisite:* 24 credit hours in art or permission of instructor.

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

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

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

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

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

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

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

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

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

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

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

Ceramics (ASCE)

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

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

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

ASCE 3320 (3). SEX, DRUGS, AND ROCKS. Beyond their more common uses, pots have traditionally been used ritually and socially in conjunction with powerful substances and forces, which are often depicted in a pot's form or surface decoration. Such practices continue today. Traditional and current uses of pots include Greek wares for gymnasia and bacchanalia, Chinese tea ware, Central American chocolate ware, North American dinnerware, and South African brewery ware, as well as pots that celebrate bodily functions such as giving birth and pots that depict parts of the body gendered, sexualized, or related to reproduction. After studying these pots and their contexts, the ceramics of living artists particularly concerned with topics such as sex and drugs, and texts about various pots and their contents, students make their own interpretations by undertaking the ceramic process as an artificial geological process.

ASCE 3330 (3). DEATH POTS. A fundamental motive in ceramics is to preserve – though paradoxically, a pot's destruction may be inherent in its making. Some ceramics are made to navigate their bearers away from the world of the living, while others are deliberately destroyed in accordance with death rites, in anticipation of death, or as a replacement for death. Death pots may define relationships with otherworldly luminaries, serve as milestones for the event of death, or mark cyclical reunions with the dead. As well as examining these pots that bridge two worlds, students study the ceramics of memorialization, transformation, regeneration, decadence, violence, and obsolescence.

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

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

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

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

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

Digital and Hybrid Media (ASIM)

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

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

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

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

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

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

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

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

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

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

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

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

ASIM 3382 (3). INTRODUCTION TO GRAPHICS PROGRAMMING. Using modern C++ and OpenGL, students learn the basics of graphics programming, including hardware rendering using GLSL. Projects developed in the course include 2D imaging, vector graphics, animations, and games. *Prerequisite:* CRCP 3305, CSE 1342, or ASIM 3305.

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

ASIM 5320 (3). AESTHETICS AND COMPUTATION. In this studio based course students explore code and computation as primary generative media, developing original works of art, leading to the creation of an online portfolio. Screen based, printed, mobile, Web, physical, and performative applications may be explored. *Prerequisite:* ASIM 3305, CRCP 3305, or CSE 1342.

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

Drawing (ASDR)

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

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

ASDR 3300 (3). DRAWING: INTERMEDIATE LEVEL. Studio and outside work in drawing that further develops vision and individual approaches to drawing. *Prerequisite:* ASDR 1300.

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

ASDR 3320 (3). MATERIAL STUDIES: THE BOOK ART. An interdisciplinary course for creating artworks based on the form of the book. Considers the relationships among materiality, time, and an extended field of image making. Students are encouraged to utilize constructed and found materials in their exploration of concepts and processes central to contemporary

book works, including sequence, repetition, and viewer participation; the embodiment of ideas through the book; book as tool and as art object; and the variety of formats clustered around the scroll and the codex. *Prerequisite:* ASAG 1300 or ASDR 1300.

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

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

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

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

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

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

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

Painting (ASPT)

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

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

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

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

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

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

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

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

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

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

Photography (ASPH)

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

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

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

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

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

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

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

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

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

ASPH 3320 (3). 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 images and text on a self-defined project. Students work with digital cameras. *Prerequisite:* ASPH 1300 or permission of instructor.

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

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

ASPH 3340 (3). ALTERED AND ALTERNATIVE PHOTOGRAPHIC IMAGES. Exploration of the specialized chemical techniques that alter the gelatin silver print, including line drop, Sabattier effect, and hand coloring. Also, alternative nonsilver-based printmaking methods, including cyanotype, Van Dyke brown, gum bichromate, and platinum and palladium. *Prerequisite:* Any studio art 1000-level course or instructor consent.

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

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

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

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

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

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

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

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

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

Printmaking (ASPR)

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

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

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

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

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

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

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

Sculpture (ASSC)

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

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

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

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

ASSC 3320 (3). BODY AND OBJECT. An intensive sculptural study of the body and figure that addresses the body through its objective structure and its social and psychological meanings and explores how these can be conveyed in contemporary practice. In class, students focus on the observation and direct study of the figure and its tactile translation into material. Out of class, students focus on independent projects to consider the question of the body as a metaphoric and performative subject, to explore the body's material and immaterial nature, and to create work about the figure without literal reference to it. Requires 6 hours of studio work outside of scheduled meeting times. *Prerequisites:* 6 credit hours in ASSC courses and 12 credit hours in ASAG courses, or permission of instructor.

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

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

ASSC 3350 (3). XSCULPTURE. Investigates the creation of 3-D forms and environments using experimental methods such as digital modeling, processing, computer-based manufacture, and electronic output. Students to interact with different knowledge bases and purposes in an investigation of the problem of how to image 3-D in contemporary practice. *Prerequisite:* ASSC 1300 or instructor consent.

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

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

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

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

ART HISTORY

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

Professor: Randall C. Griffin. **Associate Professors:** Adam Herring, Lisa Pon. **Assistant Professors:** Beatriz Balanta, Amy Freund, Stephanie Langin-Hooper, Eric Stryker. **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 students to confront critically the issues posed by the visual culture that mediates their understanding of the past, present and future. Built on the fertile exchange between the arts and the humanities, art history at SMU subscribes to an interdisciplinary and intercultural approach to learning. Students are taught to think across current categories and boundaries and practice a socially responsible art history.

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

Foundation Courses. All students must enroll in a two-class art history foundations sequence beginning in the first fall term following declaration of the major.

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

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

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

Many art history majors use free elective hours to complete minors or second majors in fields such as anthropology, chemistry (for conservation), English, history, international business, international studies, languages and psychology.

University-wide Requirements	varies
Foundations	6
ARHS 1300, 1301, or 1302, 4399 (AP credit may substituted for 1300, 1301, or 1302.)	
Temporalities	12
6 credit hours must cover a period pre-1500 C.E. and 6 must cover a period post-1500 C.E.; 6 of these 12 credit hours must have a global perspectives designation.	
Methods and Theories	6
At least one seminar course, in addition to ARHS 4399.	
Art History Electives	12
No more than 6 credit hours at the 1000 level.	
Studio Art	3
Second Language	12
Students must complete the intermediate level in a single second language.	
Free Electives	
Hours vary as needed to meet University residency and degree requirements.	
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Honors Program

The Art History Honors Program is available to majors with exceptional academic records who seek a greater intellectual challenge. It is conducted as a two-term sequence (fall: ARHS 4391 and spring: ARHS 4392) during senior year, culminating with 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 nine credit hours at the 1000 level. **Note:** Only classes passed with a grade of *C-* or better will count for credit toward the minor.

Temporalities Pre-1500	ARHS, 3303, 3310–11, 3313, 3315–17, 3320, 3322–25, 3328, 3349, 3382–83, 3385, 3392, 3394–95
Temporalities Post-1500	ARHS 3312, 3330–34, 3337, 3339, 3344, 3346, 3348–50, 3352, 3355–56, 3358, 3360, 3364–65, 3367–69, 3373–74, 3376–79, 3384, 3386, 3391, 3398
Global Perspectives	ARHS 3324, 3334, 3363, 3365, 3376–79, 3382–83, 3385, 3388, 3391–96, 3399
Methods and Theories	ARHS 4304, 4310, 4320–22, 4330–31, 4349–50, 4399

ARHS 1300 (3). FROM MUMMIES TO GLADIATORS: ART AND PEOPLE OF THE ANCIENT WORLD. Introduces the arts and societies of the major ancient world cultures (Egypt, Mesopotamia, Bronze Age Aegean, Greece, Etruscan, and Roman), primarily c. 4,000 B.C.–350 A.D., and the pyramids of the pharaohs to the official Roman adoption of Christianity. Focuses on art and architecture as a part of human life, from everyday activities to fabulous spectacles and the afterlife.

ARHS 1301 (3). CATACOMBS, CATHEDRALS, AND FLYING MACHINES: ART AND PEOPLE OF THE MEDIEVAL AND EARLY MODERN WORLDS. Explores the arts and cultures of the Middle Ages and Early Modern Era, and considers the objects and buildings produced between 350 and 1700, from soaring cathedrals and gem-encrusted crowns to beguiling portraits and Baroque fantasies, both as extraordinary aesthetic achievements and as participants in global artistic and political networks.

ARHS 1302 (3). FROM THE BAROQUE TO THE DIGITAL AGE: ART AND PEOPLE OF THE MODERN WORLD. Introduces the arts and societies of the modern world, from 1700 to the present, primarily in Europe and the Americas. Highlights include the ornate surfaces of the Rococo, Impressionism's enchanting landscapes, the challenges of Surrealism, and current trends toward intermedia and time-based art. In exploring some of the most famous works of the Western art canon, students consider how historical and social events shaped these artistic movements.

ARHS 1303 (3). INTRODUCTION TO WESTERN ART I. Prehistoric through medieval. An introduction in lecture form to the fundamentals of art history. Includes observations of historical styles, techniques, and media of cultures.

ARHS 1304 (3). INTRODUCTION TO WESTERN ART II. Renaissance through modern. A continuation of ARHS 1303. Can be taken separately or as part of a two-term survey of the history of Western art.

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

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

ARHS 1308 (3). EPIC OF LATIN AMERICA. Examines art, society, and culture in Latin America, 1450–1950. Presents art as a broad and multifaceted cultural problematic, and considers the enduring legacies and the dynamic processes of change that have shaped the region and its art. Topics include pre-Columbian empires; royal Spanish cities and revolution, reform, and modernism; Umbanda, Santeria, and Vodou; and Native American and gendered identities. An introductory survey course intended for undergraduate students of all academic and profes-

sional interests; no previous art history courses or experience with Latin America necessary. Includes slide lectures, classroom discussions, and visits to SMU and Dallas museums.

ARHS 1310 (3). HISTORY THROUGH THINGS: CONSUMER CULTURE IN THE UNITED STATES. Examines the history of consumption in the U.S. in the 20th century and the phenomenon of consumption as it relates to the economy, social anxieties, cultural expressions, and a complex array of globalization processes.

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

ARHS 1333 (3). INTRODUCTION TO VISUAL CULTURE. Designed to help students develop the skills necessary to negotiate the visual culture in which they now live. Organized as an introduction to the media, methods, and issues of visual culture through the dialectic of copies and originals. Questions of originality and authenticity are particularly resonant today in the age of video and electronic media where digital technology has generated a world of endlessly reproducible, transmittable images. The class is particularly well-suited to students interested in art, art history, advertising, film, and electronic media.

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

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

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

ARHS 1351 (3). VISUAL CULTURES: TOPICS IN WESTERN ART. Introduces the art, architecture, and other visual production of a region, period, or culture within its historical context. Designed for nonmajors.

ARHS 3310 (3). WAR, LOOTING, AND COLLECTING IN THE ANCIENT WORLD. Examines the effects of war, looting, and collecting practices on the visual culture of the ancient world. Looks at the ways ancient wars and looting caused art objects to be destroyed or relocated, but also inspired the creative repurposed, collecting, and even creation of other arts. Investigates the devastating effects of modern wars and looting on archaeological sites, and analyzes how contemporary collecting practices both contribute to and raise awareness against cultural heritage destruction.

ARHS 3311 (3). MORTALS, MYTHS, AND MONUMENTS OF ANCIENT GREECE. A visual analysis of the rich tapestry of ancient Greek culture, fountainhead of Western civilization, with emphasis on mythological, archaeological, and historical settings in which the art and architecture occur. Touches on various aspects of ancient Greek life such as religious practices, Olympic contests, theatrical performances, and artistic perfection. (Temporalities pre-1500)

ARHS 3312 (3). PORTRAITURE AND SELFHOOD, 1400–1914. Examines the development of portraiture and self-portraiture in Europe from the Renaissance through World War I. Considers portraits and self-portraits against changing social, political, religious, and psychological constructs of the self, and in the contexts of artistic theory and practice. Topics include the construction of gender, the reinforcement and subversion of class distinctions, the changing definition of citizenship, racial identity in the context of European colonial conquest, the artist's self-image, and the distinction between human and animal. (Temporalities post-1500)

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

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

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

ARHS 3317 (3). LAND BETWEEN TWO RIVERS: ART OF ANCIENT IRAQ AND ITS NEIGHBORS. From the Tower of Babel and the Hanging Gardens to the Code of Hammurabi, the art of Mesopotamia holds a mythical aura. This lecture course investigates and demystifies the arts of ancient Iraq and its neighbors (Iran, Israel, Anatolia, and the eastern Mediterranean) from the invention of cities (c. 4000 B.C.E.) to the beginning of Islam (c. 600 C.E.). Also, examines temple and palace architecture, monumental sculpture, glyptic, terracotta, and small-scale luxury arts to appreciate some of the oldest civilizations in the world.

ARHS 3320 (3). MEDIEVAL ART. Introduces the art of Byzantium, Islam, and the medieval West through the study of five genres to which each of these cultures made distinctive contributions: the congregational worship space, imaging the sacred word, the court and its objects, the pilgrimage site, and the urban religious complex. (Temporalities pre-1500)

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

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

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

ARHS 3328 (3). LATIN AMERICAN HISTORY THROUGH VISUAL CULTURE. Uses visual culture to explore the history of Latin America, including African slavery, colonialism, independence movements, and civil war.

ARHS 3329 (3). 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. Includes visits to important monuments, buildings, and features of urban design. (SMU-in-Paris)

ARHS 3330 (3). RENAISSANCE AND BAROQUE ARCHITECTURE. An introduction to Renaissance and Baroque architecture through a focus on the fashioning of religious spaces in Italy from the 15th to 17th centuries. Considers the work of artists and architects such as Bramante, Sangallo, Raphael, Michelangelo, Vasari, Bernini, Borromini, Tintoretto, Caravaggio, and Guarini. (Temporalities pre- or post-1500)

ARHS 3331 (3). ART AND CULTURE OF THE ITALIAN RENAISSANCE. Surveys major artistic developments of the Renaissance (1300–1600), with special attention to the work of Giotto, Donatello, Leonardo, Raphael, Titian, and Michelangelo. Includes study of the customs,

literature, and philosophy of the period through selected readings of primary sources. (Temporalities pre-1500)

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

ARHS 3333 (3). SPECIAL TOPICS IN ITALIAN ART AND ARCHITECTURE. Surveys major monuments of Italian painting, sculpture, and architecture, with a focus specified by the instructor. The SMU-in-Italy summer course includes visits to actual sites. (Temporalities pre-1500)

ARHS 3334 (3). THE LOOK OF FREEDOM. This course investigates the visual history of freedom. The idea of freedom as a fundamental human right became prominent in the 18th century, during the same time "vision" became an essential tool in science, the main axis of politics, and the leading sensitivity in art and aesthetics. To complicate matters, both liberty and vision emerged at a time of heightened colonialism and the expansion of empire. Students investigate the manner in which different visual media facilitated, documented, and articulated debates regarding freedom. Particular attention is given to the representation of the body, as this exercise negotiated a range of specific aesthetic, artistic, and cultural concerns regarding the social and political world: To what extent is the idea of freedom, both in historical actuality and in the cultural imagination, determined by the colonial system? What is the political history of freedom? How is freedom coded visually? What are the political limits of freedom? The course readings are organized to consider a range of theoretical and methodological approaches that show the complex history of the concept of freedom in the West.

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

ARHS 3338 (3). SACRED AND PROFANE: SPANISH ART AND ARCHITECTURE. Examines Spanish art and architecture through the lenses of art history and religious studies. Learning is primarily on-site in Madrid, focused on the period between 1500 and 1945. Class meets in the Museo del Prado, major architectural monuments, key urban spaces, and before selected paintings in the Museo Nacional Centro de Arte Reina Sofia (Picasso's Guernica) and the Museo Thyssen-Bornemisza. Emphasis is placed on experiential and collaborative learning as well as individual analysis and reflection. (SMU-in-Spain)

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

ARHS 3344 (3). PAINTINGS AT THE PRADO. A study of Spanish paintings at the Prado Museum. Familiarizes students with the most relevant Spanish artists and offers a general European view through differences and affinities between Spain and the rest of the continent. (Temporalities post-1500) (SMU-in-Spain)

ARHS 3346 (3). PARIS ART AND ARCHITECTURE II. Interweaves an investigation of the development of Paris from the Renaissance to the present with a history of French architecture during this period, revealing the major trends of both and their reciprocal relationship. Takes advantage of the Paris location to visit important monuments, buildings, and features of urban design. (Temporalities post-1500) (SMU-in-Paris)

ARHS 3348 (3). 18TH-CENTURY ART. A study of European visual culture, 1700–1800, in its many contexts. Topics include art and the public sphere; the rise of museums, exhibitions, criticism, and theory; shifts in patronage and artistic practice; connections among commerce,

industry, and the arts; questions of identity; stylistic revivals and innovations; explorations of the past; and encounters with cultures outside Europe. (Temporalities post-1500)

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

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

ARHS 3351 (3). BRITISH ART AND ARCHITECTURE: THE MAKING OF MODERN BRITAIN. Surveys the history of art and architecture in Britain and Ireland, with a focus on the modern era roughly between the coronations of Henry VIII in 1503 and Elizabeth II in 1953. Includes a brief study of ancient Roman, Celtic, Viking, and Norman presence on the isles. Examines landscape traditions, portraiture, genre painting, history painting, the conversation piece, caricature and satire, and architecture and the built environment, with each situated within major developments in the nation's dynastic, political, and social history. The course is thematically focused on the question of how geography, ethnicity, and history have interacted over centuries in the production of concepts of national identity and national styles. Investigates strategies of place-making and space-taking in art and architecture as a form of cultural nation-building.

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

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

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

ARHS 3358 (3). GENDER AND SEXUALITY IN THE VISUAL ARTS. Considers the representation of gender and sexuality in the visual arts, as well as the gendering of art production, patronage, and viewership. Topics may include the work of female artists, representations of male and female bodies, the role of the visual arts in constructing, subverting, norms of gender and sexuality, and the gendering of art theory and the art historical canon.

ARHS 3359 (3). TOPICS IN ART HISTORY: INTERNATIONAL STUDIES. Specific topics chosen by the instructor.

ARHS 3360 (3). MODERN PAINTERS IN SPAIN. Spanish art since the beginning of modernity in Spain from the early 19th century to the present. Focuses on the most important and internationally recognized Spanish painters of the 20th century (Picasso, Dali, and Miro) and trends in painting. Special attention is given to integrating program activities into the syllabus, such as the study of Gaudi's architecture. (Temporalities post-1500) (SMU-in-Spain)

ARHS 3361 (3). SPECIAL STUDIES IN ART HISTORY. Specific topics chosen by the instructor.

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

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

ARHS 3364 (3). HISTORY AND THEORY OF PRINTS. Covers how prints are made and how they can function (newspapers, postage stamps, maps, works of art, etc.). Also, the history of printmaking, established and emerging printmakers and major printmaking techniques from the 15th through 21st centuries, and fundamental issues regarding originality and copying, uniqueness and multiplicity, display, and collecting as raised by the medium of print. Provides first-hand experience of prints through looking assignments, visits to local collections, and in-class exercises. (Temporalities post-1500)

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

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

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

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

ARHS 3370 (3). THE ART MARKET: MAKING, SELLING, AND DISPLAYING ART IN EARLY MODERN AND MODERN EUROPE. Examines how art was produced, sold, collected, and displayed in early modern and modern Europe. Includes case studies of different centuries and cultures, which might include 16th-century Italy, 17th-century Holland, 18th-century England, or 19th-century France. Students consider issues such as artists' education and self-promotion, the roles of private and governmental patronage, the development of art academies and public exhibitions, the circulation of art objects between Europe and non-European countries, the

gendering of the production and consumption of art, and the rise of the dealer system. (Temporalities post-1500)

ARHS 3371 (3). THE DECORATIVE ARTS AND THE HISTORY OF DRESS IN 18TH-CENTURY EUROPE. Explores the history of production and consumption of the decorative arts and clothing in 18th-century Europe. Topics include how decorative objects and clothing were made and by whom, how styles evolved and in what political and social contexts, how consumers used objects to define themselves in and against society, and how objects and textiles circulated between Europe and the rest of the world. Also, the gendering of production and consumption, and the relationship between the luxury market and more affordable objects. (Temporalities post-1500)

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

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

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

ARHS 3377 (3). ART AND ARCHITECTURE OF HISPANIC NEW MEXICO. Examines the artistic and cultural legacies of colonial New Mexico: Spanish city planning and church design; "retablos," "santos," and their place in religious experience; and art in the secular life of towns and haciendas of colonial and postcolonial New Mexico. Field trips to galleries, collections, and historical sites of northern Mexico. (Temporalities post-1500; global perspectives) (SMU-in-Taos)

ARHS 3378 (3). ART AND CULTURAL PRODUCTION: THE STRANGER IN VISUAL CULTURE AND LITERATURE OF THE AMERICAS. In this experimental lab, students examine why strangeness, or the succession of encounters with and repulsion of alien life forms, has been a foundational preoccupation of Western culture. Begins with the assumption that the alien operates beyond and within three conceptual boundaries: alien as informal crosser, alien as expatriate, and alien as extraterrestrial. Thus, the sign for alien turns out to be a condensed metaphor for what exists beyond the closed circle of the community. Analyzes the political function and visual production of strangers and alien forces in different locales and specific historical moments. Examines visual and literary representations of the discovery of America, and considers topics such as abduction, transmigration, alien ethnography, prisoners, impostors, sexed monsters, refugees, and intruders. Takes an interdisciplinary approach to the study of these questions, and draws from postcolonial theory, feminism, philosophy, and cultural studies to formulate theorizations of the strange. Readings include the writings of Avery Gordon, Jean-Luc Nancy, Okwui Enwezor, and Oswald de Andrade, as well as a selection of entries from "The Extra Earth Analog." Students also consider artworks, performances, and films by Gertjan Bartelsman, Forrest Bess, Grupo Chaclacayo, Nance Klehm, Duane Linklater, Ana Mendieta, Sister Gertrude Morgan, Linda Montano, Teresa Margolles, Pauline Oliveros, Shanawdithit, Santiago Sierra, Lygia Clark, and Cildo Meireles.

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

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

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

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

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

ARHS 3386 (3). SUBCULTURES. Studies the scope and nature of subcultural visual production, especially film, photography, illustration, and fashion and/or dress. Distinctions between the related concepts of subculture, counterculture, fan culture, club culture, neo-tribes, and "scenes" are of particular interest. Focuses on discussing problems surrounding the definition, intersection, and historical emergence of group identities within dominant cultures, as well as the subcultural expression of gender and sexual identity in relation to ethnicity, youth, and socioeconomic class. Related themes include the interaction of fashion and politics and the relationship between art and popular culture. The cultures studied run from the end of the 19th century to the present.

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

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

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

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

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

ARHS 3396 (3). ART AND ARCHITECTURE OF CHINA. Important monuments in China, dating from 2000 B.C. to the present day, in a variety of media: cast bronze, stone, sculpture, painting on silk and paper, porcelain, wooden architecture, etc. Selected objects and sites illuminate the concept of monument from differing perspectives of technology, aesthetics, labor, religion, ethnicity, and politics. Also, comparisons to analogous monuments outside China and

visits to collections of Chinese art in Dallas/Fort Worth. (Temporalities pre- and post-1500; global perspectives)

ARHS 3398 (3). INTRODUCTION TO MUSEUM STUDIES. Introduces 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 on the interpretative, cultural, and social role of museums over time. 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 assess the meaning of art through visual analysis and comparison. The efficacy and ethics of museum management are considered.

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

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

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

ARHS 4111 (1). UNDERGRADUATE MUSEUM INTERNSHIP. Available to majors with a GPA of 3.000 or higher.

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

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

ARHS 4211 (2). UNDERGRADUATE MUSEUM INTERNSHIP. Available to majors with a GPA of 3.000 or higher.

ARHS 4301 (3). DIRECTED STUDIES AND TUTORIALS. Independent study for undergraduate majors under the direction and supervision of a faculty member. A directed study is a close collaboration between the professor and an advanced student who conducts a rigorous project that goes beyond the experience available in course offerings. Instructor permission required.

ARHS 4302 (3). DIRECTED STUDIES AND TUTORIALS. Independent study for undergraduate majors under the direction and supervision of a faculty member. A directed study is a close collaboration between the professor and an advanced student who conducts a rigorous project that goes beyond the experience available in course offerings. Instructor permission required.

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

ARHS 4310 (3). SEMINAR ON ANCIENT ART. Specific topics chosen by the instructor. (Methods and theories)

ARHS 4311 (3). UNDERGRADUATE MUSEUM INTERNSHIP. Available to majors with a GPA of 3.000 or higher.

ARHS 4312 (3). L TOPICS ON 18TH-CENTURY ART AND/OR ARCHITECTURE. Seminar course on 18th-century art and/or architecture, with specific topics chosen by the instructor.

ARHS 4320 (3). SEMINAR ON MEDIEVAL ART. Specific topics chosen by the instructor. (Methods and theories)

ARHS 4322 (3). MUSEUM THEORY. Specific topics chosen by the instructor.

ARHS 4330 (3). SEMINAR ON EARLY MODERN ART. Specific topics chosen by the instructor. (Methods and theories seminar)

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

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

ARHS 4350 (3). SEMINAR ON MODERN ART. Specific topics chosen by the instructor. (Methods and theories)

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

ARHS 4391 (3). ART HISTORY HONORS THESIS. First of a two-part Art History Honors Program sequence. Research-based directed study with thesis adviser. Instructor permission required.

ARHS 4392 (3). ART HISTORY HONORS THESIS. Second of a two-part Art History Honors Program sequence. Completion of writing honors thesis. *Prerequisite:* ARHS 4391. Instructor permission required.

ARHS 4399 (3). 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. (Methods and theories)

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

ARTS MANAGEMENT AND ARTS ENTREPRENEURSHIP

Professor Zannie Giraud Voss, **Division Chair**

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

General Information

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. Students may not declare both a minor in arts entrepreneurship and a minor in arts management.

Minor in Arts Entrepreneurship

Requirements for the Minor	*Credit Hours*
Core Requirements	12
AMAE 3301, 3305, 3387, 4390	
Elective Course (one from the following)	3
ADV 1300 Survey of Advertising	
ADV 1360 Creative Production	
ADV 2301 Consumer Behavior	
ADV 4343 Strategic Promotion Management	
AMAE 3322 Marketing the Arts	
COMM 3355 Principles of Public Relations	
Additional Elective Course (one from the following)	3
AMAE 3370, 4321, 4375, 4377	
ASAG 3350 Art Colloquium: New York	
COMM 3360 Business and Management Communication	
COMM 5302 Topics in Communications: Communication Consulting	
FILM 4316 Film Producing	
MNO 3375/CFB 3375 Corporate Social Responsibility and Ethical Leadership	
MNO 4371/CFB 3381 Leadership and Culture	

Minor in Arts Management

Requirements for the Minor	*Credit Hours*
Core Requirements:	12
AMAE 3301, 3305, 3387 (or COMM 3387 Advanced Nonprofit Communication), 4326	

Elective Course (one from the following)	3
ADV 1300 Survey of Advertising	
ADV 1360 Creative Production	
ADV 2301 Consumer Behavior	
ADV 4343 Strategic Promotion Management	
AMAE 3322 Marketing the Arts	
APSM 4372 Sport Facility and Event Management	
COMM 3355 Principles of Public Relations	
COMM 3380 Principles of Nonprofit Communication	
Additional Elective Course	3
One additional course from the list above or one from the following with instructor approval:	
AMAE 4321 Law and the Arts	
ARHS 1333 Introduction to Visual Culture	
ASAG 3350 Art Colloquium: New York	
COMM 3360 Business and Management Communication	
COMM 3365 Organizational Communication	
FILM 3328 Media Management	
FILM 3330 Media Sales	
FILM 3335 Film Exhibition and Distribution	
FILM 4316 Film Producing	
FILM 4399 Global Media Systems	
MNO 3375/CFB 3375 Corporate Social Responsibility and Ethical Leadership	
MNO 4371/CFB 3381 Leadership and Culture	
THEA 4309 Business and Professional Aspects of Theatre	

The Courses (AMAE)

AMAE 3301 (3). 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.

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

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

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

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

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

AMAE 4326 (3). CULTURAL POLICY. An overview of policy analysis and practice of the cultural sector in its different areas (heritage, visual, performing arts, etc.) and perspectives. Analyzes 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 socioeconomic impact; culture, diversity, and development; cultural access and arts education.

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

AMAE 4377 (3). ACCELERATING A STARTUP: GOING FROM IDEA TO IMPLEMENTATION. Provides hands-on training and instruction on how to start, build, and grow a business from idea to implementation. Topics covered include feasibility analysis, market research, financial projections, the process of going to market, team building, and growth of the business. Acceptance to the course is competitive and based on submitted applications from teams of students; each team must include at least one student in the Meadows School of the Arts. It is preferred that applicants are juniors or seniors. An application does not guarantee admission. Selected students receive a predetermined amount of startup funds at the beginning of the class, and they may choose to work with professional mentors, advisers, and experienced entrepreneurs at the Dallas Entrepreneur Center's business incubator.

AMAE 4385 (3). NEGOTIATION SKILLS. Covers conflict theory and the negotiation skills artists and arts managers use to represent themselves, their work, and their institutions. Topics include assessing individual conflict styles, using the strengths of an individual style to make an effective negotiation plan, and preparing and practicing negotiations in order to be more comfortable navigating interactions in life and business.

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

CORPORATE COMMUNICATION AND PUBLIC AFFAIRS

Associate Professor Sandra Duhé, **Division Chair**

Professor: Rita Kirk. **Associate Professors:** Maria Dixon, Sandra Duhé, Owen Lynch, Ben Voth. **Assistant Professors:** Cara Jacocks, Stephanie Martin. **Senior Lecturer:** Christopher Salinas. **Professor of Practice:** Steve Lee. **Adjunct Lecturers:** Christina Coats, Alise Cortez, Cole Daugherty, Jim Haynes, Vin Hoey, Matthew Jacob, Suzanne Larkin, Kathleen LaTour, Meredith McKee, Michele Meitl, Jamaison Schuler, Brittany Merrill Underwood, Shana Wilcox.

General Information

The Division of Corporate Communication and Public Affairs offers a B.A. and a minor in corporate communication and public affairs and a B.A. in public relations and strategic communication. In each of these programs, the division educates students to apply intellectual rigor and integrity to communication theory and practice in research, strategy, consulting, and advocacy. Students may pursue a double major in corporate communication and public affairs and in public relations and strategic communication; certain restrictions apply.

Students seeking an undergraduate degree in corporate communication and public affairs and/or public relations and strategic communication receive a broad background in the liberal arts, followed by a major curriculum that prepares them for graduate study or professional work in agencies, corporations, nonprofit organizations, government and associations, as well as cultural, legal and political institutions.

Students develop requisite communication and professional skills, gain awareness of the ethical responsibilities of communication leaders, and develop the communication and management capabilities required for success in a global environment.

In addition to major coursework in the division, students must complete a minor or an additional major. 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.

In addition to those requirements of the University and Meadows School of the Arts, undergraduate students planning to major or minor in corporate communication and public affairs or major in public relations and strategic communication must meet minimum GPA requirements, earn a passing score on a divisional writing examination and meet the specific requirements for their area of study outlined below.

Admission to Corporate Communication and Public Affairs. Students planning to major or minor in corporate communication and public affairs must complete DISC 1312 (or equivalent), one statistics course (STAT 2301 or 2331) and six hours of corporate communication and public affairs coursework (CCPA 2310, 2327), with a minimum 3.000 GPA across these four courses. Once declared, students must successfully complete six hours of corporate communication and public affairs coursework (CCPA 2308 or DISC 1313 with topic introduction to newswriting or CCPA 3360, and CCPA 2375) before taking any additional coursework in the major.

Admission to Public Relations and Strategic Communication. Students planning to major in public relations and strategic communication must complete DISC 1312 (or equivalent), one statistics course (STAT 2301 or 2331) and six hours of

corporate communication and public affairs coursework (CCPA 2327, and CCPA 3300 or equivalent), with a minimum 3.000 GPA across these four courses. Once declared, students must successfully complete the remaining six hours of communication studies core coursework (CCPA 2375, 3355) before taking any additional coursework in the major.

CCPA coursework may not be repeated to meet the requirements to declare corporate communication and public affairs as a major or minor or public relations and strategic communication as a major without faculty consent and approval from the chair of corporate communication and public affairs.

Special Requirements

- Transfer hours for major credit may be considered on petition and with approval of the chair. Courses satisfying major requirements are expected to be taken at SMU.
- Students must earn a grade of *C (not C-)* or better for coursework toward their program's major or minor requirements.
- Corporate communication and public affairs major coursework may not be double-counted toward the requirements for a second major or minor in advertising, fashion media, film and media arts, or journalism.
- Students majoring in corporate communication and public affairs must select and complete a focused track in social innovation and nonprofit engagement, organizational communication, or political communication per course requirements described below.
- Public relations and strategic communication majors may choose to double major in advertising, journalism or corporate communication and public affairs; restrictions apply to which courses may be double counted.
- Attendance is required on the first day of class in CCPA courses to prevent being dropped from the course.
- Students who do not meet enrollment requirements may be administratively dropped from a CCPA course.
- Students who do not meet GPA requirements to declare a major or minor in the division will not be permitted to enroll in major or minor coursework.

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

Pre-Law Scholars Program. The Division of Corporate Communication and Public Affairs offers a one credit hour elective course exclusively for students in SMU's Pre-Law Scholars Program. Enrollment in the program provides preferred access for admission to the highly rated Dedman School of Law at SMU. Additional information is available from SMU's Division of Enrollment Services.

Bachelor of Arts in Corporate Communication and Public Affairs

Requirements for the Degree	*Credit Hours*
University-wide Requirements	varies
Core Requirements	12
CCPA 2308 *or* 3360 or DISC 1313 (topic: introduction to newswriting), and CCPA 2310, 2327, 2375 (CCPA 2310 and 2327 are required prior to entry into the major.)	
Course Requirements	9
(Enrollment is contingent upon successful completion of all core requirements.)	
CCPA 2300	
3 practicum credit hours from CCPA 4325, 4375, 4392, 4393, 4394, 4396, 4398, 5315, 5320, or 5325	
3 credit hours from an additional CCPA practicum or a CCPA elective at the 3000 level or above	
Intercultural/International Requirement	3
CCPA 3321, 3341, 4385, or 4390	
Track-Specific Requirements	12
Majors must complete all course requirements under one of the following tracks:	
Social Innovation and Nonprofit Engagement	
CCPA 3370, 3380 (or SOCI 3321), 3387 (or SOCI 4351 or AMAE 3305) and one of the following: CCPA 3360, 4312, 4376, 4378, 4380, 4390, 5303 or SOCI 4399 with a non-profit focus	
Organizational Communication	
CCPA 3365, 3368 or 4386, 3390 and one of the following: CCPA 3360, 3370, 4345, 4378, 4390, or 5304	
Political Communication	
CCPA 3300, 3347, 3393 and one of the following: CCPA 3395, 4300, 4310, 4390, or 5305	
Ethics Course Requirement	3
Second Major or Minor	
To be determined with counsel of adviser; hours vary according to choice.	
Free Electives	
Hours vary as needed to meet University residency and degree requirements.	
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Bachelor of Arts in Public Relations and Strategic Communication

Requirements for the Degree	*Credit Hours*
University-wide Requirements	Varies
Core Requirements	12
CCPA 2327	
CCPA 3300	
or JOUR 4316 (for declared journalism majors or minors) (CCPA 2327 and 3300 are required prior to entry into the major.)	
CCPA 2375	
or ADV 3304 (for declared advertising majors)	
CCPA 3355	
Course Requirements	16
(Enrollment is contingent upon successful completion of all core requirements.)	
CCPA 2300	
CCPA 2308 *or* DISC 1313 (topic: introduction to newswriting) *or* JOUR 2312 (for declared journalism majors or minors)	
CCPA 3382 *or* JOUR 2313, 3362, 3382, *or* 4310 (for declared journalism majors or minors)	
CCPA 3310, 4130	
CCPA 4340 or 4386	
Media/Technology Electives	6
CCPA 3335 and one of the following: ADV 1360, ASIM 1300, 1310; CCPA 4335, 4338; FILM 1304; JOUR 2304, 3357 (Declared Journalism majors may also choose JOUR 4398.)	
Campaigns	3
CCPA 4394 or 4395 (or ADV 4399 for declared advertising majors)	
Second Major or Minor	
To be determined with counsel of adviser; hours vary according to choice.	
Free Electives	
Hours vary as needed to meet University residency and degree requirements.	
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Notes

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

- **Ethics/Law.** JOUR 2302 *or* CCPA 2328 (or ADV 2302 for declared advertising majors or minors).
- **Local Contexts.** CCPA 4320 or 4396 (or CCPA 4325 for declared corporate communication and public affairs majors or CCPA 4125 or 4225 for declared double majors who complete a three credit hour internship in advertising, public rela-

tions or journalism). Students who double major in public relations and strategic communication and in advertising, corporate communication and public affairs or journalism must earn a minimum of four but no more than six total credit hours of internship. At least one credit hour must be earned in CCPA internship credit.

- **Intercultural/International.** CCPA 3321, 3341, 4385 *or* 4390 or JOUR 4360 (or ADV 2343 for declared advertising majors).

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 corporate communication and public affairs courses and CCPA 4375. Students accepted to the honors track must maintain a 3.500 or higher overall GPA in all SMU coursework to graduate with the honors distinction. The top 10 percent of each class is eligible for faculty nomination to Kappa Tau Alpha, the national communication honorary society.

Minor in Corporate Communication and Public Affairs

To minor in corporate communication and public affairs, students must meet all the requirements for declaring the major. Students must be accepted into the program prior to enrollment in upper-division courses.

Requirements for the Minor	*Credit Hours*
Core Requirements	12
CCPA 2308 *or* DISC 1313 (topic: introduction to newswriting) or CCPA 3360, and CCPA 2310, 2327, 2375	
Electives	9
Selected from CCPA courses at the 3000 level or higher.	
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The Courses (CCPA)

CCPA 2300 (3). PUBLIC SPEAKING IN CONTEXT. Introduces the theory and practice of public speaking, including rhetorical principles, evidence, nonverbal communication, and visual aids. *Prerequisite:* Enrollment in the B.A. in corporate communication and public affairs, B.A. in public relations and strategic communication, or minor in law and legal reasoning program.

CCPA 2301 (3). SPECIAL TOPICS: COMMUNICATION, INTERNATIONAL STUDIES ABROAD. Specific topics for study abroad must be approved by the Division of Corporate Communication and Public Affairs chair.

CCPA 2302 (3). SPECIAL TOPICS: COMMUNICATION, INTERNATIONAL STUDIES ABROAD. Specific topics for study abroad must be approved by the Division of Corporate Communication and Public Affairs chair.

CCPA 2303 (3). SPECIAL TOPICS: COMMUNICATION, INTERNATIONAL STUDIES ABROAD. Specific topics for study abroad must be approved by the Division of Corporate Communication and Public Affairs chair.

CCPA 2308 (3). INTRODUCTION TO NEWSWRITING FOR PUBLIC RELATIONS. Introduces basic media writing, research, and interviewing skills, as well as AP style for news, features, and press releases. Reserved for students who have not earned credit for DISC 1313 (topic: introduction to newswriting). *Prerequisite:* Eligibility to enroll in the B.A. in corporate communication and public affairs, B.A. in public relations and strategic communication, or minor in corporate communication and public affairs program. Students must be declared majors or minors to remain in the course.

CCPA 2310 (3). RHETORIC, COMMUNITY, AND PUBLIC DELIBERATION. Examines the role of rhetoric and public deliberation in the production and maintenance of communities and the larger public sphere. Topics include 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. *Prerequisite:* DISC 1312.

CCPA 2327 (3). COMMUNICATION THEORY. Introduces the foundational concepts, theories, and approaches to the study and practice of human communication. Includes a historical overview and discussions of contemporary ethical questions. *Prerequisite:* DISC 1312.

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

CCPA 2375 (3). COMMUNICATION RESEARCH AND DATA ANALYTICS. Students learn how to conduct professional research utilizing primary and secondary data, statistics, and analytic software. *Prerequisite:* Eligibility to enroll in the B.A. in corporate communication and public affairs, B.A. in public relations and strategic communication, or minor in corporate communication and public affairs program. Students must be declared majors or minors to remain in the course.

CCPA 3101 (1). SMU PRE-LAW SCHOLARS SEMINAR. Introduces various legal topics, including an overview of legal subjects and careers in law. Provides information relating to the Dedman School of Law admissions process. Restricted to SMU Pre-Law Scholars who have completed their first two full-time academic terms.

CCPA 3300 (3). FREE SPEECH AND THE FIRST AMENDMENT. Examines the philosophy, cases, and issues relevant to the First Amendment right to free expression, with a focus on internal security, obscenity, pornography, slander, and the regulation of communication. Also, the foundations of legal argumentation. *Prerequisite:* SMU Pre-Major or enrollment in the B.A. in corporate communication and public affairs or B.A. in public relations and strategic communication, or minor in corporate communication and public affairs or law and legal reasoning program.

CCPA 3310 (3). CRISIS MANAGEMENT. Examines different strategies and tactics organizations use before, during, and after a crisis to respond to internal and external audiences. Includes the role of emerging media in crisis response. *Prerequisites:* C or better in CCPA 2327, 2375, 3300 and 3355; enrollment in the B.A. in public relations and strategic communication program.

CCPA 3321 (3). COMMUNICATION IN GLOBAL CONTEXTS. Provides an international perspective to the study and practice of corporate communication and public affairs, including the challenges and influence of social/cultural, economic, and political forces. *Prerequisites:* C or better in CCPA 2308 (or 3360 or DISC 1313 topic: introduction to newswriting), 2310 (or 3300), 2327, and 2375; enrollment in the B.A. in corporate communication and public affairs, or B.A. in public relations and strategic communication, or minor in corporate communication and public affairs program.

CCPA 3327 (3). ARGUMENTATION AND ADVOCACY. Explores concepts characterizing rational discourse with a concern for examining validity and fallacy. Students consider traditional and contemporary models for analyzing argument, including an examination of the philosophy of argument and practical inquiry into the uses of debates on contemporary social issues. *Prerequisite:* Enrollment in the B.A. in corporate communication and public affairs, minor in corporate communication and public affairs, or minor in law and legal reasoning program.

CCPA 3335 (3). PRINCIPLES OF DIGITAL COMMUNICATION AND SOCIAL MEDIA. Addresses the fundamentals, strengths, and weaknesses of each significant social media channel. Includes blog writing, statistics, search engine optimization, and plan writing for a client. *Prerequisite:* Enrollment in the B.A. in corporate communication and public affairs, B.A. in public relations and strategic communication, or minor in corporate communication and public affairs program.

CCPA 3341 (3). ETHNICITY, CULTURE, AND GENDER: INTRODUCTION TO CRITICAL STUDIES IN COMMUNICATION. Explores the impact of culture on the understanding and practice of human communication in interpersonal, organizational, and mass media contexts. Strong emphasis is placed on the role of globalization, race, and socioeconomic dynamics as impediments and conduits of cross-cultural collaboration and interaction. *Prerequisites:* C or better in CCPA 2308 (or 3360 or DISC 1313 topic: introduction to newswriting), 2310 (or 3300), 2327, and 2375.

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

CCPA 3345 (3). PERSUASION THEORY AND PRACTICE. Surveys major theories that explain how to influence attitudes and behaviors. Applications to persuasion within a variety of contexts, including relationships, organizations, legal campaigns, and the mass culture. *Prerequisite:* Enrollment in the B.A. in corporate communication and public affairs, minor in corporate communication and public affairs, or minor in law and legal reasoning program.

CCPA 3347 (3). PRINCIPLES OF POLITICAL COMMUNICATION. Examines messages, media, and speakers in campaigns, institutions, and movements. Topics include theory and research, strategies, and the rhetorical influence of mass media, advertising, debates, news management, polling, and the use of emerging technologies in electoral politics and governance. *Prerequisites:* C or better in CCPA 2308 (or 3360 or DISC 1313 topic: introduction to newswriting), 2310 (or 3300), 2327, and 2375; enrollment in the B.A. in corporate communication and public affairs, or B.A. in public relations and strategic communication, or minor in corporate communication and public affairs program.

CCPA 3350 (3). INTEGRATED MARKETING COMMUNICATION. Explores the concept of coordinating the media mix within a communication campaign to create maximum clarity and impact. Covers the ways that a firm or brand communicates with its publics. *Prerequisites:* C or better in CCPA 2308 (or 3360 or DISC 1313 topic: introduction to newswriting), 2310 (or 3300), 2327, and 2375; enrollment in the B.A. in corporate communication and public affairs, B.A. in public relations and strategic communication, or minor in corporate communication and public affairs program.

CCPA 3355 (3). PRINCIPLES OF PUBLIC RELATIONS. Introduces the basic theories, concepts, and approaches to public relations in a business context. Includes a historical overview as well as the professional and ethical demands on practitioners. *Prerequisites:* C or better in CCPA 2310 (or 3300) and 2327; eligibility to enroll in the B.A. in corporate communication and public affairs, B.A. in public relations and strategic communication, minor in corporate communication and public affairs, minor in arts entrepreneurship, or minor in arts management program. Students must be declared majors or minors to remain in the course.

CCPA 3360 (3). BUSINESS AND PROFESSIONAL COMMUNICATION. Emphasizes the role that communication plays in recruiting and selecting project team members, motivating employees, and making a project team productive. *Prerequisites:* Eligibility to enroll in the B.A. in corporate communication and public affairs or minor in corporate communication and public affairs program. Students must be declared majors or minors to remain in the course

CCPA 3365 (3). PRINCIPLES OF ORGANIZATIONAL COMMUNICATION. Explores the role of communication in key organizational processes in corporate and nonprofit settings. Students examine the multiple approaches to organizing and their implications for human communication. *Prerequisites:* C or better in CCPA 2310 (or 3300), 2327, and 2375; enrollment in the B.A. in corporate communication and public affairs, B.A. in public relations and strategic communication, minor in corporate communication and public affairs, or minor in arts management program.

CCPA 3368 (3). GROUP AND TEAM COMMUNICATION AND LEADERSHIP. Focuses on theories and practices that shape work groups and teams, with emphasis on group discourse in real-life contexts such as group structure/culture, project and conflict management, leadership, decision-making, technology, and meeting facilitation. *Prerequisites:* C or better in CCPA 2308 (or 3360 or DISC 1313 topic: introduction to newswriting), 2310, 2327, 2375, and 3365; enrollment in the B.A. in corporate communication and public affairs or minor in corporate communication and public affairs program.

CCPA 3370 (3). PRINCIPLES OF SOCIAL INNOVATION: CREATING WORLD CHANGERS. Encourages students to think dynamically about social action and their role as global citizens. Course projects and exercises provide a unique opportunity for idea generation and development of innovative plans to address social problems. *Prerequisites:* C or better in CCPA 2310 (or 3300), 2327, and 2375; enrollment in the B.A. in corporate communication and public affairs, B.A. in public relations and strategic communication, or minor in corporate communication and public affairs.

CCPA 3380 (3). SOCIAL INNOVATION II: FROM IDEA TO ORGANIZATION. Explores the discourses and practices necessary to move beyond an idea toward development of a sustainable socially innovative or nonprofit endeavor. Includes board development and governance, strategic planning and budgeting, branding and communication strategy, and staff and/or volunteer recruitment and development. *Prerequisites:* C or better in CCPA 3370; enrollment in the B.A. in corporate communication and public affairs, minor in corporate communication and public affairs, or minor in arts management program.

CCPA 3382 (3). ADVANCED WRITING FOR PUBLIC RELATIONS. Provides experience in researching, strategizing, developing, and writing a variety of public relations materials for an array of audiences and objectives. *Prerequisites:* C or better in CCPA 2308 (or DISC 1313 topic: introduction to newswriting), 2327, 2375, 3300, and 3355; enrollment in the B.A. in public relations and strategic communication program.

CCPA 3387 (3). SOCIAL INNOVATION III: FUNDING, DONORS, AND FINANCING FOR THE SOCIAL GOOD. Examines the financial communication practices necessary to fund organizations for social good. Explores traditional donor and development models, mission-related financing, and impact investing. *Prerequisites:* C or better in CCPA 3370 and 3380 (or SOCI 3321); enrollment in the B.A. in corporate communication and public affairs, minor in corporate communication and public affairs, or minor in arts management program.

CCPA 3390 (3). EMPLOYEE COMMUNICATION. Introduces the theories, ethics, and methods of creating and measuring communication to employees and work groups, including employee campaigns, communication with unionized work groups, and use of social media for employee and leadership interaction and collaboration. Explores how employee discourse can shape perceptions of organizational culture and trust, employee retention and satisfaction, and external branding. *Prerequisites:* C or better in CCPA 2308 (or 3360 or DISC 1313 topic: introduction to newswriting), 2310, 2327, 2375, and 3365; enrollment in the B.A. in corporate communication and public affairs or minor in corporate communication and public affairs program.

CCPA 3393 (3). POLITICS AND THE PUBLIC SPHERE. Uses classical and modern texts to explore how theories of law, politics, and power influence elections and governments. Explores foundational democratic questions about rights, freedom and equality, individual and common goods, privacy and personhood, free speech and democracy, intellectual property, and efficient markets. *Prerequisites:* C or better in CCPA 2308 (or 3360 or DISC 1313 topic: introduction to newswriting), 2310, 2327, 2375, 3300, and 3347; enrollment in the B.A. in corporate communication and public affairs or minor in corporate communication and public affairs program.

CCPA 3395 (3). PUBLIC OPINION, THE PRESS, AND PUBLIC POLICY. Examines the interdependent relationships among media coverage, public opinion, and public policy, including the influence of press coverage on electoral and policymaking processes in which public voice is presumed to affect democratic outcomes. *Prerequisites:* C or better in CCPA 2308 (or 3360 or DISC 1313 topic: introduction to newswriting), 2310, 2327, 2375, 3300, and 3347; enrollment in the B.A. in corporate communication and public affairs or minor in corporate communication and public affairs program.

CCPA 4025 (0). ORGANIZATIONAL INTERNSHIP. Students in approved positions gain career-related experience and establish professional contacts. Offered as pass/fail only. *Prerequisites:* 90 or more credit hours of coursework, 2.750 overall GPA, 3.000 GPA in CCPA coursework, permission of faculty adviser, and enrollment in the B.A. in corporate communication and public affairs or B.A. in public relations and strategic communication program.

CCPA 4125 (1). PUBLIC RELATIONS IN LOCAL CONTEXTS. Provides 50 hours of experience working with public relations professionals part time during the fall, summer, or spring terms. Offered as pass/fail only. *Prerequisites:* 90 or more credit hours of coursework, 2.750 overall GPA, 3.000 GPA in CCPA coursework, permission of faculty adviser, enrollment in the

B.A. in public relations and strategic communication program, and C or better in CCPA 3382 (or its equivalent for double majors in advertising or journalism).

CCPA 4130 (1). PROFESSIONAL SEMINAR. Prepares students to meet the expectations and demands of working as a public relations professional in various organizational contexts. Topics include career development, interviewing, and résumé writing skills. Pass/fail only. *Prerequisites:* C or better in CCPA 2308 (or DISC 1313 topic: introduction to newswriting), 2327, 2375, 3300, 3355; junior standing; enrollment in the B.A. in public relations and strategic communication program.

CCPA 4225 (2). PUBLIC RELATIONS IN LOCAL CONTEXT. Provides 100 hours of experience working with public relations professionals part time during the fall, summer, or spring terms. Offered as pass/fail only. *Prerequisites:* 90 or more credit hours of coursework, 2.750 overall GPA, 3.000 GPA in CCPA coursework, permission of faculty adviser, enrollment in the B.A. in public relations and strategic communication program, and C or better in CCPA 3382 (or its equivalent for double majors in advertising or journalism).

CCPA 4300 (3). SEMINAR IN POLITICAL COMMUNICATION. Advanced study of the role of communication in a public affairs context. *Prerequisite:* Enrollment in the B.A. in corporate communication and public affairs or minor in corporate communication and public affairs program.

CCPA 4302 (3). WASHINGTON TERM STUDIES. Offers an opportunity to study and work in Washington, D.C., as part of American University's Washington semester. *Prerequisites:* C or better in CCPA 2308 (or 3360 or DISC 1313 topic: introduction to newswriting), 2310 (or 3300), 2327, 2375; junior standing; enrollment in the B.A. in corporate communication and public affairs, B.A. in public relations and strategic communication, or minor in corporate communication and public affairs.

CCPA 4303 (3). WASHINGTON TERM STUDIES. Offers an opportunity to study and work in Washington, D.C., as part of American University's Washington semester. *Prerequisites:* C or better in CCPA 2308 (or 3360 or DISC 1313 topic: introduction to newswriting), 2310 (or 3300), 2327, 2375; junior standing; enrollment in the B.A. in corporate communication and public affairs, B.A. in public relations and strategic communication, or minor in corporate communication and public affairs.

CCPA 4304 (3). WASHINGTON TERM STUDIES. Offers an opportunity to study and work in Washington, D.C., as part of American University's Washington semester. *Prerequisites:* C or better in CCPA 2308 (or 3360 or DISC 1313 topic: introduction to newswriting), 2310 (or 3300), 2327, 2375; junior standing; enrollment in the B.A. in corporate communication and public affairs, B.A. in public relations and strategic communication, or minor in corporate communication and public affairs.

CCPA 4305 (3). WASHINGTON TERM DIRECTED STUDIES. 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 CCPA 2308 (or 3360 or DISC 1313 topic: introduction to newswriting), 2310 (or 3300), 2327, 2375; junior standing; enrollment in the B.A. in corporate communication and public affairs, B.A. in public relations and strategic communication, or minor in corporate communication and public affairs.

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

CCPA 4312 (3). SEMINAR IN SOCIAL INNOVATION AND NONPROFIT ENGAGEMENT. Advanced study of the role of communication in a social innovation and nonprofit context. *Prerequisite:* Enrollment in the B.A. in corporate communication and public affairs or minor in corporate communication and public affairs program.

CCPA 4320 (3). PUBLIC RELATIONS IN LOCAL CONTEXT. Provides 150 hours of experience working with public relations professionals part time during the fall, summer, or spring terms. Offered as pass/fail only. *Prerequisites:* 90 or more credit hours of coursework, 2.750 overall GPA, 3.000 GPA in CCPA coursework, permission of faculty adviser, enrollment in the B.A. in public relations and strategic communication program, and C or better in CCPA 3382 (or its equivalent for double majors in advertising or journalism).

CCPA 4323 (3). FORENSICS WORKSHOP. Explores pedagogical methods, theories, and techniques of competitive debate including individual events, tournament administration, professional responsibilities of the forensic educator, and practical experience in forensics and debate competition. *Prerequisite:* Approval of instructor.

CCPA 4324 (3). COMPETITIVE MOCK TRIAL. Provides the opportunity to investigate and explore principles of legal advocacy within a competitive environment. Trains students to represent SMU as members of the SMU Mock Trial Team before invitational, regional, and national trial competitions. *Prerequisite:* Approval of instructor.

CCPA 4325 (3). ORGANIZATIONS IN LOCAL CONTEXT. Students in approved positions gain 150 hours of career-related experience and establish professional contacts. Pass/fail only. *Prerequisites:* 90 or more credit hours of coursework, 2.750 overall GPA, 3.000 GPA in CCPA coursework, permission of faculty adviser, and enrollment in the B.A. in corporate communication and public affairs program.

CCPA 4326 (3). WASHINGTON TERM INTERNSHIP. Offered in conjunction with courses taken in Washington, D.C. Provides experience working in public affairs in the nation's capital, supervised by a faculty member there. *Prerequisites:* C or better in CCPA 2308 (or 3360 or DISC 1313 topic: introduction to newswriting), 2310 (or 3300), 2327, 2375; junior standing; enrollment in the B.A. in corporate communication and public affairs, B.A. in public relations and strategic communication, or minor in corporate communication and public affairs.

CCPA 4335 (3). ADVANCED DIGITAL COMMUNICATION. Experience in content marketing, search engine optimization, blog writing, live blogging, and client projects that delve into existing and emerging platforms. In-depth focus on management expectations, return on investment, Web analytics, and keyword discovery. *Prerequisite:* Enrollment in the B.A. in corporate communication and public affairs, B.A. in public relations and strategic communication, or minor in corporate communication and public affairs program.

CCPA 4338 (3). CREATIVE PRODUCTION FOR COMMUNICATORS. Introduces basic principles of graphic design and production in tandem with the use of industry-standard hardware and software programs, including the Adobe Creative Suite. Focuses on public relations applications. *Prerequisite:* Enrollment in the B.A. in corporate communication and public affairs, B.A. in public relations and strategic communication, or minor in corporate communication and public affairs.

CCPA 4340 (3). CORPORATE PUBLIC RELATIONS STRATEGY. Provides business literacy, financial and accounting basics, and case study analysis that enables professionals to implement communication strategies that advance business objectives. *Prerequisites:* C or better in CCPA 2308 (or DISC 1313 topic: introduction to newswriting), 2327, 2375, 3300, 3355; enrollment in the B.A. in public relations and strategic communication program.

CCPA 4345 (3). SEMINAR IN ORGANIZATIONAL COMMUNICATION. Advanced study of the role of communication in an organizational context. *Prerequisite:* Enrollment in the B.A. in corporate communication and public affairs or minor in corporate communication and public affairs program.

CCPA 4375 (3). HONORS THESIS IN COMMUNICATION. Provides advanced students with the opportunity to do original research on a topic related to communication. Students learn how to write research questions, conduct a literature review, engage in qualitative or quantitative methodologies, and present findings. *Prerequisites:* Honors standing; enrollment in the B.A. in corporate communication and public affairs or B.A. in public relations and strategic communication program.

CCPA 4376 (3). SOCIAL ENTREPRENEURSHIP: CREATING A MOVEMENT AND INNOVATING THROUGH THE SOCIAL GOOD. Explores how to use one's talents, passions, and interests to address world problems with innovative solutions that result in movements and cultural change. Focuses on building a business that realizes success and aids those in need. *Prerequisites:* C or better in CCPA 3370; enrollment in the B.A. in corporate communication and public affairs or minor in corporate communication and public affairs program.

CCPA 4378 (3). SOCIAL ENTREPRENEURSHIP AND STEWARDSHIP IN THE FAITH-BASED ORGANIZATION. Focuses on the unique nonprofit strategic communication, management, and funding demands of the 21st-century church and faith-based organizational leader. Designed for students interested in creating or serving in innovative, responsive, and fiscally sound religious-based contexts. Topics include strategic planning, branding, power and influ-

ence, staff and volunteer management, and stewardship in donor relations. *Prerequisites:* C or better in CCPA 3370 and 3380 (or SOCI 3321); enrollment in the B.A. in corporate communication and public affairs or minor in corporate communication and public affairs program, or approval of instructor.

CCPA 4380 (3). SOCIAL ENTREPRENEURSHIP, CAPITALISM, AND THE WESLEYAN TRADITION. Explores the extraordinary contributions of John Wesley, William Wilberforce, and the Clapham Sect to contemporary understandings of money, philanthropy, and capitalism. Examines practices of the Clapham Sect in Victorian England and explores current developments in social innovation, entrepreneurship, and the challenge of funding nontraditional community-based ministries in the 21st century.

CCPA 4385 (3). COMMUNICATION, TECHNOLOGY, AND GLOBALIZATION. Examines how various communication technologies are used within a strategic communication context and addresses historical, ethical, and legal issues surrounding the use of these technologies. *Prerequisite:* Enrollment in the B.A. in corporate communication and public affairs, B.A. in public relations and strategic communication, or minor in corporate communication and public affairs program.

CCPA 4386 (3). FINANCIAL COMMUNICATION. Familiarizes students with terms, principles, theories, and practices in financial communications. Examines techniques used in investor relations and considers legal and ethical responsibilities. *Prerequisite:* Enrollment in the B.A. in corporate communication and public affairs, B.A. in public relations and strategic communication, or minor in corporate communication and public affairs program.

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

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

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

CCPA 4394 (3). MUSTANG CONSULTING III: LEADERSHIP PRACTICUM. This strategic communication management/consulting course is for advanced students to develop agency team and project management skills by serving as team leaders for regional and local clients. *Prerequisites:* Junior or senior standing and approval of instructor.

CCPA 4395 (3). BOULEVARD CONSULTING PRACTICUM. In this capstone course, students work in teams, conduct original research, and develop and present a comprehensive public relations campaign for an actual client. *Prerequisites:* C or better in CCPA 2308 (or DISC 1313 topic: introduction to newswriting), 2327, 2375, 3300, 3355, 3382; senior standing; enrollment in the B.A. in public relations and strategic communication program.

CCPA 4396 (3). MUSTANG CONSULTING INTERNSHIP. Practicum for advanced students whose client workload requires a minimum of 150 contact hours within one term. *Prerequisites:* Junior or senior standing and approval of instructor.

CCPA 4397 (3). FASHION MEDIA PUBLIC RELATIONS. Focuses on application of public relations principles and practices standard to the fashion industry. Covers public relations planning, development of written materials, and demonstration of effective business communi-

cation strategies. *Prerequisite:* Enrollment in the B.A. in public relations and strategic communication, B.A. in fashion media, or minor in fashion media program.

CCPA 4398 (3). CCPA FELLOW: INTERNSHIP. Practicum for advanced student selected to serve as communication coordinator for the Division of Corporate Communication and Public Affairs whose workload requires a minimum of 150 contact hours within one term. *Prerequisites:* Junior or senior standing and approval of department.

CCPA 5110 (1). DIRECTED STUDY. A close collaboration between the professor and an advanced student who conducts a rigorous project that goes beyond the experience available in course offerings. The student must secure written permission from the instructor and return a completed directed studies form to the Division of Corporate Communication and Public Affairs before the drop/add date in the term during which the study is to be undertaken. *Prerequisites:* Junior or senior standing; permission of instructor and division chair; and enrollment in the B.A. in corporate communication and public affairs, B.A. in public relations and strategic communication, or minor in corporate communication and public affairs program.

CCPA 5210 (2). DIRECTED STUDY. A close collaboration between the professor and an advanced student who conducts a rigorous project that goes beyond the experience available in course offerings. The student must secure written permission from the instructor and return a completed directed studies form to the Division of Corporate Communication and Public Affairs before the drop/add date in the term during which the study is to be undertaken. *Prerequisites:* Junior or senior standing; permission of instructor and division chair; and enrollment in the B.A. in corporate communication and public affairs, B.A. in public relations and strategic communication, or minor in corporate communication and public affairs program.

CCPA 5301 (3). TOPICS IN COMMUNICATIONS. Focuses on the role of communication in contemporary study or practice. Topics vary by instructor. *Prerequisite:* Enrollment in the B.A. in corporate communication and public affairs, B.A. in public relations and strategic communication, or minor in corporate communication and public affairs program.

CCPA 5302 (3). TOPICS IN COMMUNICATIONS. Focuses on the role of communication in contemporary study or practice. Topics vary by instructor. *Prerequisite:* Enrollment in the B.A. in corporate communication and public affairs, B.A. in public relations and strategic communication, or minor in corporate communication and public affairs program.

CCPA 5303 (3). TOPICS IN SOCIAL INNOVATION AND NONPROFIT ENGAGEMENT. Focuses on the role of communication in the contemporary study or practice of social innovation and social entrepreneurship. Topics vary by instructor. *Prerequisite:* Enrollment in the B.A. in corporate communication and public affairs or minor in corporate communication and public affairs program.

CCPA 5304 (3). TOPICS IN ORGANIZATIONAL COMMUNICATION. Focuses on the role of communication in the contemporary study or practice of organizations. Topics vary by instructor. *Prerequisite:* Enrollment in the B.A. in corporate communication and public affairs or minor in corporate communication and public affairs program.

CCPA 5305 (3). TOPICS IN POLITICAL COMMUNICATION. Focuses on the role of communication in the contemporary study or practice of politics. Topics vary by instructor. *Prerequisite:* Enrollment in the B.A. in corporate communication and public affairs or minor in corporate communication and public affairs program.

CCPA 5310 (3). DIRECTED STUDY. A close collaboration between the professor and an advanced student who conducts a rigorous project that goes beyond the experience available in course offerings. The student must secure written permission from the instructor and return a completed directed studies form to the Division of Corporate Communication and Public Affairs before the drop/add date in the term during which the study is to be undertaken. *Prerequisites:* Junior or senior standing; permission of instructor and division chair; and enrollment in the B.A. in corporate communication and public affairs, B.A. in public relations and strategic communication, or minor in corporate communication and public affairs program.

CCPA 5315 (3). DIRECTED STUDY IN ENGAGED LEARNING. The student must secure written permission from the supervising instructor and return a completed directed studies form to the Division of Corporate Communication and Public Affairs before the drop/add date in the term during which the study is to be undertaken. *Prerequisites:* Permission of instructor and division chair and enrollment in the B.A. in corporate communication and public affairs,

B.A.in public relations and strategic communication, or minor in corporate communication and public affairs program.

CCPA 5320 (3). DIRECTED STUDY IN BIG IDEAS. The student must secure written permission from the supervising instructor and return a completed directed studies form to the Division of Corporate Communication and Public Affairs before the drop/add date in the term during which the study is to be undertaken. *Prerequisites:* Permission of instructor and division chair and enrollment in the B.A. in corporate communication and public affairs, B.A. in public relations and strategic communication, or minor in corporate communication and public affairs program.

CCPA 5325 (3). DIRECTED STUDY IN CASWELL FELLOWSHIP. The student must secure written permission from the supervising instructor and return a completed directed studies form to the Division of Corporate Communication and Public Affairs before the drop/add date in the term during which the study is to be undertaken. *Prerequisites:* Permission of instructor and division chair and enrollment in the B.A. in corporate communication and public affairs, B.A. in public relations and strategic communication, or minor in corporate communication and public affairs program.

CREATIVE COMPUTING

Center of Creative Computation

Professor Ira Greenberg, **Center Director**

General Information

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

The major in creative computing crosses traditional disciplinary boundaries in response to technological innovation, contemporary arts practices and demands of the global marketplace. An underlying principle at the philosophical core of the major is the integration of creative and analytical study and practice – championing an integrated "whole brain" approach. The major in creative computing enables students to consider problems from many angles and conceptual frameworks, integrating widely disparate approaches and practices.

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

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

Bachelor of Arts in Creative Computing

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

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

Requirements for the Degree	*Credit Hours*
University-wide Requirements	varies
Computing Fundamentals	9
CRCP 1310 Creative Coding I	
or **ASIM 1310** Art and Code I	
or **CSE 1341** Principles of Computer Science I	
CRCP 3305 Creative Coding II	
or **ASIM 3305** Art and Code II	
or **CSE 1342** Programming Concepts	
CRCP 5320/ASIM 5320 Aesthetics and Computation	
or **CSE 2341** Data Structures	
Creative Fundamentals (three from the following)	9
(Any 1000- or 2000-level courses in the Meadows School of the Arts may be substituted for up to 6 hours of the courses listed below, with adviser approval.)	
ASCE 1300 Introduction to Ceramics	
ASDR 1300 Introduction to Drawing	
ASPH 1300 Basics of Photography	
ASPR 3300 Printmaking Workshop	
ASPT 1300 Introduction to Painting	
ASSC 1300 Introduction to Sculpture	
ENGL 2390 Introduction to Creative Writing	
FILM 1301 Art of Film and Media	
FILM 1302 Media and Culture	
Creative Computing (seven from the following)	21
ASIM 1300 Creative Computation 1	
ASIM 1330 Responsive Arts I	
ASIM 1340 Computational Sculpture	
ASIM 3305 Art and Code II	
ASIM 3310 Computational Media Workshop (topic: international digital atelier)	
ASIM 3320 Physical Computing	
ASIM 3350 Technology and the Body	
ASIM 5302 Intermedia Directed Studies	
ASPH 3304 Digital Tools	
ASPH 3390 Experimental Camera	
CEE 5373 Introduction to CAD	
CRCP 1330 Sound and Code	
CRCP 1350 Art of 3-D Modeling and Animation	
or **CSE 5360** Introduction to 3-D Animation	
CRCP 2310 Nature and Code	
CRCP 2330 Nand to Tetris: Elements of Computing Systems	
CRCP 3310 Data: Narrative, Meaning, and Discovery	
CRCP 3320 Postmodern Software Design	
CRCP 3382 *or* **ASIM 3382** Intro to Graphics Programing	

Creative Computing (continued)

CSE 3345 Graphical User Interface Design/Implementation
CSE 5382 Computer Graphics
EE 1301 Modern Electronic Technology
EE 1322 Survey of Electrical and Electronic Devices
EE 5390 Mobile Phone Application Programming
FILM 1304 Production 1
FILM 3309 Multicamera Production
FILM 3384 Film Audio
FILM 4304 New Media Distribution
FILM 4308 Postproduction Visual FX
FILM 4385 Advanced Sound Design
MSA 3310 Fundamentals of Audio and Sound
MSA 3330 Special Topics
(topic: creative visualization or synthesizing nature)
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, II

Math, Sciences and Engineering 9

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

One from the following:
MATH 3308 Introduction to Discrete Mathematics
MATH 3353 Introduction to Linear Algebra
PHYS 1313 Fundamentals of Physics

At least 6 credit hours from the following:
ANTH 2315 Human Evolution
ANTH 2363 Introduction to Archaeology
BIOL 1303 Essentials of Biology
BIOL 1305 Our Natural Environment
BIOL 1308 Plant Biology
BIOL 1401, 1402 Introductory Biology
CHEM 1301 Chemistry for Liberal Arts
CHEM 1303, 1304 General Chemistry
CSE 2240 Assembly Language
CSE 2353 Discrete Computational Structures
GEOL 1301 Earth Systems
GEOL 1305 Oceanography
GEOL 1307 The Solar System
GEOL 1308 Evolution and Life History
GEOL 1313 Earthquakes and Volcanoes
PHYS 1303 Introductory Mechanics
PHYS 1304 Introductory Electricity and Magnetism
PHYS 1314 The Physical Perspective
PHYS 3305 Introduction to Modern Physics

Requirements for the Degree (continued)	*Credit Hours*
Advanced Engineering	9
Any Lyle applied technology courses at the 3000 level or above, with adviser approval.	
Advanced Arts	9
Any Meadows studio or performance arts courses at the 3000 level or above, with adviser approval.	
Theory (one from the following)	3
ARHS 3369 Contemporary Art: 1965–Present	
CSE 2240 Assembly Language Programming/ Machine Organization	
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	
PSYC 3310 Memory and Cognition	
SOCI 3345 Media Ethics and Gender	
Capstone	3
CRCP 5301 Creative Computing Major Capstone	
Minor or Second Major and Free Electives	
Hours vary as needed to meet University residency and degree requirements.	
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Minor in Creative Computing

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

Requirements for the Minor	*Credit Hours*
Core Course Requirements	9
CRCP 1310 Creative Coding I	
or **ASIM 1310** Creative Coding	
or **CSE 1341** Principles of Computer Science	
CRCP 3305 Creative Coding II	
or **ASIM 3305** Art and Code II	
or **CSE 1342** Programming Concepts	
CRCP 5320/ASIM 5320 Aesthetics and Computation	
or **CSE 2341** Data Structures	
Creative Computation (at least 6 hours from the following, according to track choice)	6
Computational Art Track *(two from the following)*	
ASIM 1330 Responsive Arts I	
ASIM 1340 Computational Sculpture	
ASIM 3310 Computational Media Workshop	
ASIM 3320 Responsive Arts II	
ASIM 3350 Technology and the Body	
ASIM 5302 Intermedia Directed Studies	
CRCP 3382/ASIM 3382 Intro to Graphics Programing	

Creative Computation (continued)	
Graphics and Gaming Track *(two from the following)*	
CRCP 1330 Sound and Code	
CRCP 3382/ASIM 3382 Introduction to Graphics Programing	
CSE 5360 Introduction to 3-D Animation	
CSE 5382 Computer Graphics	
MATH 3353 Introduction to Linear Algebra	
Music Track *(two from the following)*	
CRCP 1330 Sound and Code	
MUTH 4310 Introduction to Electro-Acoustic Music	
MUTH 4311 Advanced Topics in Music Technology	
PHYS 1320 Musical Acoustics	
PHYS 3340 Computational Physics	
Creative Coding Track *(two from the following)*	
CRCP 2310 Nature and Code	
CRCP 3310 Data: Meaning, Narrative, and Discovery	
CRCP 3320 Postmodern Software Design	
CRCP 3382/ASIM 3382 Introduction to Graphics Programing	
EE 5378 Mobile Phone Embedded Design	
Digital Humanities *(two from a list to be determined)*	
Customized Track *(two chosen in consultation with adviser*	
Capstone Project	3
CRCP 5301 Creative Computing Major Capstone	
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The Courses (CRCP)

CRCP 1310 (3). CREATIVE CODING I. Exploring computation as a powerful generative medium, students learn the fundamentals of coding and computational thinking, including object-oriented programming. Hands-on topics include algorithmic drawing, procedural imaging, 2-D and 3-D animation, visualization, interactivity, and gaming.

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

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

CRCP 2310 (3). NATURE AND CODE. Students explore patterns, systems, and underlying emergent structures found in nature through code experiments, simulations, and sketches. Course topics include swarming, growth, motility, chaos, complexity, predation, cellular automata, L-systems, and fractals. *Prerequisite:* ASIM 3305 or CSE 1342, or instructor permission. Laptop computer required.

CRCP 2330 (3). NAND TO TETRIS: ELEMENTS OF COMPUTING SYSTEMS. Students build an entire modern computer from the ground up to master the creative tools used within creative computation. Includes using simulated hardware and constructing an assembler, a virtual machine, a compiler, an operating system, and a program that runs on the project computer. Covers computing history, technical layers of abstraction, creative programming, and integration of ideas in creative computing. *Prerequisite:* CSE 1342 or ASIM 3305.

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

CRCP 3310 (3). DATA: MEANING, NARRATIVE, AND DISCOVERY. Students apply programming to obtain, transform, and automate data analysis to extract meaning from large sets of data. From basic data streams to social media APIs, relational databases to unstructured data, bits to big data, and from statistics to data mining, students apply technical concepts to datasets from the arts, humanities, sciences, and other disciplines. *Prerequisite:* CSE 1342 or ASIM 3305.

CRCP 3320 (3). POSTMODERN SOFTWARE DESIGN. Students learn how to build integrated mobile and Web applications using postmodern tools, platforms, and practices. They also obtain a timeless understanding of application architecture, design patterns, and craftsmanship, applying them with powerful tools and workflows to ensure successful software. Covers Web development, Web applications, cloud-based architecture, user experience design, project management, mobile device programming, and software craftsmanship in creative computing. *Prerequisite:* CRCP 3310 or instructor consent. Restricted to creative computation majors and/or Lyle School of Engineering majors.

CRCP 3330 (3). ARTIFICIAL INTELLIGENCE AND CREATIVE COMPOSITION. Creative composition as a task represents an interesting problem for artificial intelligence: it demands not only emulation of human decision-making, but also the addition of novelty or creativity features that present numerous computational and philosophical problems in the area of computing. The course deals with artificial intelligence algorithms for analyzing and generating original compositions. Topics surveyed span multiple areas of cutting-edge artificial intelligence research applied to the creative domain. *Prerequisite:* Permission of instructor or ASIM 3305, CRCP 3305, or CSE 1342.

CRCP 3343 (3). CONTEMPORARY INTERACTIVE MEDIA PERFORMANCE. Explores contemporary hybrid performance augmented with live digital media. Students work with the object-based programming tool Max/MSP Jitter to develop responsive systems, instruments, and custom tools for use in a performance context. Students explore hybrid performance practice incorporating dance, music, visual art, and creative computation. *Prerequisite:* CSE 1341, CRCP 1310, or ASIM 1310.

CRCP 3382 (3). INTRODUCTION TO GRAPHICS PROGRAMMING. Using modern C++ and OpenGL, students learn the basics of graphics programming, including hardware rendering using GLSL. Projects developed in the course include 2D imaging, vector graphics, animations, and games. *Prerequisite:* CRCP 3305, CSE 1342, or ASIM 3305.

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

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

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

CRCP 5320 (3). AESTHETICS AND COMPUTATION. Students explore code and computation as primary generative media, developing original works of art, leading to the creation of an online portfolio. Screen based, printed, mobile, Web, physical, and performative applications may be explored. *Prerequisite:* ASIM 3305, CRCP 3305, or CSE 1342.

CRCP 5390 (3). VISUALIZATION OF INFORMATION. Introduces data visualization and creative coding utilizing the Processing programming language. Explores visual and information design principles, primarily though hands-on programming exercises. Includes assignments and exams that incorporate 2-D and 3-D computer graphics, interactivity, and data input. Covers procedural and object-oriented programming approaches to data visualization and provides an overview of leading-edge data visualization libraries and application program interfaces, including Web-based approaches.

DANCE

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

Professors: Shelley C. Berg, Danny Buraczeski, Myra Woodruff. **Associate Professors:** Patty Harrington Delaney, Christopher Dolder, Leslie Peck. **Senior Lecturer:** Anne Westwick. **Adjunct Lecturers:** Chris Ham, Zac Hammer, Morgan Palmer. **Musicians:** Dick Abrahamson, Jamal Mohamed, Mina Polevoy, Edward Smith, D.J. Sullivan, Janeen Vestal.

General Information

The Division of Dance offers a Bachelor of Fine Arts and a minor in dance performance. Students receive 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

Admission to the Division of Dance program is in two parts. In addition to meeting the admission criteria of the University as outlined in the Admission to the University section of this catalog, applicants must participate in a performance audition, which is the principal factor in determining an applicant's eligibility to major or minor in dance. In the performance audition, applicants are observed in a ballet class, modern dance sequences and a jazz dance combination. After this process, selected candidates are asked to perform a prepared solo that is 90 seconds in length. Applicants should bring a brief résumé, a wallet-sized photograph, music for the solo (tablet, smartphone or DVD) and appropriate dancewear and footwear (the modern dance portion of audition will be danced barefoot). Students will be asked to fill out a form that includes contact information as well SAT and/or ACT scores if available. Campus and regional dance auditions occur between October and March. Campus auditions are confirmed at www.smu.edu/meadows/areasofstudy/dance ("Undergraduate Studies" and "Admissions" links).

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.

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 80 credit hours in dance, of which a minimum of 44 credit hours are in technique and the remaining 36 credit hours provide students with the opportunity to develop scholarly and creative abilities in dance and related areas of interest.

Curriculum Notes: A student must be enrolled in six credit hours of dance with a minimum of three credit hours in technique class/classes in order to be a dance major in good standing and maintain an artistic scholarship. A minimum of four terms of ensemble work (**DANC 3080**) are required; enrollment will be processed by the division after casting is determined for each term. Three terms of dance composition (**DANC 3341, 3342, 3343**) are required beginning in the junior year. The capstone course is taken in the last term of the senior year.

Requirements

The faculty expects dance majors to apply themselves scholastically and to assume responsibilities conscientiously. Students are required to maintain a minimum GPA of 2.700 in dance courses to continue in the dance major. Grades lower than *C* are not acceptable in any required dance course and will necessitate repeat enrollments. If requirements are not met, the student is placed on academic probation. To be eligible for scholarship, students are required to maintain a minimum cumulative GPA of 2.700 in dance courses, and they must be enrolled in a minimum of six credit hours in dance. Full participation in the program and in division performances is expected of every student who receives a merit scholarship award. Performance studies and production activities in the Division of Dance take precedence over performance opportunities outside of the division.

Evaluation

High standards of discipline and execution are essential for artistic growth, progress and success. Regular class attendance, attendance at auditions, classroom and theatre etiquette, punctuality and attendance at student meetings are essential. Students meet with individual faculty at midterm to receive a progress report and to establish individual goals. At the close of each term, each student receives a performance evaluation by the collective faculty. Various aspects of a student's work are examined, including technical progress, capacity for and commitment to class work, personal growth and maturity, attitude, academic performance, production support, program participation, performance artistry, and health and fitness. When standards are not met, a student is advised that significant improvement must take place

to remain in the program. Poor critiques may result in probationary measures and/or loss of dance scholarship funding. All dance scholarships are reviewed each term. Further details on the standards and requirements for the dance major are included in the *Division of Dance Student Handbook,* which is available online.

Requirements for the Degree	*Credit Hours*
University-wide Requirements	varies
Performance Technique	32
To be taken during the first 2–3 years of study: Ballet Courses: 12 credit hours Modern Dance Courses: 12 credit hours Jazz Dance Courses: 8 credit hours	
Advanced Performance Technique	12
Must be at the 3000–4000 level of proficiency in at least one major area of performance technique.	
Ensemble Performance	0
DANC 3080 (four terms)	
Composition	9
DANC 3341, 3342, 3343	
Theoretical and Applied Studies	16
DANC 1030, 1144, 1151, 1152, 1326, 2160, 3363, 4373, 4374	
Dance Electives (hours needed depends on capstone choice)	8–11
Selected from performance technique, theoretical and applied studies, and directed studies. A maximum of 3 credit hours taken in other areas of the Meadows School will count toward dance electives.	
Dance Capstone	0–3
DANC 4091, 4191, 4291, *or* 4391	
Community Experience	0–1
MSA 1001 *or* 1101	
Free Electives	
Hours vary as needed to meet University residency and degree requirements	
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Note: DANC 2160 is required for the dance major, and it also fulfills the University Curriculum requirement for PRWII.

Minor in Dance Performance

The minor in dance performance, which is available to all University students, is designed for those with previous dance training who wish to continue the pursuit of their interests within the context of their liberal arts studies. Dance performance minors do not perform in main stage concerts but are eligible to audition for student concerts by permission. Students who wish to take more than nine hours of technique classes may do so by permission. Acceptance criteria for the dance minor are the same as those for the major. The minor requires a minimum of 18 credit hours in dance as outlined below.

Requirements for the Minor	*Credit Hours*
Dance Classes	9
DANC 4373 *6 credit hours from the following:* DANC 1151, 1326, 2160, 2170, 3363, 3374	
Performance Technique Classes (three from the following)	9
Ballet: DANC 1311, 2311, 3311 Modern Dance: DANC 1321, 2321, 3321 Jazz Dance: DANC 1231, 2231, 3231 Partnering: DANC 4004, 4104	
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The Courses (DANC)

Dance courses open to nondance majors are offered on a periodic basis. The remaining dance courses are restricted to dance majors unless otherwise indicated in the course descriptions.

Dance Courses Open to Nonmajors	
	DANC 1301, 1303, 1305, 3374
Dance Courses for Dance Performance Majors	
Performance Technique	*Ballet:* DANC 1018, 1311, 2311, 3016, 3018, 3211, 3216, 3218, 3311, 4004, 4104, 4211, 4311 *Jazz Dance:* DANC 1231, 2231, 3231, 4231 *Modern Dance:* DANC 1321, 2321, 3221, 3321, 4221
Advanced Performance Technique	DANC 3211, 3216, 3218, 3221, 3231, 3311, 3321, 4104, 4211, 4221, 4231, 4311
Ensemble Performance	DANC 3080
Composition	DANC 3341, 3342, 3343
Theoretical Studies	DANC 1326, 3363, 4190, 4290, 4390, 4373, 4374
Applied Studies	DANC 1030, 1144, 1151, 1152, 2160, 2170, 3354, 4091, 4191, 4291, 4391, 4366

DANC 1018 (0). POINTE I. Introduces and develops the fundamentals of pointe technique. Admission by placement. *Corequisite:* DANC 1311, 2311, or 3311.

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

DANC 1144 (1). THE DANCER'S TOOLBOX. Introduces healthy and effective practices that serve to develop a vibrant and successful dance artist. Focuses on physical well-being, artistic protocols, intellectual and cultural perspectives, and diverse approaches to creating and sustaining motivation and inspiration. Also, collaboration with other orientation courses and projects.

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

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

DANC 1218 (2). POINTE I. Introduces and develops the fundamentals of pointe technique. Admission by placement.

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

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

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

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

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

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

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

DANC 1311 (3). BALLET I. Introduction to and development of the fundamentals of classical ballet and pointe technique. Inclusive of pointe class, men's class, and partnering class.

DANC 1321 (3). MODERN DANCE I. Introduction to and development of the fundamentals of contemporary dance.

DANC 1326 (3). MUSICAL CONCEPTS. Introduces 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 are reinforced and practiced in the composition track.

DANC 2160 (1). INTRODUCTION TO PILATES. Introduces Pilates, a nonimpact, body conditioning method based on principles of abdominal and scapular stabilization. Emphasizes non-weight-bearing exercises, proper alignment, full range of motion, and patterned breathing.

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

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

DANC 2311 (3). BALLET II. Continuing exploration of classical ballet technique on the intermediate level with an emphasis on more complex port de bras, adagio, tourner, enchainement, and allegro batterie. Inclusive of pointe class, men's class, and partnering class. *Prerequisite:* Admission by placement.

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

DANC 2361 (3). DANCE THEORY AND PRACTICE WITH AN EMPHASIS ON LABAN MOVEMENT STUDIES. Introduces established theoretical concepts and their practical application to the performance and creation of movement. Areas of concentration include somatics, Laban Movement Analysis, motif writing, and Labanotation.

DANC 3016 (0). MEN'S BALLET TECHNIQUE. Emphasis on the virtuosity specific to the male dancer in the ballet idiom. *Corequisite:* DANC 1311, 2311, or 3311.

DANC 3018 (0). POINTE II. Emphasis on the virtuosity specific to the female dancer in the ballet idiom. Admission by placement. *Corequisite:* DANC 1311, 2311, or 3311.

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

DANC 3086 (0). EXPLORATIONS IN STYLE. Students explore a variety of dance forms, styles, and techniques beyond the foundation of the standing curriculum. *Prerequisites:* Junior or senior standing and technique level placement of II or IV in the appropriate technique.

DANC 3211 (2). 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.

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

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

DANC 3221 (2). MODERN DANCE III. Continuing development of contemporary dance technique at an advanced intermediate level with emphasis on refining performance quality, depth of physically, dramatic expression, and individual style. Admission by placement.

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

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

DANC 3321 (3). 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.

DANC 3341 (3). DANCE COMPOSITION I. Introduction to fundamental compositional concepts, including improvisation, abstraction, gesture, motivation, movement manipulation, and phrasing. Students create solo, duet, and group studies. *Prerequisite:* DANC 1326.

DANC 3342 (3). DANCE COMPOSITION II. Introduction to structural and aesthetic guidelines for the creation of group dance forms. Structural phrasing practices such as canon, unison, and antiphony serve as tools for facilitating student empiricism and experimentation. *Prerequisite:* DANC 3341.

DANC 3343 (3). DANCE COMPOSITION III. Focuses on working collaboratively with peers in music composition and lighting design. The primary project is the creation of an original work generated from a substantiated contextual source drawn from fields such as literature, visual art, science, architecture, philosophy, and religion. *Prerequisite:* DANC 3342.

DANC 3354 (3). DANCE AND CAMERA. Instruction in basic camera and editing skills and techniques designed to broaden and empower the dancer's understanding of the moving dance image on camera, and the ways this imagery may be modified and presented as digital media. Covers a variety of modes of digital capture, including single-camera archival, performer viewpoint, multicamera, and site-specific capture techniques. Students learn basic nonlinear editing skills in support of creating a dancer and/or choreographer reel and digital portfolio. *Prerequisite:* Junior or senior standing.

DANC 3363 (3). KINESIOLOGY FOR DANCE. Exploration of basic anatomy and the human body in motion. Normal and deviated skeletal structures and muscular development are assessed in regard to movement efficiency, injury potential, and dance aesthetics. Required.

DANC 3374 (3). THE EVOLUTION OF AMERICAN MUSICAL THEATRE. 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. Includes the early forms of popular entertainment, the integration of dance, music, and drama into the form known as musical theatre, and the figures of the 20th century who refined this integration on Broadway and in Hollywood.

DANC 3381 (3). REPERTORY AND PERFORMANCE III. Rehearsal and performance of masterworks 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.

DANC 3382 (3). REPERTORY AND PERFORMANCE IV. Rehearsal and performance of additional masterworks 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.

DANC 4004 (0). PARTNERING. Introduction to the basic elements of partnering inherent in classical ballet. Emphasis on technical skills and classical style. Includes excerpts from classical repertory. Admission by invitation. *Prerequisite:* Instructor approval. *Corequisite:* DANC 1311, 2311, 3211, or 3311.

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

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

DANC 4091 (0). DANCE CAPSTONE. Provides the opportunity to create solo or group projects that focus on an area of high interest to the individual student. This may take forms such as choreography, performance, critical writing, and community engagement projects. *Prerequisite:* Restricted to dance majors only.

DANC 4104 (1). PARTNERING. Introduction to the basic elements of partnering inherent in classical ballet. Emphasis on technical skills and classical style. Includes excerpts from classical repertory. Admission by invitation. *Prerequisite:* Instructor approval. *Corequisite:* DANC 1311, 2311, 3211, or 3311.

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

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

DANC 4191 (1). DANCE CAPSTONE. Provides the opportunity to create solo or group projects that focus on an area of high interest to the individual student. This may take forms such as choreography, performance, critical writing, and community engagement projects. *Prerequisite:* Restricted to dance majors only.

DANC 4211 (2). ADVANCED BALLET. Advanced ballet technique offering a transition from dance study to professional-level work.

DANC 4221 (2). ADVANCED MODERN. Advanced modern technique offering a transition from dance study to professional-level work.

DANC 4231 (2). ADVANCED JAZZ. Advanced jazz technique offering a transition from dance study to professional-level work.

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

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

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

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

DANC 4291 (2). DANCE CAPSTONE. Provides the opportunity to create solo or group projects that focus on an area of high interest to the individual student. This may take forms such as choreography, performance, critical writing, and community engagement projects. *Prerequisite:* Restricted to dance majors only.

DANC 4311 (3). ADVANCED BALLET. Advanced ballet technique offering a transition from dance study to professional-level work.

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

DANC 4366 (3). DANCE PEDAGOGY. Focuses on the theory and practice of teaching methodologies in multiple dance genres. Examines pedagogical theories, standards, and goals for teaching dance, and gives students hands-on experience in teaching modern/contemporary, ballet, and/or jazz-based technique classes. Elements of the course include planning a syllabus, presenting educational material, making corrections, integrating dance accompaniment, organizing a term, and grading. Students may focus on one style of dance, or they may teach in all three modalities investigated during the term. They begin the practical application of course materials by teaching fellow classmates small portions of a technique class, and progress to teaching a full class to nonclassmates.

DANC 4370 (3). DANCE CRITICISM/AESTHETIC. A practical introduction to writing about dance performance, with emphasis on observation and writing skills. Students examine works of master critics to gain a historical perspective and to become familiar with a variety of methodologies in analyzing dance texts. *Prerequisites:* DANC 2371 or 2372 and instructor approval.

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

DANC 4374 (3). DANCE HISTORY II: MODERNISM. Explores the development of modernism in dance from the turn of the century to the present, with emphasis on the evolution of choreographic schools and styles. Also, the relationship of dance to the arts and humanities and to the culture in which it is created. Required *Prerequisite:* DANC 4373 or instructor approval.

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

DANC 4391 (3). DANCE CAPSTONE. Provides the opportunity to create solo or group projects that focus on an area of high interest to the individual student. This may take forms such as choreography, performance, critical writing, and community engagement projects. *Prerequisite:* Restricted to dance majors only.

FILM AND MEDIA ARTS

Associate Professor Derek Kompare, **Division Chair**

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

General Information

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

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

The B.F.A. in film and media arts requires 51 credit hours and emphasizes developing the unique creative voice of each student. The B.F.A. is designed to prepare students for careers in media production and to develop their creative abilities in the art form. Courses in production offer experience in writing, shooting, directing and editing film and other media. Courses that focus on the business of film, television and new media initiate students into the diverse aspects of the industries they plan to enter. Additionally, courses in cinema and media history and criticism provide a basic and necessary knowledge of these media as art forms and as vibrant social and cultural institutions. Finally, a capstone sequence provides final preparation for entrance into a career in the media industries, culminating in a collaborative or (if qualified; see "B.F.A. Thesis Film") individual film production.

Instructional Facilities

The Division of Film and Media Arts is located in the Umphrey Lee Center, which houses faculty offices, classrooms, audio, video and film production, and media support areas. Computer labs with a full suite of editing, audio and graphics software are available to majors seven days a week through ID card access; other facilities include a recording studio, an audio mixing suite, storage and equipment checkout,

a seminar room, and production classrooms. The division also has a screening classroom in the Owen Arts Center.

Admission and Degree Requirements

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

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

Internships

Upon attaining junior-level status (60 credit hours), qualified students are encouraged to pursue internships that enable them to work under the guidance of professionals in the motion picture, television, and other related media industries. Nonclassroom internship credit is limited to three credit hours taken as an elective on a pass/fail basis. Students must be a declared film and media arts major, must have taken FILM 1304, and must obtain permission from the division's internship coordinator before enrolling in an internship course (FILM 4125, 4225, or 4325).

B.A. Research Thesis

B.A. students wishing to pursue a senior thesis project (FILM 5314) must identify a proposed research project and then apply to FILM 5314 the spring term before they plan to do the thesis project; specifically, applications are due by the end of the first school week after spring break. Details about what to include in the application packet are available on the division website. **Note:** Thesis registration should take place the final fall of a student's SMU career, and application should take place the spring before that (i.e., for those graduating in May, application and registration will occur the spring term of the student's junior year).

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

The ensuing fall, approved students will register for FILM 5314 and complete their projects largely independently, though with advice and help from their committees as necessary. Each student registered for FILM 5314 in a given term will have, at most, until the end of the following term of that academic year to complete

the proposed project to the satisfaction of his/her committee. This means thesis defenses should be scheduled no later than mid-April to allow time to address any issues or concerns raised by the committee at the defense.

B.F.A. Thesis Film

One of the capstone options for the B.F.A. degree requires enrollment in a yearlong thesis film course and completion of a senior thesis project. Interested B.F.A. students must submit a thesis project preproduction proposal packet the spring term of their junior year; specifically, proposals are due *by the end of the first school week after spring break*. Details about what to include in the proposal packet are available on the division website. Proposals will be reviewed by the faculty. Students whose proposals are accepted will be notified about any potential problems that need to be addressed prior to registration in FILM 5311 and can move forward on their projects during the summer. Students not submitting proposals will not be allowed to register for this course or to shoot a thesis project. Applications for a senior thesis film are competitive and only a small number of proposals may be accepted each year. The ensuing academic year, B.F.A. students with successful thesis proposals will register for FILM 5311 in the fall, and for FILM 5313 in the spring. Students must make satisfactory progress on their film production in FILM 5311, as determined by their committees, in order to enroll in FILM 5313. Students enrolled in FILM 5313 will have, at most, until the second day of final exams that term to complete the proposed project to the satisfaction of their committees. This means thesis defenses should be scheduled no later than mid-April to allow time to address any issues or concerns raised by the committee at the defense. Each thesis filmmaker will be required to screen publicly his/her finished project after it has been approved by the committee, before the date of spring commencement.

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. Course instructors determine other attendance policies.

Bachelor of Arts in Film and Media Arts

Requirements for the Degree	*Credit Hours*
University-wide Requirements	varies
Production Requirements	6
FILM 1304, 2354	
Studies Requirements	9
FILM 1301, 2301, 3351	

Requirements for the Degree (continued)	*Credit Hours*
Industry Requirement	3
FILM 1302	
Capstone Requirements (one of the following)	3
FILM 5304, 5314 (requires application and permission) 5315, or 5353	
Film and Media Arts Electives	12
(Up to 6 credits may come from approved non-FILM courses in related programs.)	
Free Electives	
As needed to meet University residency/degree requirements	
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Bachelor of Fine Arts in Film and Media Arts

Requirements for the Degree	*Credit Hours*
University-wide Requirements	varies
Production Requirements	18
FILM 1304, 2354, 3304 *Three from the following:* FILM 3301, 3302, 3303, 3305, 3306, 3308, 3309, 3316, 3364, 3365, 3384, 3385, 3390, 3391, 4301, 4305, 4306, 4307,4308, 4317	
Studies Requirements	9
FILM 1301, 2301, 3351	
Industry Requirements	9
FILM 1302, 4316 *Plus one from the following:* FILM 3328, 3330, 3335, 3361, 3396, 4304, 4399 AMAE 3305, 3322, 3370, 3387	
Capstone Requirement	6
FILM 5304, 5311 or 5312, 5313	
Film and Media Arts Electives (Up to 3 credits may come from approved non-FILM courses in related programs.)	9
Community Experience	0–1
MSA 1001 *or* 1101 (B.F.A. pre-admits enroll their first term at SMU; current SMU students admitted to the B.F.A. enroll the first fall after their acceptance.)	
Free Electives	
Hours vary as needed to meet University residency and degree requirements	
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Departmental Distinction

Both B.A. and B.F.A. film and media arts majors with sufficiently high standing may graduate from the division with honors (i.e., with departmental distinction). All students who are qualified – 3.750 departmental GPA, 3.500 SMU GPA and 21 credits of film and media arts courses completed – will be informed by the division chair of their eligibility at the end of the fall term of their junior year. To attain the departmental distinction recognition, an eligible candidate must complete a thesis project through the FILM 5311/5313 or FILM 5314 sequence, and successfully defend the thesis to his or her committee with a final grade of *A*; candidates must also maintain a 3.750 departmental GPA and 3.500 SMU GPA through graduation. Students should note that admission to FILM 5311/5313 and FILM 5314 is competitive, and eligibility for departmental distinction does not guarantee acceptance into these courses.

The Courses (FILM)

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

FILM 1302 (3). CONTEMPORARY MEDIA INDUSTRIES. Overview of the key cultural, technological, economic, and legal aspects of media industries today. Required of all majors.

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

FILM 2301 (3). FILM AND MEDIA CRITICISM. Introduces the various forms of written criticism of film, television, and digital media, including journalistic criticism, genre criticism, and auteur criticism. Also introduces the fundamentals of ideological and cultural criticism. Required of all majors. *Prerequisites:* Restricted to film majors only.

FILM 2304 (3). CREATIVITY AND IDEATION. This hybrid production and studies course on creativity in film and media examines the nature of creativity in different fields and businesses. Includes how creativity in film and media manifests both in finished works themselves and within the production process. Explores different sources of ideas and develops ways to generate a myriad of project pitches, stories, and concepts. Students leave the course with multiple ideas for potential projects for future production courses.

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

FILM 2332 (3). AMERICAN POPULAR FILM AND TELEVISION. An in-depth examination of specific aspects of American popular cinema and/or television, with a focus on questions of popular culture and ideology, the historical development of styles and genres, and the impact of the Hollywood film industry. Specific topics vary from term to term.

FILM 2344 (3). HISTORY OF ANIMATED FILM. Provides a critical and historical overview of the development of the animated film from its origins in the 19th century to the present.

FILM 2354 (3). SCREENWRITING 1. Introduces the language of screenwriting. Topics include the creative process of idea generation and ways to make a story filmable; the creation of memorable and redeemable characters; the arc and transformation of story, including the setup, the question or conflict, the turning point, and the climax or ending; and the details of proper format and presentation. Required of all majors.

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

FILM 2364 (3). HISTORY OF CINEMA AND TV COMEDY. Survey of the development of comedy in film and television, with emphasis on a historical examination of comic films and TV shows. Also, a theoretical analysis of the phenomena of humor and laughter.

FILM 3300 (3). FILM AND TELEVISION GENRES. Examines questions of genre pertinent to film and television by focusing on various generic forms and their history. Specific genres for consideration vary from term to term.

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

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

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

FILM 3304 (3). PRODUCTION 2. Intermediate-level production course building on the lighting, camerawork, editing, and sound design skills and techniques learned in FILM 1304. Focuses on developing an artistic vision, and includes the basics of directing, preproduction, grip, double-system sound, set etiquette, postproduction, and crewing. *Prerequisites:* FILM 1304, 2354.

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

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

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

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

FILM 3310 (3). 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.

FILM 3314 (3). COMICS: FROM PANELS TO SCREENS. An introduction to and overview of the medium of comics, with a focus on aesthetics, genre, cultural history, and industrial development, including the relationship between comics and other popular media forms.

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

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

FILM 3330 (3). MEDIA SALES. Examines the contemporary world electronic media sales, combining strategic thinking with creative thought while keeping the target audience and/or client in mind.

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

FILM 3351 (3). INTERNATIONAL FILM HISTORY. Overview of the development of the cinema as a technology, an art form, an industry, and a social institution, beginning with the origins of the medium and tracing its major movements and configurations up to the present. Required of all majors.

FILM 3352 (3). AMERICAN FILM HISTORY. An overview of U.S. film history from the silent period to the present day. Emphasis on the genres, directors, cinematic techniques, and industrial factors that advanced the art of Hollywood and independent filmmakers.

FILM 3353 (3). AMERICAN BROADCAST HISTORY. Focus on the history of American television, with an emphasis on the industrial and sociocultural aspects of the medium's development. Issues of race, gender, class, genre, sexuality, and national identity are studied in the context of significant television shows of the past and present.

FILM 3355 (3). HISTORY OF DOCUMENTARY FILM AND TELEVISION. An overview of the development of the documentary mode surveying historical and critical aspects of nonfiction cinema and TV, including newsreels, social issue films, propaganda movies, wartime documentaries, the cinema verité movement, network documentary series, and reality TV.

FILM 3359 (3). NATIONAL CINEMAS. Examines the social, economic, technological, and aesthetic histories of cinema from various nations. Also, the concept of "national cinema." Specific nations for consideration vary from term to term.

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

FILM 3364 (3). SCREENWRITING 2. Workshop-based class devoted to enhancing the dramatic value of existing stories and developing new ideas. Discussions, written exercises, and feedback guide the development of emotionally muscular, well-crafted stories, and hone the purpose, premise, and structure of writing. *Prerequisite:* FILM 2354.

FILM 3365 (3). SCREENWRITING 3. Students produce a first draft of a feature screenplay. Review of proper format and act structure leads to a more in-depth exploration of story, character, dialogue, scenes and scene sequencing, narrative devices, and the emotional payoff. Work includes step outlines of each act, scene readings, and collective feedback, culminating in a fully realized first-draft screenplay. *Prerequisite:* FILM 2354.

FILM 3375 (3). POSTWAR EUROPEAN CINEMA: 1945–PRESENT. Presents an overview of postwar European cinema, with a focus on major films, directors, and national movements. Considers cultural and stylistic features that differ from Hollywood-genre models. (Summer abroad)

FILM 3384 (3). SOUND 1. Comprehensive audio course with instruction and work in recording, editing, mixing, and design. Topics include microphone selection and placement, Pro Tools, advanced recording techniques, routing in a studio and within software, Foley sound effects, automated dialog replacement, and introduction to audio processors. Also, individual and group sound-design projects. *Prerequisite:* FILM 1304, MSA 3310, or instructor permission.

FILM 3385 (3). SOUND 2. Audio course that builds on the ideas and tools covered in FILM 3384, with a focus on postproduction. Also, creative sound design, including sound effect creation, synthesis and sampling, artistic approaches to using sound over the course of an entire work, and storytelling through sound. Emphasizes the rerecording mix, including advanced work with processing and automation, surround sound mixing, and mastering. Additional topics such as MIDI, stems, live mixing, music mixing, and mixing for different venues may be added depending on student and instructor interests. *Prerequisite:* FILM 3384.

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

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

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

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

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

FILM 4125 (1). INTERNSHIP. Offers practical experience through work in the professional media, either part-time during the fall or spring terms, or full-time during summer. Students may take a maximum of 3 credit hours of internship (150 hours of work per term is calculated as 3 credit hours). Internship credit is given on a pass/fail basis only. *Prerequisites:* Permission of instructor and upper-division standing.

FILM 4225 (2). INTERNSHIP. Offers practical experience through work in the professional media, either part-time during the fall or spring terms, or full-time during summer. Students may take a maximum of 3 credit hours of internship (150 hours of work per term is calculated as 3 credit hours). Internship credit is given on a pass/fail basis only. *Prerequisites:* Permission of instructor and upper-division standing.

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

FILM 4302 (3). ONLINE MEDIA DISTRIBUTION. Overview of the distribution and monetization of online media. Industry concepts such as measuring return on investment, identifying the major industry players, and sustaining an online brand are framed within the contemporary multiplatform media marketplace.

FILM 4304 (3). PROJECT DEVELOPMENT. Covers creative preproduction and development, including previsualization and script breakdown. Also logistical planning, building a lookbook, finding visual and/or aural references, storyboarding, minor script revising, budgeting, etc. Students do all the creative planning for a major project to potentially shoot in FILM 3304 or as a B.F.A. thesis film. *Prerequisite:* FILM 3304.

FILM 4305 (3). CINEMATOGRAPHY. Advanced production class focusing on the articulation of motion picture language through the technical and aesthetic concerns of the lens, composition, lighting, visual design, camera movement, and point of view. Students explore each of these elements in theory and in practice to better develop their visual storytelling skills. Examination and analysis of art, print media, films, videos, and TV shows is complemented by

demonstration of and intensive hands-on practice with camera, lighting, grip, electric, filtration, modern color grading techniques, and software training. *Prerequisite:* FILM 1304.

FILM 4306 (3). INTRODUCTION TO ANIMATION. Studies in traditional animation principles, including squash and stretch, timing and spacing, morphing, paths of action, overlapping actions, walk/run cycles, balance, and jumping. This introduction to character animation, with class exercises in character acting in both voice and movement, helps students translate performance into their animated characters. Students have opportunities to work with multiple methods of animation, including 2-D traditional hand drawn, Claymation, stop motion, and 2-D/3-D CGI software. *Prerequisite:* FILM 1304.

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

FILM 4308 (3). POSTPRODUCTION VISUAL FX. Project-based studies in design concepts and application to broadcast graphics and visual special FX. Introduces 3-D design and advanced green screen keying and compositing techniques and motion tracking. Also, working within 3-D space and setting up virtual cameras and lights using After Effects. Focuses on visual FX design and advanced key framing techniques for animating FX with final compositing into live-action footage. *Prerequisites:* FILM 1304 and consent of instructor.

FILM 4316 (3). PRODUCERS' SEMINAR. Lectures and discussions by both faculty and guest speakers provide an overview of the basic business and legal aspects of film and television production. *Prerequisites:* FILM 1304, 2354.

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

FILM 4325 (3). INTERNSHIP. Offers practical experience through work in the professional media, either part-time during the fall or spring terms, or full-time during summer. Students may take a maximum of 3 credit hours of internship (150 hours of work per term is calculated as 3 credit hours). Internship credit is given on a pass/fail basis only. *Prerequisites:* Permission of instructor and upper-division standing.

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

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

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

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

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

FILM 5304 (3). PRODUCTION 3. Advanced-level production course building on the techniques and tools covered in FILM 1304 and 3304, with each student focusing on a particular area of filmmaking craft (directing, cinematography, editing, producing, or sound). All students work collaboratively to take multiple short film projects through production and completion. Emphasizes using craft productively and creatively to create engaging, polished works. *Prerequisites:* FILM 3304 and at least one course in the desired area of specialization (editing: FILM 3308; cinematography: FILM 4305 or 3316; sound: FILM 3384 or 3385; directing: FILM 4317 or 4304; producing: FILM 4316).

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

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

FILM 5312 (3). MEDIA CAREER PREPARATION. Through various assignments, research, lectures, and guest presentations by industry professionals, students learn about career options and opportunities in the field of media arts. Students are expected to prepare for their short- and long-term career goals through research projects, the creation of personal marketing pieces (e.g., business cards, reels of their work, and film festival submissions), the preparation of appropriate résumés, networking, and the creation of a final project designed to launch their individual careers in the entertainment industry. Substantial work outside the class periods is required. *Prerequisite:* FILM 5311 or senior standing within the division.

FILM 5313 (3). THESIS FILM 2. A course centered on completing a high-quality senior thesis film using classes as a workshop to improve projects in the preproduction, production, and postproduction phases. This course is designed as the culmination of the production curriculum, providing a forum for putting the ideas, skills, and techniques learned throughout the curriculum into use on one ambitious piece. The student enrolled must be the director and primary creative force behind the project proposed (e.g., cannot propose to be the producer, writer, or director of photography for the film but not direct it). The thesis film must ultimately be defended to and approved by a faculty committee. *Prerequisite:* FILM 5311.

FILM 5314 (3). RESEARCH THESIS. An advanced critical studies course in which students research, write, and defend a research paper, 10,000-15,000 words in length and developed in consultation with a faculty adviser. The thesis is designed to synthesize interests and works that the student may have developed in previous critical studies courses, and to potentially serve as an essay for scholarly publication or for application to a graduate program in media studies. While the course is individually structured and highly self-directed, it also requires regular meetings with the thesis adviser. The thesis must ultimately be defended to and approved by a faculty committee. *Prerequisites:* Two 2000-level or above FILM critical studies courses, senior standing, and acceptance through a competitive application process.

FILM 5315 (3). CRITICAL STUDIES SEMINAR. A high-level research seminar that fulfills a capstone requirement for the film B.A. Topics may vary each term; may be repeated once for credit with a different topic. *Prerequisites:* FILM 3351 and one other 3000- or 4000-level critical studies course; nonmajors need consent of instructor.

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

Bachelor of Arts in Interdisciplinary Studies in the Arts

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

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

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

Lecturer Cheryl Mendenhall, **Director**

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

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

Requirements for the Minor	*Credit Hours*
Core Courses	12
ADV 1360 Creative Production	
ADV 2323	
or **ASAG 1310** Word and Image/Art and Design: 1900–Present	
ADV 3323 Introduction to Graphic Design Studio	
ADV 3361 Typography	
Requirements for the Minor (continued)	*Credit Hours*
Electives	9
Three from the following, with at least one course at the 4000 level or above:	
ADV 4363 Logo and Trademark Design	
ADV 4364 Publication Design	
ADV 4366 Visualization of Information	
ASIM 1300 Introduction to Digital Hybrid Media	
ASIM 1310 Art and Code I	
ASIM 3310 Computation and Media Workshop	
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Minor in the History of the Visual and Performing Arts

Lecturer Melissa Murray, **Director**

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.

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

Professor Kevin Paul Hofeditz, **Director**

The minor in musical theatre is designed to develop the fundamental set of skills required for musical theatre. Through the specific studies in dance, music and theatre that are needed for competency in musical theatre, students in this program enhance their marketability as performers.

Admission to the minor is competitive and available only by audition. The minor is intended, primarily, for dance performance, theatre and voice majors, and for dance performance minors and music minors with a voice concentration, but all students may audition.

Students who are not enrolled in one of the above majors or minors may audition for provisional admission to the minor in musical theatre. Full admission to the minor is subsequently granted upon the successful completion (with a grade of *B* or

better) of PERB 1206 by no later than the first term of the sophomore year and THEA 2311 by no later than in the first term of the junior year.

Auditions are held annually, typically late in the fall term or early in the spring term, for entrance to the program the following fall. In order to be able to complete the curriculum, students must audition during their first year and begin the coursework in the fall term of their sophomore year.

Requirements for the Minor	*Credit Hours*
Jazz Dance	3–4
DANC 1305 *or* **1306** Beginning Jazz Dance Dance performance majors or minors substitute two from the following: **DANC 1231** Jazz Dance I **DANC 2231** Jazz Dance II **DANC 3231** Jazz Dance III	
Ballet or Modern Dance	3
DANC 1301 Beginning Ballet *or* **DANC 1303** Beginning Modern Dance Dance performance majors or minors substitute one of the following: **DANC 1311** Ballet I **DANC 2311** Ballet II **DANC 3311** Ballet III or **DANC 1321** Modern Dance I **DANC 2321** Modern Dance II **DANC 3321** Modern Dance III	
Music	6
PERB 3306, 3307 Class Voice Musical Theatre I, II Music minors or majors with a concentration in voice and voice performance majors substitute 6 hours: **VOIC 3100** and/or **3200** Private Study: Voice	
Theatre	3
THEA 3311 Acting for Singers and Dancers (theatre students substitute **THEA 3303** Acting 3)	
History/Theory	3
DANC 3374 *or* **CFA 3337** The Evolution of American Musical Theatre	
Requirements for the Minor (continued)	*Credit Hours*
Interdisciplinary	3
MSA 3131 Acting in Song: Solo **MSA 3232** Acting in Song: Ensemble	
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Interdisciplinary Course Offerings (MSA)

MSA 1001 (0). FACE: FIRST-YEAR ARTS COMMUNITY EXPERIENCE. A collaborative, cross-disciplinary exploration for students 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. Graded pass/fail. *Corequisite:* ASAG 1300, DANC 1244, MUAS 1020, or THEA 1303.

MSA 1010 (0). UNDERGRADUATE TEACHING PRACTICUM. Development of teaching and leadership skills through preparing lesson plans, leading discussion groups, assessing course presentations, and coordinating and 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 and listening group.

MSA 1101 (1). FACE: FIRST-YEAR ARTS COMMUNITY EXPERIENCE. A collaborative, cross-disciplinary exploration for students 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. Graded pass/fail. *Corequisite:* ASAG 1300, DANC 1244, MUAS 1020, or THEA 1303.

MSA 1110 (1). UNDERGRADUATE TEACHING PRACTICUM. Development of teaching and leadership skills through preparing lesson plans, leading discussion groups, assessing course presentations, and coordinating and 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 and listening group.

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

MSA 1350 (3). THE ARTS IN THEIR CULTURAL CONTEXT: THE CITY OF THE IMAGINATION. Introduction to the way that the performing and visual arts are situated in their temporal, historiographic, geographic, and social contexts. Examines 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.

MSA 2051 (0). 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. Students design a program they can use in real-world settings. Includes field observations, readings, written response, and active participation and presentation. First course of a two-term sequence. *Prerequisites:* Consent of instructor and a minimum GPA of 3.000.

MSA 2052 (0). 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. Students design a program they can use in real-world settings. Includes field observations, readings, written response, and active participation and presentation. After completion, students are eligible to apply for a competitive paid fellowship in the following year. Second course of a two-term sequence. *Prerequisites:* MSA 2051, 2151, or 3351; consent of instructor; and a minimum GPA of 3.000.

MSA 2151 (1). ARTISTS IN THE WORLD: THE TEACHING ARTIST AS CATALYST. Introduces artists-in-training to the basic principles, practices, and priorities of the artist as teacher in the community. 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. Students design a program they can use in real-world settings. Includes field observations, readings,

written response, and active participation and presentation. First course of a two-term sequence. *Prerequisites:* Consent of instructor and a minimum GPA of 3.000.

MSA 2152 (1). ARTISTS IN THE WORLD: THE TEACHING ARTIST AS CATALYST. Introduces artists-in-training to the basic principles, practices, and priorities of the artist as teacher in the community. 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. Students design a program they can use in real-world settings. Includes field observations, readings, written response, and active participation and presentation. After completion, students are eligible to apply for a competitive paid fellowship in the following year. Second course of a two-term sequence. *Prerequisites:* MSA 2051, 2151, or 3351; consent of instructor; and a minimum GPA of 3.000.

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

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

MSA 3130 (1). SPECIAL TOPICS. Various topics determined by the instructor regarding studies in the arts.

MSA 3131 (1). ACTING IN SONG I: SOLO. Focuses on the acquisition and/or redirection of the skills, technical vocabulary, and techniques necessary to create fully realized performances of solo songs from the musical theatre repertoire. Culminates in a program of performed solo songs. *Prerequisites:* Permission of instructor; musical theatre minor or major or minor in dance, music, or theatre. Students minoring in musical theatre have priority to enroll in the class.

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

MSA 3230 (2). SPECIAL TOPICS. Various topics determined by the instructor regarding studies in the arts.

MSA 3232 (2). ACTING IN SONG II: ENSEMBLE. Builds on the skills developed in MSA 3131. Includes preparing, rehearsing, and performing selected duets, trios, and ensemble pieces from the musical theatre repertoire. Also, synthesizing vocal and acting performance techniques. Culminates in the creation of a workshop performance. *Prerequisites:* Permission of instructor; musical theatre minor or major or minor in dance, music, or theatre. Students minoring in musical theatre have priority to enroll in the class.

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

MSA 3310 (3). FUNDAMENTALS OF AUDIO AND SOUND. 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 and processing, and distributing audio projects. Includes lectures and discussions on these and other areas such as listening practices, rights, and fair use to supplement hands-on work with a broader perspective on sound.

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

MSA 3351 (3). ARTISTS IN THE WORLD: THE TEACHING ARTIST AS CATALYST. Introduces artists-in-training to the basic principles, practices, and priorities of the artist as teacher in the community. Provides a foundation in any artistic discipline and for the most common kinds of education work that artists undertake, 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 situa-

tions, and working with adults in performance, educational, and professional settings. Students design a program they can use in real-world settings. Includes field observations, readings, written response, and active participation and presentation. First course of a two-term sequence. *Prerequisites:* Consent of instructor and a minimum GPA of 3.000.

MSA 3352 (3). ARTISTS IN THE WORLD: THE TEACHING ARTIST AS CATALYST. Introduces artists-in-training to the basic principles, practices, and priorities of the artist as teacher in the community. Provides a foundation in any artistic discipline and for the most common kinds of education work that artists undertake, 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. Students design a program they can use in real-world settings. Includes field observations, readings, written response, and active participation and presentation. After completion, students are eligible to apply for a competitive paid fellowship in the following year. Second course of a two-term sequence. *Prerequisites:* MSA 2051, 2151, or 3351; consent of instructor; and a minimum GPA of 3.000.

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

MSA 3390 (3). INTERDISCIPLINARY STUDIES IN THE ARTS: SMU ABROAD. Interdisciplinary topics in the performing, visual, and communication arts.

MSA 3391 (3). INTERDISCIPLINARY STUDIES IN THE ARTS: SMU ABROAD. Interdisciplinary topics in the performing, visual, and communication arts.

MSA 4099 (0). MEADOWS UNDERGRADUATE FULL-TIME STATUS.

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

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

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

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

MSA 5326 (3). CULTURAL POLICY. Overview of policy analysis and practice of the cultural sector in its different areas (heritage, visual and performing arts, etc.) and perspectives. Analyzes the 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); cultural policies and their socioeconomic impact; culture, diversity and development; and cultural access and arts education.

JOURNALISM

Professor Tony Pederson, **Chair**

Professor: Tony Pederson. **Associate Professor:** Camille Kraeplin. **Assistant Professors:** Jake Batsell, Jared Schroeder. **Journalist-in-Residence:** Mark Vamos. **Executive-in-Residence:** Pam Harris Hackett. **Professors of Practice:** Valerie Evans, Michele Houston, Jayne Suhler, Karen Thomas. **Adjunct Professor of Practice:** Carolyn Barta. **Adjunct Lecturers:** Robert Hart, Linda Leavell, Lauren Smart, Jean-Jacques Taylor, Bruce Tomaso.

General Information

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 offers the Bachelor of Arts with majors and minors in journalism and fashion media to prepare students to succeed in this dynamic setting.

Majors study multimedia journalism, including broadcast, print and online formats. They learn professional skills that 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.

Specialized knowledge also plays an increasingly critical role for media professionals in this competitive age. Students in the Division of Journalism may develop expertise in financial reporting while pursuing their degree through the William J. O'Neil program in business journalism, detailed below. Likewise, students with an interest in the growing fields of fashion journalism or fashion industry promotions may earn a Bachelor of Arts in fashion media, a rigorous new interdisciplinary program housed in the Division of Journalism.

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 labs are equipped with the latest computers for each student.

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

Admission and Degree Requirements

Strong writing skills are essential to the student's success in the division's journalism curriculum and later in the profession of journalism. Students may enroll in journalism classes as first-year students. Those seeking permission to major or minor in the Division of Journalism must have completed 24 hours of study, which may include transfer hours. Students must also have taken DISC 1312 (or equivalent) and earned a minimum grade of *B* in this course. Students are required to take JOUR 2103 before further journalism study, and they must declare the major or minor before taking JOUR 2312. Students transferring from other universities must have completed equivalent courses and obtained the equivalent GPA in those courses before they can be considered a major candidate in the Division of Journalism. The Journalism Division has a focus on and commitment to diversity, recognizing the need for diversity in media and communications in the 21st century.

Scholarships

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

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 fashion industry and the environment.

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

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

Internships and Practica

Upon achieving junior and senior status, students are encouraged to take on experiences that enable them to work under the guidance of professionals in the news industry (internships). Many on-campus activities also offer practical experience (practica), and students are strongly urged to take advantage of the opportunities available to them through both the Student Media Company, which publishes a weekly 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 no more than two internships may be taken for credit. Internships and practica may not be counted toward the required nine credit hours of electives within the division.

All internships taken for credit must have prior approval of the faculty adviser. 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 journalism 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.

Off-campus Programs

Journalism students may participate in academic programs offered abroad and through partners in the United States. Two programs of particular interest to journalism students are the Washington Term Program and SMU-in-London.

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

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

Programs of Study

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 37 credit hours within the division. Journalism majors may count no more than 40 hours of JOUR courses toward graduation. Courses may be used to fulfill only one of the student's divisional requirements (i.e., a student may not fulfill two divisional requirements with one course). **Note:** All journalism majors must declare and complete a second major or a minor of their choosing. The fashion media major does not meet this requirement. Only courses passed with a grade of *C-* or better will count for credit toward the major or minor in journalism or the major in fashion media.

Bachelor of Arts in Journalism

Requirements for the Degree	*Credit Hours*
University-wide Requirements	Varies
Journalism Core Curriculum	13
JOUR 2103, 2302, 2304, 2312, 4316	
Advanced Writing Requirement (one from the following)	3
JOUR 2313, 3362, 3370, 3382	
Skills Requirement (one from the following)	3
JOUR 2313, 3357, 3358, 3360, 3362, 3365, 3370, 3382, 3385, 4310, 4384, 4385, 4388, 4390, 5306	
Topical Studies Requirement (one from the following)	3
JOUR 3325, 3326, 3327, 4300, 4306, 4307, 4344, 4345, 4387, 4392, 4395, 4396, 5301, 5302, 5303, 5304	
Critical Studies Requirement (one from the following)	3
JOUR 3345, 3390, 3396, 4331, 4350, 4360, 4370, 4380, 4393, 4394, 4397, 5305	
Journalism Electives	9
Selected from **JOUR** courses	
Capstone	3
JOUR 4398	
Minor or Second Major and Free Electives	
Hours vary as needed to meet University residency and degree requirements	
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Bachelor of Arts in Fashion Media

All fashion media majors must declare and complete a second major or a minor of their choosing. The journalism major and minor do not meet this requirement. Required courses must be passed with a grade of *C-* or better to count for credit toward the major in fashion media.

Requirements for the Degree	*Credit Hours*
University-wide Requirements	Varies
Introductory Core	10
JOUR 2103 Writing and Editing Tutorial and Lab **JOUR 2302** Ethics of Convergent Media **JOUR** 2310 Fashion, Media, and Culture **JOUR 2312** News Reporting	
Written Media Skills (one from the following)	3
JOUR 2313 Advanced News Reporting **JOUR 3362** Magazine Writing **JOUR 3370** Fashion Journalism **JOUR 3382** Feature Writing	

Requirements for the Degree (continued)	*Credit Hours*
Visual Media Skills	3
JOUR 2304 Basic Video and Audio Production	
Critical Studies	6
ANTH 2301 Introductory Cultural Anthropology	
One from the following:	
ANTH 3310/CFB 3310 Gender and Sex Roles: A Cross-Cultural Perspective	
ARHS 1333 Introduction to Visual Culture	
ARHS 3350 Modern Art and Media Culture, 1789–1870	
ARHS 3369 Contemporary Art: 1965–Present	
CCPA 3341/KNW 3341 Ethnicity, Culture, and Gender: Introduction to Critical Studies in Communication	
JOUR 4360 Women and Minorities in the Media	
PSYC 3371 Psychology of Women	
SOCI 3345 Construction of Social Identities in the Media	
SOCI 3371 Sociology of Gender	
WGST 2322/CFA 3302 Gender: Images and Perspectives	
Advanced Core	6
JOUR 3326 Media and the Art of Fashion Design	
JOUR 3327 Media and the Business of Fashion or	
JOUR 4306 Business and Journalism	
Capstone	3
JOUR 4398 Digital Journalism	
Electives	6
Two additional courses from written media skills, critical studies, or chosen from the following:	
ADV 1300 Survey of Advertising	
ADV 1360 Creative Production	
ARHS 3355 History of Photography II: 1940–Present	
ARHS 3367 History of Photography I: Origins–1940	
ASPH 1300 Basics of Photography	
ASPH 3300 Black-and-White Photography I	
CCPA 4397 Fashion Media Public Relations	
Any **JOUR** course (excluding internships)	
Minor or Second Major and Free Electives	
Hours vary as needed to meet University residency and degree requirements	
	122

Departmental Distinction

The honors program in journalism is highly selective. At midterm of the sophomore year, and again at midterm of the junior year, declared journalism majors with a GPA of 3.500 or better can apply to the honors program. All interested students, including those who have been previously awarded honors scholarships, need to apply for admission to the program. Those wishing to graduate with distinction in

journalism must complete six hours of honors coursework within the Division of Journalism. Where specific honors sections are not offered in the Division of Journalism, students may work with individual professors to develop appropriate honors coursework within regular classes, subject to approval of the honors program director. Three hours must be in honors skills; the remaining three hours must come from either honors topical studies or honors critical studies. In addition, seniors must complete JOUR 5308 as a directed study and produce an honors thesis. More information is available from the honors program director, Division of Journalism, Meadows School of the Arts, 280 Umphrey Lee, 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.

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 for the Minor	*Credit Hours*
JOUR 2103, 2302, 2304, 2312, 4398, 4316	16
One from JOUR 2313, 3362, 3370, 3382	3
Additional JOUR course	3
	22

The Courses (JOUR)

JOUR 2103 (1). WRITING AND EDITING TUTORIAL AND LABORATORY. Introduces basic journalistic writing for all media. Students review English grammar and punctuation, and become versed in Associated Press writing style. Combines an online tutorial with a required weekly lab. Required before enrollment in JOUR 2312.

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

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

JOUR 2310 (3). FASHION, MEDIA, AND CULTURE. Explores how and why people tell others who they are by what they wear, and what roles fashion magazines, blogs, and other media play in that process. Examines fashion, media, and their relationship to culture, with an emphasis on the contemporary designers and fashion editors who have shaped the modern fashion landscape. Supports the fashion media major and minor.

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

JOUR 2313 (3). ADVANCED NEWS REPORTING. Builds on the foundation of JOUR 2312. Students learn to analyze information quickly and accurately while applying critical thinking skills. Introduces the basics of broadcast writing. *Prerequisites:* JOUR 2103, 2302, 2312. Restricted to majors and minors.

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

JOUR 3326 (3). MEDIA AND THE ART OF FASHION DESIGN. An in-depth look at how the elements of art and the principles of design apply to the medium of fashion. Examines the work of fashion designers, from inspiration through creative process to final product, with an emphasis on analysis and critique and the use of personal inspiration and creative process techniques to style and narrate looks. *Prerequisite:* JOUR 2310, MSA 3325, or THEA 2319.

JOUR 3327 (3). MEDIA AND THE BUSINESS OF FASHION. Introduces journalism students to the trillion-dollar global fashion industry. Students learn to find and tell stories about the businesses behind the fashions, from designers to manufacturers, marketers, and retailers, and about how these enterprises affect their investors, customers, workers, and communities. *Prerequisites:* JOUR 2103 and 2312, or permission of instructor. Restricted to fashion media majors.

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

JOUR 3357 (3). PHOTOJOURNALISM. Training in the techniques and execution of digital photojournalism, including computer processing of images. Students learn to produce digital photojournalism, and they have the opportunity to generate photographic images for the division's convergence website.

JOUR 3358 (3). NEW MEDIA NEWS. Focuses on using new media presentation methods and design skills to produce new forms of communication for news outlets. *Prerequisite:* JOUR 2380, 3330, or 4398.

JOUR 3360 (3). COMPUTER-ASSISTED REPORTING. Emphasizes a hands-on approach through the gathering and organizing of computerized data. Students learn techniques for locating, retrieving, and verifying information from electronic sources such as libraries, research institutions, government documents, databases, court cases, and experts. *Prerequisite:* JOUR 2313, 3362, 3370, or 3382. Restricted to majors and minors.

JOUR 3362 (3). MAGAZINE WRITING. Introduces the diverse world of magazines. Students study exceptional magazine feature writing (profiles, narratives, analytical pieces, etc.) and practice feature magazine reporting and writing to prepare for professional work in the industry. *Prerequisites:* JOUR 2103 (or 2303), 2302, 2312. Restricted to majors and minors.

JOUR 3365 (3). INVESTIGATIVE REPORTING. Intensive introduction to the art of generating original news ideas about issues of public significance; developing critical news judgment; unearthing often difficult-to-access information; and organizing the information into focused, well-documented, and compelling stories. *Prerequisite:* JOUR 2313, 3362, 3370, or 3382. Restricted to journalism majors and minors.

JOUR 3370 (3). FASHION JOURNALISM. Intensive training on reporting and writing for journalism outlets, with a focus on fashion. Students produce spot news and short fashion features for student media. Includes field trips to meet with Dallas fashion writers and other fashion media professionals. *Prerequisite:* JOUR 2103, or 2303 and 2312, or COMM 2308.

JOUR 3382 (3). FEATURE WRITING. Emphasizes the conceptual and technical skills needed to develop one's own voice, to bring a literary quality to one's journalism, and to produce professional-level descriptive pieces and features for various media. *Prerequisites:* JOUR 2103 (or 2303), 2302, 2312. Restricted to majors and minors.

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

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

JOUR 3396 (3). HISTORY OF JOURNALISM. The story of how American journalism became what it is today. Emphasizes the people and events that transformed the media, from the Colonial printer to 21st-century media conglomerates. *Prerequisite:* Sophomore standing.

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

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

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

JOUR 4127 (1). INTERNSHIP IN FASHION MEDIA. Off-campus interdisciplinary internship in any area of the fashion media field during the regular term or summer. Graded pass/fail. *Prerequisites:* Junior standing and permission of adviser. Restricted to fashion media majors and minors.

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

JOUR 4227 (2). INTERNSHIP IN FASHION MEDIA. Off-campus interdisciplinary internship in any area of the fashion media field during the regular term or summer. Graded pass/fail. *Prerequisites:* Junior standing and permission of adviser. Restricted to fashion media majors and minors.

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

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

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

JOUR 4310 (3). EDITORIAL/OPINION WRITING. Examines the role of opinion writing in American journalism and teaches techniques that help students develop clear and effective editorials and columns on a range of topics. Emphasizes critical thinking and writing skills. *Prerequisite:* JOUR 2313, 3362, 3370, or 3382. Restricted to majors and minors.

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

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

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

JOUR 4327 (3). INTERNSHIP IN FASHION MEDIA. Off-campus interdisciplinary internship in any area of the fashion media field during the regular term or summer. Graded pass/fail. *Prerequisites:* Junior standing and permission of adviser. Restricted to fashion media majors and minors.

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

JOUR 4344 (3). SPORTS JOURNALISM. Emphasizes the particular narrative style and news-gathering techniques of sports stories and coverage. Students learn how to interview sports personalities and compose stories relating to the competitive events and social issues surrounding the world of sports. *Prerequisite:* JOUR 2313, 3362, 3370, or 3382. Restricted to journalism majors and minors.

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

JOUR 4350 (3). HUMAN RIGHTS AND THE JOURNALIST. Students analyze current human rights issues and the ways U.S. and international media cover these issues. Topics include the role of images in conveying the harsh truth of any human rights story, and the ways new media formats, shrinking budgets, etc. are changing the way journalists who cover these stories do their job. *Prerequisite:* Sophomore standing.

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

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

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

JOUR 4384 (3). BROADCAST II. Furthers the foundation established in JOUR 3385. The curriculum emphasizes deadline-driven, off-campus beat reporting and broadcast producing. Students learn how to plan original story ideas, including investigative and long-form pieces. Convergence laboratory required. JOUR 4300 is highly recommended before taking this course. *Prerequisites:* JOUR 2313 (or 3362, 3370, or 3382) and 3385. Restricted to journalism majors and minors.

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

JOUR 4387 (3). ARTS BEAT. Students gain experience in a convergence class in reporting on arts and entertainment and writing reviews, etc. Includes sessions with local critics and experts in various areas of arts and literature. *Prerequisite:* JOUR 2313, 3362, 3370, or 3382. Restricted to journalism majors and minors.

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

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

JOUR 4392 (3). JOURNALISM AND RELIGION. Introduces the basics of the world's major religions and describes how journalists should cover faith-based organizations and interview religious leaders. *Prerequisite:* JOUR 2313, 3362, 3370, or 3382. Restricted to majors and minors.

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

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

JOUR 4395 (3). PUBLIC AFFAIRS REPORTING. Emphasizes the skills required for reporting news emanating from governmental bodies or politics. *Prerequisite:* JOUR 2313, 3362, 3370, or 3382. Restricted to majors and minors.

JOUR 4396 (3). INTERNATIONAL REPORTING. Prepares students to work as foreign correspondents by helping them understand international production processes. Students profile current American correspondents who work in foreign countries, comparing their work to those of their contemporaries. Includes newsgathering assignments that encourage students to publish on matters of international interest. *Prerequisite:* JOUR 2313, 3362, 3370, or 3382. Restricted to majors and minors.

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

JOUR 4398 (3). DIGITAL JOURNALISM. Students explore the use of new communication technologies for multimedia storytelling; work with social media as a tool for newsgathering, community building, and the fostering of audience engagement; learn about Web metrics and search engine optimization techniques; and update and perfect their personal portfolio websites and social media presence. *Prerequisites:* JOUR 2103 (or 2303), 2302, 2304, 2312; junior or senior standing. Restricted to majors and minors.

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

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

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

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

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

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

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

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

JOUR 5307 (3). TOPICS IN JOURNALISM. Provides a study and discussion setting for an issue or topic of current interest in the journalism profession. Offered on an irregular basis, depending on the significance and timeliness of the topics to be studied.

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

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

MUSIC

Associate Professor David Mancini, **Director**

Professors: Joaquín Achúcarro, Jack Delaney, Andrés Díaz, Virginia Dupuy, Stefan Engels, Michael Hawn, Samuel Holland, David Karp, Robert Krout, Barbara Hill Moore, Alfred Mouledous, Paul Phillips, Thomas Tunks. **Associate Professors:** Sarah Allen, Christopher Anderson, Clifton Forbis, Robert Frank, Kevin Hanlon, Pamela Elrod Huffman, Carol Leone, David Mancini, Xi Wang. **Assistant Professors:** Peter Kupfer, Zachary Wallmark. **Artists-in-Residence:** Matthew Albert, Alessio Bax, Emanuel Borok, Lucille Chung, Chee-Yun Kim. **Associate Professor of Practice:** Julie Scott. **Senior Lecturers:** Dale Dietert, Mark Feezell, Hank Hammett, Matthew Kline, Catharine Lysinger, Melissa Murray. **Lecturers:** Barbara Bastable, Tom Booth, Kevin Gunter, Jamal Mohamed, Jason Smith. **Adjunct Professors:** Christopher Adkins, Jean Larson Garver, Robert Guthrie, Douglas Howard, Gregory Hustis, John Kitzman, Wilfred Roberts. **Adjunct Associate Professors:** Ann Marie Brink, Kalman Cherry, Paul Garner, Matthew Good, Erin Hannigan, Diane Kitzman, Thomas Lederer, Brian Merrill, Brian Perry, Greg Raden, Ellen Rose, Barbara Sudweeks. **Adjunct Assistant Professors:** Deborah Baron, John Bryant, Kim Corbet, Don Fabian, Martha Gerhart, Lane Harder, Lynne Jackson, Brian Jones, Camille King, Jon Lee, Janice Lindstrom, David Matthews, Naoko Nakamura,Deborah Perkins, Kelly Pfaffenberger, Dylan Smith, Kara Kirkendoll Welch. **Adjunct Lecturers:** Brian Bentley, Nathan Courtright, Liudmila Georgievskaya, Haley Hoops, Drew Lang, Morgan May, James Richman, Edward Smith, Robert Ward, Kristin Yost. **Assistant Director for Operations:** David Brown. **Accompanist:** Tara Emerson. **Mustang Band Staff:** Don Hopkins, Tommy Tucker.

General Information

The Division of Music is devoted to the advancement of music performance and scholarship; preparation of the next generation of music professionals; and service of the artistic life of the community, nation and world. Students in the Division of Music pursue the Bachelor of Arts or Bachelor of Music degree. Majors and minors offered by the division are described below. All music programs are accredited by the National Association of Schools of Music.

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 contacting the Office of the Associate Director for Recruitment of the Division of Music. In decisions regarding advanced placement, the Division of Music considers transfer credits and AP test results. Departments reserve the right to give additional tests to determine the most appropriate placement in any course sequence.

Nondegree students are those applicants for admission who wish to be enrolled in University courses for credit but are not intending to pursue an SMU degree program. Nondegree students are admitted through the Office of Non-degree 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 non-degree-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, Perkins Chapel, and the Dr. Bob and Jean Smith Auditorium in the Meadows Museum. Opera productions are presented in the 400-seat Bob Hope Theatre. The Jake and Nancy Hamon Arts Library houses an inspiring collection of more than 110,000 books and scores, more than 31,000 audio and video recordings, and more than 100,000 items in special collections of research materials such as the Van Katwijk Music Collection.

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

The electronic keyboard laboratory, used for class instruction in piano, theory and improvisation, is equipped with 17 Yamaha Clavinova 88-key digital pianos, an MLC 100 Communications Center and state-of-the-art audio-visual technology, including high definition projectors, screens and sound system.

Student recitals and faculty and ensemble performances are digitally recorded in formats that are acceptable for auditions, competitions and archival purposes.

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

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

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

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.
4. Agrees, on request of the University, to periodically execute all documents necessary to acknowledge the assignment and release set forth herein.

Specific Music Requirements

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

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

All music majors, with the exception of guitar, piano, organ, composition and music therapy, are required to enroll in one large ensemble (wind ensemble, orchestra or choral ensemble) 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. Music artistic scholarships may require enrollment in a large ensemble each term of residence.

All second-year students are expected to present one solo performance in general recital, departmental recital or master class each term. Required recitals must include a cross section of the repertory in the student's major performance area. The performance of contemporary works is encouraged.

The Division of Music requires attendance at all scheduled class meetings, lessons and ensemble rehearsals. The instructor determines the extent to which absences affect a student's grade. Students should become thoroughly acquainted with the class attendance policy established by their teachers and ensemble directors. Except for official University-excused absences, 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 *W* (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 University 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.

All undergraduate music education majors who are seeking teacher certification must receive a grade of *C* or better in courses required for teacher certification (24 hours in the content area, as defined by the Texas Education Agency). A minimum cumulative GPA of 2.500 for all University courses leading to the degree and a

minimum GPA of 3.000 in courses required for teacher certification are required for student teaching.

Bachelor of Music

The Division of Music offers majors in the areas of orchestral or keyboard instrument performance, as well as majors in percussion performance, guitar performance, voice performance, composition, music therapy and music education.

Brass and Woodwind Instruments

The credit hour requirements for a major in bassoon, clarinet, euphonium, flute, French horn, oboe, saxophone, trombone, trumpet or tuba performance are below. Saxophone and euphonium performance majors do not require enrollment in PERE 5018/5118 unless specifically requested by the director. The saxophone performance major may require enrollment in PERE 5015/5115 Meadows Jazz Orchestra.

Requirements for the Major	*Credit Hours*
University-wide Requirements	varies
MUAS 1020 (one enrollment fall term of 1st year)	0
MUAS 1010 (each term of residence except fall term of 1st year)	0
MUTH 1129, 1130, 1229, 1230, 2129, 2130, 2229, 2230	12
MUTH Electives (at the 3000 level or above)	6
MUHI 1302, 3301, 3302	9
MUHI Elective (at the 4000 level or above)	3
PERB 1131, 1132, 2131, 2132 (*or* 1233, 1234)	4
Private Studies 3200 (eight terms)	16
MURE 3001 *or* 3101 (junior recital)	0–1
MURE 4001, 4101, *or* 4201 (senior recital)	0–2
MUCO 3209 (instrumental conducting)	2
PERE 5018 *or* 5118 and 5019 *or* 5119 (each term of residence)	0–6
PERE 5071 *or* 5171 (three terms)	0–3
MPED 4305	3
Music/AMAE Electives	13
Community Experience: MSA 1001 *or* 1101	0–1
Free Electives (hours vary as needed to meet University residency and degree requirements)	
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String Instruments

Credit hour requirements for a major in cello, double bass, harp, viola or violin performance are distributed as follows:

Requirements for the Major	*Credit Hours*
University-wide Requirements	varies
MUAS 1020 (one enrollment fall term of 1st year)	0
MUAS 1010 (each term of residence except fall term of 1st year)	0
MUTH 1129, 1130, 1229, 1230, 2129, 2130, 2229, 2230	12

Requirements for the Major (continued)	*Credit Hours*
MUTH Electives (at the 3000 level or above)	6
MUHI 1302, 3301, 3302	9
MUHI Elective (at the 4000 level or above)	3
PERB 1131, 1132, 2131, 2132 (*or* 1233, 1234)	4
Private Studies 3200 (eight terms)	16
MURE 3001 *or* 3101 (junior recital)	0–1
MURE 4001, 4101, *or* 4201 (senior recital)	0–2
MUCO 3209 (instrumental conducting)	2
PERE 5018 *or* 5118 (5109 *or* 5119 if assigned) (each term of residence)	0–6
PERE 5071 *or* 5171 (three terms)	0–3
MPED 4305 *or* 4308	3
MREP 5060 *or* 5160 (two terms)	0–2
Music/AMAE Electives	11
Community Experience: MSA 1001 *or* 1101	0–1
Free Electives (hours vary as needed to meet University residency and degree requirements)	
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Major in Piano Performance

Credit hour requirements for this curriculum are distributed as follows:

Requirements for the Major	*Credit Hours*
University-wide Requirements	varies
MUAS 1020 (one enrollment fall term of 1st year)	0
MUAS 1010 (each term of residence except fall term of 1st year)	0
MUTH 1129, 1130, 1229, 1230, 2129, 2130, 2229, 2230	12
MUTH Electives (at the 3000 level or above)	6
MUHI 1302, 3301, 3302	9
MUHI Elective (at the 4000 level or above)	3
PERB 1233, 1234	4
PIAN 3200 (eight terms)	16
MURE 3001 *or* 3101 (junior recital)	0–1
MURE 4001, 4101, *or* 4201 (senior recital)	0–2
MUCO 3208 *or* 3209 (choral or instrumental conducting)	2
PERE Large Ensemble (three terms)	0–3
PERE Chamber Ensemble (two terms)	0–2
MUAC 2101, 2102	0–2
MUAC 3100 (three terms)	3
PERB 1001 (each term of residence)	0

Requirements for the Major (continued)	*Credit Hours*
MUPD 4125, 4126, 4396, 4397 (for an emphasis in piano pedagogy substitute MUPD 5325, 5326 for MUPD 4125, 4126)	8–12
MREP 4114 (two terms)	2
PERB 1011, 1012	1
Music/AMAE Electives	5
Community Experience: MSA 1001 *or* 1101	0–1
Free Electives (hours vary as needed to meet University residency and degree requirements)	
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Major in Organ Performance

Credit hour requirements for this curriculum are distributed as follows:

Requirements for the Major	*Credit Hours*
University-wide Requirements	varies
MUAS 1020 (one enrollment fall term of 1st year)	0
MUAS 1010 (each term of residence except fall term of 1st year)	0
MUTH 1129, 1130, 1229, 1230, 2129, 2130, 2229, 2230	12
MUTH Electives (at the 3000 level or above)	6
MUHI 1302, 3301, 3302	9
MUHI Elective (at the 4000 level or above)	3
PERB 1233, 1234	4
ORG 3200 (eight terms)	16
MURE 3001 *or* 3101 (junior recital)	0–1
MURE 4001, 4101, *or* 4201 (senior recital)	0–2
MUCO 3208 *or* 3209 (choral or instrumental conducting)	2
PERE Large Ensemble (six terms)	0–6
PERE Chamber Ensemble (one term)	0–1
MPED 5114	1
MUAC 2101, 2102	2
MUHI 4320, 5207	5
PERB 1001 (each term of residence)	0
Music/AMAE Electives	5
Community Experience: MSA 1001 *or* 1101	0–1
Free Electives (hours vary as needed to meet University residency and degree requirements)	
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Major in Percussion Performance

Credit hour requirements for this curriculum are distributed as follows:

Requirements for the Major	*Credit Hours*
University-wide Requirements	varies
MUAS 1020 (one enrollment fall term of 1st year)	0
MUAS 1010 (each term of residence except fall term of 1st year)	0
MUTH 1129, 1130, 1229, 1230, 2129, 2130, 2229, 2230	12
MUTH Electives (at the 3000 level or above)	6
MUHI 1302, 3301, 3302	9
MUHI Elective (at the 4000 level or above)	3
PERB 1131, 1132, 2131, 2132 (*or* 1233, 1234)	4
PERC 3100, 3200 (eight terms; 2 or 3 credit hours per term)	16–20
MURE 3001 *or* 3101 (junior recital)	0–1
MURE 4001, 4101, *or* 4201 (senior recital)	0–2
MUCO 3209 (instrumental conducting)	2
PERE 5018 *or* 5118 and 5019 *or* 5119 (each term of residence)	0–6
PERE 5073 *or* 5173 (three terms)	0–3
MPED 4305	3
Music/AMAE Electives	13
Community Experience: MSA 1001 *or* 1101	0–1
Free Electives (hours vary as needed to meet University residency and degree requirements)	
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Major in Guitar Performance

Credit hour requirements for this curriculum are distributed as follows:

Requirements for the Major	*Credit Hours*
University-wide Requirements	varies
MUAS 1020 (one enrollment fall term of 1st year)	0
MUAS 1010 (each term of residence except fall term of 1st year)	0
MUTH 1129, 1130, 1229, 1230, 2129, 2130, 2229, 2230	12
MUTH Electives (at the 3000 level or above)	6
MUHI 1302, 3301, 3302	9
MUHI Elective (at the 4000 level or above)	3
PERB 1131, 1132, 2131, 2132 (*or* 1233, 1234)	4
GUIT 3200 (eight terms)	16
MURE 3001 *or* 3101 (junior recital)	0–1
MURE 4001, 4101, *or* 4201 (senior recital)	0–2
MUCO 3208 *or* 3209 (choral or instrumental conducting)	2
PERE Large Ensemble (four terms)	0–4

Requirements for the Major (continued)	*Credit Hours*
PERE 5030 *or* 5130 (each term of residence)	0–3
MPED 4303	3
MREP 5030 *or* 5130 (two terms)	0–2
Music/AMAE Electives	11
Community Experience: MSA 1001 *or* 1101	0–1
Free Electives (hours vary as needed to meet University residency and degree requirements)	
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Major in Voice Performance

Credit hour requirements for this curriculum are distributed as follows:

Requirements for the Major	*Credit Hours*
University-wide Requirements	varies
MUAS 1020 (one enrollment fall term of 1st year)	0
MUAS 1010 (each term of residence except fall term of 1st year)	0
MUTH 1129, 1130, 1229, 1230, 2129, 2130, 2229, 2230	12
MUTH Elective (at the 3000 level or above)	3
MUHI 1302, 3301, 3302	9
MUHI Elective (at the 4000 level or above)	3
PERB 1131, 1132, 2131, 2132 (*or* 1233, 1234)	4
VOIC 3200 (eight terms)	16
MURE 3001 *or* 3101 (junior recital)	0–1
MURE 4001, 4101, *or* 4201 (senior recital)	0–2
MUCO 3208 (choral conducting)	2
PERE 5013 *or* 5113, 5014 *or* 5114, or 5016 *or* 5116 (each term of residence)	0–6
MPED 5216	2
MPED 5217 *or* two additional terms of PERE 5122	2
PERB 2017 *or* 2117, *or* PERE 5022 *or* 5122 (two terms)	0–2
PERB 2106 and 2108, 2107 and 2109	4
VOIC 3015, 3116, 4017, 4118	2
Second Language (two terms)	8
Music/AMAE Electives	5
Community Experience: MSA 1001 *or* 1101	0–1
Free Electives (hours vary as needed to meet University residency and degree requirements)	
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Major in Music Composition

Each year, students are expected to organize at least one performance of an original work (completed in their studies) in a general/studio recital or another appropriate venue or medium, such as a film score, incidental music, a dance collaboration or an electronic music installation.

Requirements for the Major	*Credit Hours*
University-wide Requirements	varies
MUAS 1020 (one enrollment fall term of 1st year)	0
MUAS 1010 (each term of residence except fall term of 1st year)	0
MUTH 1129, 1130, 1229, 1230, 2129, 2130, 2229, 2230	12
MUTH 1325 (fall term of first year)	3
MUTH 3350, 4300, 4310, 5360, 5370	15
MUTH 3200 *or* 3300 (each term of residence after first term)	14
MUTH 5000 (each term of residence)	0
MUHI 1302, 3301, 3302	9
PERB 1131, 1132, 2131, 2132 (*or* 1233, 1234)	4
Private Studies 3200 *or* 3100 (two to four terms, as needed)	4
MURE 4201	2
MUCO 3208 *or* 3209 (choral or instrumental conducting)	2
PERE/PERB Ensemble (must include two terms of large ensemble)	8
Music/AMAE Electives	7
Community Experience: MSA 1001 *or* 1101	0–1
Free Electives (hours vary as needed to meet University residency and degree requirements)	
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Major in Music Therapy

The Bachelor of Music degree with a major 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.

Students majoring in music therapy have two junior-level performance options: 1) to present a minimum of one solo performance in general recital each term of the junior year or 2) to present a half recital of 30 minutes. Before enrolling for internship MUTY 4144, the student must meet the following conditions:

1. Completed all course, practicum and preclinical work.
2. Demonstrated good physical health and emotional stability.
3. Achieved functional competency on piano, guitar, percussion and voice.
4. Achieved a cumulative GPA of 2.500 and a 2.750 in all music therapy courses.

Students completing this program of study may add a minor in psychology with nine additional psychology credits.

The following, by adviser approval, fulfill large ensemble requirements for music therapy majors:

- Wind and percussion students are required to enroll in the Meadows Symphony Orchestra, Meadows Wind Ensemble or SMU Symphony Band.
- Voice students must enroll in a choral ensemble.
- String students must enroll in Meadows Symphony Orchestra or Mustang Strings.
- Piano and guitar students must enroll in Meadows Jazz Orchestra or in one of the other ensembles listed above.

Requirements for the Major	*Credit Hours*
University-wide Requirements	varies
MUAS 1020 (one enrollment fall term of 1st year)	0
MUAS 1010 (each term of residence except fall term of 1st year)	0
MUTH 1129, 1130, 1229, 1230, 2129, 2130, 2229, 2230	12
MUHI 1302, 3301, 3302	9
PERB 1131, 1132, 2131, 2132 (*or* 1233, 1234)	4
PERB 1103, 1104	2
MUAS 5152 *or* PERB 2113; MUAS 5153	2
Private Studies 3200 *or* 3100	10
MURE 3001 *or* 3101 (optional)	0
MUCO 3208 *or* 3209 (choral or instrumental conducting)	2
PERE Large Ensemble (five terms)	5
MUTY 1120, 1320, 3211, 3212, 3213, 3214, 3141, 3142, 3143, 3144, 4340, 4341, 4144, 4145, 4141	25
Music/AMAE Electives (may include MURE 3101 optional recital)	11
Community Experience: MSA 1001 *or* 1101	0–1
PSYC 1300, 2351, and PSYC elective	9
Free Electives (hours vary as needed to meet University residency and degree requirements)	
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Note: Students with a concentration in voice, percussion or guitar must substitute music electives for the corresponding technique class.

Major in Music Education (Teacher Certification)*

After the completion of 60 hours of coursework, including the music theory sequence, music education students must successfully undergo an upper-division review before enrolling in upper-division coursework. The senior major should present one solo performance in general recital. Prior to student-teaching certification, students must complete 45 clock hours of field experience in early childhood through grade 12 schools.

Students should arrange to take both portions of the state-mandated Texas Higher Education Assessment before their student-teaching term. Registration for the TExES Pedagogy and Professional Responsibilities Test requires approval of the Department of Teaching and Learning of the Annette Caldwell Simmons School of Education and Human Development. Students are not eligible to apply for state certification until successful completion of the TExES examination, all degree requirements and student-teaching hours.

Student teaching, in addition to being subject to the eligibility requirements published by the Department of Teaching and Learning, must be approved by the Music Education Department and must follow successful completion of all methods (MUED) and techniques (MUAS) courses. Student teaching is considered a full-time endeavor, with no daytime coursework or concurrent ensemble assignments.

Requirements for the Major	*Credit Hours*	
	Instrumental	*Vocal or Keyboard*
University-wide Requirements	varies	varies
MUAS 1020 (one enrollment fall term of 1st year)	0	0
MUAS 1010 (each term of residence except fall term of 1st year)	0	0
MUTH 1129, 1130, 1229, 1230, 2129, 2130, 2229, 2230	12	12
MUTH 5330	3	3
MUHI 1302, 3301, 3302	9	9
PERB 1131, 1132, 2131, 2132 (*or* 1233, 1234)	4	4
Private Studies 3200	14	14
MUCO 3208, 3210 (vocal) *or* 3209, 3211 (instrumental)	4	4
PERE Large Ensemble (each term of residence)	5	5
PERE Chamber Ensemble (keyboard principals may substitute MUAC 2101 or 2102; vocalists may substitute large ensemble)	1	1
MUAS 2149, 5152	2	2
MUED 2250, 3330	5	5
MUED 3331 (instrumental) *or* 3332 (vocal/keyboard)	3	3
EDU 2350, 5327, 5349	9	9
Community Experience: MSA 1001 *or* 1101	0–1	0–1
For Instrumental	9	
MUAS 5146, 5147, 5148, 5149, 5150, 5151, 5153, 5154 (optional for strings), 5155		
For Vocal or Keyboard		11
PERB 2106 and 2108, 2107 and 2109 MUAS 5146 *or* 5147, 5148 *or* 5149, 5150 *or* 5151, 4230; MPED 5216 (keyboard may substitute MUAS 5153)		
Free Electives (hours vary as needed to meet University residency and degree requirements)		
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*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 exam		

Dual Major in Performance and Music Education

Students who meet degree candidacy criteria in both performance and music education can pursue dual majors in these fields. If begun by the second or third term, the second major can usually be achieved with a range of nine to 17 additional credits (approximately one term) through careful selection of electives and curricular planning. Students considering these plans should consult their adviser and the department heads as early as possible in their academic program.

Bachelor of Arts With a Major in Music

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

- A broad liberal arts education.
- Exploration of the interdisciplinary relationship of music coursework to coursework in other areas of the Meadows School and the University as a whole.
- An additional major, a minor or preparation for medical school or law school.
- Preparation for graduate study in music.
- Participation in the SMU Honors Program.
- A term or summer of study abroad.

Requirements for the Degree	*Credit Hours*
University-wide Requirements	varies
MUAS 1020 (one enrollment fall term of first year)	0
MUAS 1010 (each term of residence except fall term of 1st year)	0
MUTH 1129, 1130, 1229, 1230, 2129, 2130, 2229, 2230	12
MUHI 1302, 3301, 3302	9
MUTH Elective (3000 level or above) *or* MUHI Elective (4000 level)	3
PERB 1131 and 1132, *or* 1233 Class Piano	2
Private Studies 3200 *or* 3100, *or* composition in combination with private studies (14 credits maximum)	8
PERE Ensemble (required each term of residence)	4
Music/AMAE Electives (may include senior project)	11
Community Experience: MSA 1001 *or* 1101	0–1
For Vocal: PERB 2106, 2107, 2108, 2109	4
Free Electives (hours vary as needed to meet University residency and degree requirements)	
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Notes

- Of the 11 music elective credits, a minimum of three credits must be music classes from the 3000 level or higher, selected from the following areas: MPED, MPSY, MUAS, MUED, MUHI, MUPD, MUTH and MUTY.
- Multiple one- or two-credit electives may be taken in place of a three-credit elective.

Minor in Music

The minor is designed to meet one of the following objectives:

1. A course of study in music with sufficient breadth and depth to satisfy the artistic aspiration of students from any major who have some background and experience in music, or
2. An alternative to the rigorous course of study required for the major in music for those students who do not aspire to a musical career.

Acceptance criteria for the minor include a successful audition or composition portfolio review and a theory/aural skill assessment prior to enrollment in private lessons or the theory sequence. The ability to read music is required. Musicianship (MUTH 1129, 1130) must be taken concurrently with the corresponding offering of written music theory (MUTH 1229, 1230). In any given term, private study will be approved only if the student is enrolled for at least one other course (not including MUAS 1010) required for the minor. Approval is required for study beyond four credits. Ensemble participation is encouraged.

Requirements for the Minor	*Credit Hours*
MUTH 1129, 1130, 1229, 1230	6
MUHI 1302, 3301, 3302	9
Private Study (in instrument, voice or composition; typically 1 credit hour per term)	4
MUAS 1010 (four terms) (The *Division of Music Handbook* has course requirements.)	0
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Minor in Songwriting

The minor in songwriting is available to majors in all disciplines at SMU who are interested in developing basic skills as composers, lyricists and/or recording artists. The program allows students to pursue a lyric, music or production emphasis within the field of songwriting. The plan includes a repeatable class in which songs are written, produced, performed and recorded.

Requirements for the Minor	*Credit Hours*
MUTH 1301 (music majors and minors substitute MUTH 1129, 1229), 3117 (two terms), 3217, and 4310	10
MUAS 5322	3
ENGL 2390	3
One from AMAE 4321, MUHI 3339, *or* MUHI 3340	3
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The Courses

Music Courses Open to All University Students

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

Performance Classes	PERB 1103/1104, 1203/2203, 1205/2205/3205, 1206/2206, 2113/2114/2313, 2115
Ensembles	PERE 5010/5110, 5011/5111, 5012/5112, 5013/5113, 5014/5114, 5015/5115, 5017/5117, 5018/5118, 5019/5119, 5011/5121, 5073/5173
Other Music Courses	MUAS 1323, 5320, 5322 MUHI 1321, 3339, 3340, 3343, 4355 MUTH 1301, 3117/3217, 4310 MUTY 1320, 4341

Private Studies

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

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

XXXX 3100 (1). PRIVATE STUDY. One half-hour lesson each week (14 per term) with a jury examination at the conclusion of each term. These repeatable course numbers are offered each fall, spring and summer. Students are required to accept internships in performance or private teaching, subject to availability and/or scheduling conflicts with other SMU courses. Internships may begin prior to the beginning of the term.

XXXX 3200 (2). PRIVATE STUDY. One-hour lesson each week (14 per term) with a jury examination at the conclusion of each term. These repeatable course numbers are offered each fall and spring. Majors are required to enroll in private studies each term until degree requirements are completed. Students are required to accept internships in performance or private teaching, subject to availability and/or scheduling conflicts with other SMU courses. Internships may begin prior to the beginning of the term.

Music Pedagogy (MPED)

MPED 4184 (1). DIRECTED STUDY: PEDAGOGY. A close collaboration between a faculty member and an advanced student who conducts a rigorous project that goes beyond the experience available in current course offerings. *Prerequisite:* Approval of instructor.

MPED 4284 (2). DIRECTED STUDY: PEDAGOGY. A close collaboration between a faculty member and an advanced student who conducts a rigorous project that goes beyond the experience available in current course offerings. *Prerequisite:* Approval of instructor.

MPED 4303 (3). GUITAR PEDAGOGY. (fall term of odd-numbered years) Prepares guitarists for studio teaching.

MPED 4305 (3). INTRODUCTION TO INSTRUMENTAL PEDAGOGY. Prepares instrumental private teachers for studio teaching.

MPED 4308 (3). STRING PEDAGOGY I. A survey of methods, materials, and curriculum for teaching strings at the beginning level, with a focus on the philosophical, psychological, and developmental bases of string study. Topics include review and evaluation of current educational materials, current trends, the history of string education, and pedagogical situations. *Prerequisite:* Proficiency on a string instrument as a major, MUAS 3146 and 3147 or equivalents, or permission of instructor.

MPED 4309 (3). STRING PEDAGOGY II. A survey of methods, materials, and curriculum for teaching strings at the beginning level, with a focus on the philosophical, psychological, and developmental bases of string study. Topics include review and evaluation of current educational materials, current trends, the history of string education, and pedagogical situations. *Prerequisite:* Proficiency on a string instrument as a major, MPED 4308 or equivalent, or permission of instructor.

MPED 4384 (3). DIRECTED STUDY: PEDAGOGY. A close collaboration between a faculty member and an advanced student who conducts a rigorous project that goes beyond the experience available in current course offerings. *Prerequisite:* Approval of instructor.

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

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

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

Music Psychology (MPSY)

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

Music Repertoire (MREP)

MREP 4114 (1). PIANO REPERTOIRE. A broad survey of piano literature, including lectures and performances by the students enrolled. Performance styles and practices of every historical period are emphasized.

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

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

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

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

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

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

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

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

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

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

MREP 5209 (2). CLASSICAL AND ROMANTIC SONG LITERATURE. (spring term of odd-numbered years) An overview of song literature from the Classical and Romantic periods. Students prepare repertoire for performance in class and make presentations on topics of specialized interest. Lectures focus on specific developmental trends such as the genesis of the song cycle, the evolution of the piano accompaniment in the 19th century, and links between poets and composers.

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

MREP 5212 (2). SACRED MASTERPIECES FOR SINGERS. An overview for singers of the great masses and oratorios of the 18th and 19th centuries, with an emphasis on performance. Baroque, Classical, and Romantic styles are taught through the study and performance of arias and ensembles from these works. Students are coached by the instructor, and they perform for the class. Open to junior, senior, and graduate voice majors, as well as singers in the Perkins' Master of Sacred Music program, or by instructor permission.

Accompanying (MUAC)

MUAC 2101 (1). TECHNIQUES OF VOCAL ACCOMPANYING. A course designed for pianists to acquaint them with the various skills associated with accompanying and to familiarize them with some of the vocal repertoire.

MUAC 2102 (1). TECHNIQUES OF INSTRUMENTAL ACCOMPANYING. A course designed for pianists to acquaint them with the various skills associated with accompanying and to familiarize them with some of the instrumental repertoire.

MUAC 3100 (1). PRACTICUM IN COLLABORATIVE PERFORMANCE. Practical application of collaborative performance skills through studio assignments and performance. *Prerequisites:* MUAC 2101, 2102.

Music Arts and Skills (MUAS)

MUAS 1010 (0). CONCERT EXPERIENCE. Required of all music majors each term in residence except for the fall term of the first year. Students attend and experience a wide variety of music and music-inclusive concerts and events upon which to reflect and share. *Prerequisite:* MUAS 1020 for music majors.

MUAS 1020 (0). MUSIC PATHWAYS: EXPLORING MEADOWS AND YOUR FUTURE. Required orientation for all first-year music majors. Provides valuable information about college life and professional opportunities in music.

MUAS 1323 (3). EXPLORING THE POWER OF MUSIC IN OUR LIVES: FROM CHAOS 2 CREATION. Experiential course that explores ways to use music creatively in order to effect positive change. Covers the building blocks of sound and music (pitch, timbre, rhythm, melody, harmony), how the environment affects the sound source, and how sound and music affect the brain and body. Topics include hearing systems and music and emotions. Also, using musical improvisation, composition, and songwriting to help express thoughts and feelings in healthy and creative ways. No previous music training is required.

MUAS 2149 (1). INTRODUCTION TO MUSIC EDUCATION. A broad-based survey of the issues, aims, and opportunities in music education programs of all levels, with an introduction to music education philosophies and methodologies.

MUAS 3011 (0). PRACTICUM IN MUSIC. Practical on-campus work in areas such as piano technology or recording engineering. Specific learning outcomes, measures, and activities are stated in an individualized syllabus. Students are limited to a total of 3 credit hours for internships and practica. Departmental permission required.

MUAS 3084 (0). INTERNSHIP IN MUSIC. Internship credit for practical off-campus work in the music industry or with a professional music organization. Specific learning outcomes, measures, and activities are stated in an individualized syllabus. Students are limited to a total of 3 credit hours for internships and practica. Departmental permission required.

MUAS 3111 (1). PRACTICUM IN MUSIC. Practical on-campus work in areas such as piano technology or recording engineering. Specific learning outcomes, measures, and activities are stated in an individualized syllabus. Students are limited to a total of 3 credit hours for internships and practica. Departmental permission required.

MUAS 3184 (1). INTERNSHIP IN MUSIC. Internship credit for practical off-campus work in the music industry or with a professional music organization. Specific learning outcomes, measures, and activities are stated in an individualized syllabus. Students are limited to a total of 3 credit hours for internships and practica. Departmental permission required.

MUAS 3284 (2). INTERNSHIP IN MUSIC. Internship credit for practical off-campus work in the music industry or with a professional music organization. Specific learning outcomes, measures, and activities are stated in an individualized syllabus. Students are limited to a total of 3 credit hours for internships and practica. Departmental permission required.

MUAS 3384 (3). INTERNSHIP IN MUSIC. Internship credit for practical off-campus work in the music industry or with a professional music organization. Specific learning outcomes, measures, and activities are stated in an individualized syllabus. Students are limited to a total of 3 credit hours for internships and practica. Departmental permission required.

MUAS 4230 (2). ELEMENTARY MUSIC PRACTICUM. Focuses on crafting and teaching short lessons for peers in the college classroom and for area public school classrooms. Video camera is used extensively for accurate feedback. *Prerequisite:* MUED 3330.

MUAS 5145 (1). OVERVIEW OF PIANO TECHNOLOGY. An overview of the history and development of the piano, grand and upright construction and regulation, tuning, temperament, and relationships with technicians and retailers. Hands-on instruction in tuning techniques includes unison and octave tuning.

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

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

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

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

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

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

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

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

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

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

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

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

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

Conducting (MUCO)

MUCO 3208 (2). FUNDAMENTALS OF CHORAL CONDUCTING. Includes all basic beat patterns, subdivision, fermata problems, beat character, and an introduction to left-hand usage and basic score reading, with emphasis on the psychophysical relationship between conductor and ensemble.

MUCO 3209 (2). FUNDAMENTALS OF INSTRUMENTAL CONDUCTING. Includes basic conducting technique, score reading, score analysis, and general rehearsal procedures, with attention given to rehearsal techniques in a laboratory setting.

MUCO 3210 (2). CHORAL CONDUCTING PRACTICUM. Stresses development of rehearsal techniques in a laboratory setting. Students choose, prepare, and rehearse music with other students in class to develop skills in error detection, rehearsal pacing, sequencing, and ordering of music for optimum rehearsals. *Prerequisite:* MUCO 3208 or equivalent.

MUCO 3211 (2). INSTRUMENTAL CONDUCTING PRACTICUM. Stresses development of rehearsal techniques in a laboratory setting. Students choose, prepare, and rehearse music with other students in the class to develop skills in error detection, rehearsal pacing, sequencing, and ordering of music for optimal rehearsals. *Prerequisite:* MUCO 3209.

MUCO 4184 (1). DIRECTED STUDY IN CONDUCTING. Individual technical development and score preparation for the advanced conductor. *Prerequisite:* Approval of instructor.

MUCO 4284 (2). DIRECTED STUDY IN CONDUCTING. Individual technical development and score preparation for the advanced conductor. *Prerequisite:* Approval of instructor.

MUCO 4384 (3). DIRECTED STUDY IN CONDUCTING. Individual technical development and score preparation for the advanced conductor. *Prerequisite:* Approval of instructor.

MUCO 5210 (2). CHORAL CONDUCTING PRACTICUM. Stresses development of rehearsal techniques in a laboratory setting. Students choose, prepare, and rehearse music with other students in class to develop skills in error detection, rehearsal pacing, sequencing, and ordering of music for optimum rehearsals. *Prerequisite:* MUCO 3208 or equivalent.

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

Music Education (MUED)

MUED 2250 (2). NEW HORIZONS IN MUSIC EDUCATION. Observation and discussion of teaching methodologies conducted primarily in the public schools. Includes hands-on teaching experiences with supervision by SMU faculty and public school cooperating teachers.

MUED 3330 (3). ELEMENTARY MUSIC METHODS AND MATERIALS. An investigation of major approaches for teaching elementary general music. Includes public school classroom observations.

MUED 3331 (3). INSTRUMENTAL MUSIC METHODS AND MATERIALS. Covers materials for instruction, motivation, administration, class control, and performance preparation.

MUED 3332 (3). CHORAL MUSIC METHODS AND MATERIALS. Focuses on the art and practice of developing successful choral programs for fifth grade through high school. Topics include recruitment, auditions, behavior management, vocal techniques, the changing voice, choosing music, planning rehearsals, and management of nonmusical details. Includes public school observations.

MUED 4194 (1). DIRECTED STUDIES IN MUSIC EDUCATION. A close collaboration between a faculty member and an advanced student who conducts a rigorous project that goes beyond the experience available in current course offerings. *Prerequisite:* Approval of instructor.

MUED 4294 (2). DIRECTED STUDIES IN MUSIC EDUCATION. A close collaboration between a faculty member and an advanced student who conducts a rigorous project that goes beyond the experience available in current course offerings. *Prerequisite:* Approval of instructor.

MUED 4394 (3). DIRECTED STUDIES IN MUSIC EDUCATION. A close collaboration between a faculty member and an advanced student who conducts a rigorous project that goes beyond the experience available in current course offerings. *Prerequisite:* Approval of instructor.

MUED 5115 (1). METHODS AND MATERIALS: CHURCH. (spring term of odd-numbered years) The principles and practices of music education useful to church music professionals and others who may be interested in church work.

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

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

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

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

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

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

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

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

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

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

MUED 5253 (2). VOCAL AND CHORAL LITERATURE FOR THE SECONDARY SCHOOL. (fall term of odd-numbered years) Survey of new and standard vocal solo, ensemble, and choral literature suitable for the secondary school.

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

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

MUED 5257 (2). COMPUTER APPLICATIONS FOR MUSIC EDUCATION. Investigates the potential for computer use in music education, including computer-assisted instruction, information storage and retrieval, book and record keeping, and specialized uses such as computer-assisted management of schools of music. Also, the development of basic techniques for designing and implementing such uses.

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

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

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

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

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

Music History and Literature (MUHI)

MUHI 1302 (3). INTRODUCTION TO MUSIC IN HISTORY AND CULTURE. Introduction to the historical and cultural study of music designed to provide a big-picture overview of the role of music in diverse social contexts; to acquaint students with the central paradigms, methods, and problems of music scholarship; and to provide a critical orientation toward some of the major questions that will play a role in subsequent music history coursework. Examples are drawn from Western art music, world music, and popular music. Class readings and discussions foster the development of advanced critical-thinking and problem-solving skills in relation to musical questions.

MUHI 1321 (3). MUSIC: ART OF LISTENING. An investigation of the elements of music (melody, rhythm, harmony, form, timbre) as they develop and change throughout the various historical periods of music. Emphasis is on active listening. For nonmajors. Does not satisfy music history requirements for music majors.

MUHI 1322 (3). INTRODUCTION TO JEWISH MUSIC. Surveys the Jewish musical tradition, spanning over two millennia and five continents; its place in Jewish life; and its influences on church and mosque melodies. Music-reading and non-English languages not required.

MUHI 3301 (3). SURVEY OF MUSIC HISTORY I. Surveys the origins and evolution of musical forms, compositional procedures, performing practices, and musical instruments in the West from the rise of the Christian liturgy through the death of J.S. Bach. Presented within the contexts of related arts and historical events, as time permits. Includes listening, score analysis, and practice in writing about music. *Prerequisite:* MUHI 1302.

MUHI 3302 (3). SURVEY OF MUSIC HISTORY II. Surveys musical forms, styles, compositional procedures, and performing practices from the late 18th century to the present day. Presented within the contexts of related arts and historical events, as time permits. Includes listening, score analysis, and practice in writing about music. *Prerequisite:* MUHI 3301.

MUHI 3339 (3). MUSIC FOR CONTEMPORARY AUDIENCES. An examination of the interaction of the various forms of popular musical expression (folk, blues, soul, rock, Muzak, and film music) and their impact upon American culture.

MUHI 3340 (3). JAZZ: TRADITION AND TRANSFORMATION. Bunk, Bird, Bix, Bags, and Trane. From blues to bop, street beat to free jazz. A study of the people and music from its African, Euro-American origins through the various art and popular forms of the 20th century.

MUHI 3343 (3). MUSIC AND IDENTITY IN COLONIAL AND POSTCOLONIAL FRANCE. For undergraduate students with or without musical backgrounds. Explores music in France and in the colonies of the Maghreb and sub-Saharan Africa from the late 19th century to the present, including events that led to the invention of new musical styles in these geographical areas. Also, the music of the diaspora in France. Focuses on the incorporation of foreign musical elements by composers living in France, including the social context for several musical compositions, and the musical traditions of Java, Spain, and Russia, which provided sources of inspiration for these works. Examines how music has been used in colonial and postcolonial contexts to construct regional, ethnic, and national identities in France and formerly colonized countries. Does not satisfy music history requirements for music majors or minors; may be taken by music majors or minors as an elective. (SMU-in-Paris).

MUHI 4192 (1). DIRECTED STUDY IN MUSIC HISTORY. A close collaboration between a faculty member and an advanced student who conducts a rigorous project that goes beyond the experience available in current course offerings. *Prerequisite:* Approval of instructor.

MUHI 4292 (2). DIRECTED STUDY IN MUSIC HISTORY. A close collaboration between a faculty member and an advanced student who conducts a rigorous project that goes beyond the experience available in current course offerings. *Prerequisite:* Approval of instructor.

MUHI 4301 (3). RESEARCH PROJECT IN MUSIC HISTORY. A close collaboration between a faculty member and an advanced student who conducts a rigorous project that goes beyond the experience available in current course offerings. *Prerequisite:* Approval of instructor.

MUHI 4302 (3). SEMINAR IN MUSIC HISTORY. Provides advance investigation into a variety of topics in music history, including 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. Writing intensive. May be repeated for credit. *Prerequisites:* MUHI 3301, 3302.

MUHI 4320 (3). ORGAN HISTORY/LITERATURE. A survey of the literature for the organ, Renaissance to contemporary. Required of organ majors and concentrations (undergraduate).

MUHI 4345 (3). SURVEY OF OPERA HISTORY. A chronological survey of opera, beginning with a brief introduction to medieval and Renaissance precedents, followed by an in-depth presentation of selected Baroque and Classical masterworks. Explores the ways 19th-century Romantic opera synthesized music, literature, art, and elements of politics and culture. Also, investigates the musical language and dramatic substance of selected works from 20th-century operatic repertoire. Students spend a significant amount of time viewing operas on video and laser disc, and in certain cases making comparative studies of productions. *Prerequisite:* MUHI 3302.

MUHI 4347 (3). SYMPHONIC LITERATURE. Examines representative orchestral works from the late Baroque era to the present day. Attention is directed to the forms, compositional procedures, and orchestration devices employed by selected composers who reflect the various stylistic orientations within this time frame. *Prerequisite:* MUHI 3302.

MUHI 4348 (3). GUITAR HISTORY/LITERATURE. (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. *Prerequisite:* Completion of the music history sequence or permission of division head.

MUHI 4355 (3). MUSIC AND CULTURE: STUDIES IN POPULAR MUSIC. Focuses on music as an element of culture formation. Explores current scholarship to introduce the multidisciplinary study of the role of human agency in creating meaningful spaces in which music unfolds its sociopolitical and cultural dimensions. *Prerequisite:* MUHI 3302.

MUHI 4356 (3). MUSIC AND MUSICKING AS HISTORICAL EXPERIENCE. Introduces historical, anthropological, and musicological approaches to the study of music as an element of culture formation. "Musicking" references the activities, interactions, and behaviors that influence the production of culture. Students are challenged to think of music culture in relation to the ideologies and meanings that transpire and permeate musicking within a particular social group, and to identify the contextual factors (social, economic, political) that shape music culture.

MUHI 4357 (3). MUSIC AND EMOTION. Introduction to the psychological study of music and the emotions, with emphasis on cognitive, evolutionary, behavioral, and socio-cultural perspectives.

MUHI 4384 (3). SURVEY OF CHORAL LITERATURE. (spring term of even-numbered years) A survey of choral music from the medieval era to the present. Examines representative compositions with regard to genre, form, compositional procedures, and stylistic aspects. Includes sociopolitical conditions, the intellectual and artistic outlooks of patrons and composers, and other external influences. *Prerequisite:* Completion of the music history sequence or permission of division head.

MUHI 4392 (3). DIRECTED STUDY IN MUSIC HISTORY. A close collaboration between a faculty member and an advanced student who conducts a rigorous project that goes beyond the experience available in current course offerings. *Prerequisite:* Approval of instructor.

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

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

Piano Pedagogy (MUPD)

MUPD 4125 (1). PIANO PEDAGOGY PRACTICUM. Supervised teaching experience; specific goals and projects are agreed upon for the term. Required for all piano majors.

MUPD 4126 (1). PIANO PEDAGOGY PRACTICUM. Supervised teaching experience; specific goals and projects are agreed upon for the term. Required for all piano majors.

MUPD 4396 (3). FUNDAMENTALS OF PIANO PEDAGOGY I. (fall term of even-numbered years) In-depth study of methods and curriculum for teaching piano at the elementary level. Students survey and evaluate current educational materials, with a focus on philosophical and physiological bases of piano study.

MUPD 4397 (3). FUNDAMENTALS OF 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. Includes current trends (including technology), professionalism, history of piano pedagogy, and employment opportunities.

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

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

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

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

MUPD 5312 (3). SURVEY OF PRECOLLEGE PIANO LITERATURE. (spring term of odd-numbered years) Survey and performance of standard piano literature in all style periods for precollege students. Emphasis on technical preparation and curriculum-building.

MUPD 5325 (3). PIANO PEDAGOGY INTERNSHIP I. Supervised teaching experience; specific goals and projects are agreed upon for the term. Required of all undergraduate piano majors with an emphasis in piano pedagogy performance.

MUPD 5326 (3). PIANO PEDAGOGY INTERNSHIP II. Supervised teaching experience; specific goals and projects are agreed upon for the term. Required of all undergraduate piano majors with an emphasis in piano pedagogy performance.

Recitals (MURE)

MURE 3001 (0). JUNIOR RECITAL. Solo performance of approximately 30 minutes of music. Graded pass/fail by committee.

MURE 3101 (1). JUNIOR RECITAL. Solo performance of approximately 30 minutes of music. Graded pass/fail by committee.

MURE 4001 (0). SENIOR RECITAL. Solo performance of approximately 1 hour of music. Graded pass/fail by committee.

MURE 4101 (1). SENIOR RECITAL. Solo performance of approximately 1 hour of music. Graded pass/fail by committee.

MURE 4201 (2). SENIOR RECITAL. Solo performance of approximately 1 hour of music. Graded pass/fail by committee.

Composition and Theory (MUTH)

MUTH 1129 (1). MUSICIANSHIP I. Beginning studies in solfege, melodic, and harmonic dictation. *Corequisite:* MUTH 1229.

MUTH 1130 (1). MUSICIANSHIP II. Continuation of MUTH 1129 covering solfege, melodic, and harmonic dictation. *Prerequisites:* MUTH 1129, 1229. *Corequisite:* MUTH 1230.

MUTH 1229 (2). MUSIC THEORY I. Covers rudiments (notation, clefs, key signatures, intervals, scales, and modes), diatonic and chromatic harmony, figured bass, part-writing, and analysis. *Corequisite:* MUTH 1129.

MUTH 1230 (2). MUSIC THEORY II. Continuation of MUTH 1229 covering diatonic and chromatic harmony, figured bass, part-writing, and analysis. *Prerequisites:* MUTH 1129, 1229. *Corequisite:* MUTH 1130.

MUTH 1301 (3). MUSIC FUNDAMENTALS. Covers the recognition, basic aural realization, and use and writing of the fundamental elements of tonal music, including pitch, rhythm, meter, chords, scales, key signatures, melody, and harmony. Lecture and discussion, with in-class application through rhythmic reading and singing. Appropriate for all students except music majors.

MUTH 1325 (3). INTRODUCTION TO COMPOSITION STUDIES. Provides a survey of historical and contemporary compositional skills and practices via projects and study of the literature. Also serves as an introduction to the faculty, each of whom directs sessions during the term. Required course during the first term of composition studies prior to private study. *Prerequisite:* Composition major or instructor consent.

MUTH 2129 (1). MUSICIANSHIP III. Continuation of MUTH 1130 covering solfege, melodic, and harmonic dictation employing chromaticism and 20th-century materials. *Prerequisites:* MUTH 1130, 1230. *Corequisite:* MUTH 2229.

MUTH 2130 (1). MUSICIANSHIP IV. Continuation of MUTH 2129 covering solfeggio, melodic, and harmonic dictation employing chromaticism and 20th-century materials. *Prerequisites:* MUTH 2129, 2229. *Corequisite:* MUTH 2230.

MUTH 2229 (2). MUSIC THEORY III. Continuation of MUTH 1230 covering repertoire from the 19th century to the present. Emphasis on traditional harmonization exercises, beginning studies in musical form, and introduction to current analytical methods. *Prerequisites:* MUTH 1130, 1230. *Corequisite:* MUTH 2129.

MUTH 2230 (2). MUSIC THEORY IV. Continuation of MUTH 2229 covering repertoire from the 19th century to the present. Emphasis on traditional harmonization exercises, musical form, and current analytical methods. *Prerequisites:* MUTH 2129, 2229. *Corequisite:* MUTH 2130.

MUTH 3117 (1). SONGWRITING LABORATORY. Guided work-shopping of songs through group sharing and comprehensive application of information provided in MUTH 3217. *Corequisite:* MUTH 3217 or permission of instructor.

MUTH 3200 (2). PRIVATE COMPOSITION. Individual study with the composition faculty and regularly scheduled seminars with faculty and visiting guests. *Prerequisite:* Admission to the composition degree program.

MUTH 3217 (2). SONGWRITING. Development of songwriting knowledge and skills, including essential components of a song, basic song forms, multiple approaches to starting and completing songs, recording basics, and related aspects of music law. *Corequisite:* MUTH 3117.

MUTH 3300 (3). PRIVATE COMPOSITION. Individual study with the composition faculty and regularly scheduled seminars with faculty and visiting guests. *Prerequisite:* Admission to the composition degree program.

MUTH 3350 (3). FORM AND ANALYSIS. Study of musical form within a wide range of styles. *Prerequisites:* MUTH 2130, 2230.

MUTH 4184 (1). DIRECTED STUDIES IN MUSIC THEORY. A close collaboration between a faculty member and an advanced student who conducts a rigorous project that goes beyond the experience available in current course offerings. *Prerequisite:* Approval of instructor.

MUTH 4190 (1). DIRECTED STUDIES IN MUSIC COMPOSITION. A close collaboration between a faculty member and an advanced student who conducts a rigorous project that goes beyond the experience available in current course offerings. *Prerequisite:* Approval of instructor.

MUTH 4202 (2). SEMINAR IN MUSIC THEORY. Advanced analytical study of music in a selected style or genre, or by a particular composer or group of composers. Fulfills upper-division MUTH requirements. Repeatable. *Prerequisites:* MUTH 2130, 2230.

MUTH 4284 (2). DIRECTED STUDIES IN MUSIC THEORY. A close collaboration between a faculty member and an advanced student who conducts a rigorous project that goes beyond the experience available in current course offerings. *Prerequisite:* Approval of instructor.

MUTH 4290 (2). DIRECTED STUDIES IN MUSIC COMPOSITION. A close collaboration between a faculty member and an advanced student who conducts a rigorous project that goes beyond the experience available in current course offerings. *Prerequisite:* Approval of instructor.

MUTH 4300 (3). ANALYSIS OF CONTEMPORARY MUSIC. Detailed analysis of recent music written in a variety of styles and using diverse techniques. Explores early 20th-century antecedents of more recent music. Analysis and discussion are supported by readings from theoretical articles and composers' writings. *Prerequisites:* MUTH 2130, 2230.

MUTH 4310 (3). INTRODUCTION TO ELECTRO-ACOUSTIC MUSIC. Covers historical and emerging concepts and techniques of composing, performing, and listening to fixed and interactive electro-acoustic music via lectures and laboratory projects. Includes basic acoustics and the history and literature of electronically generated music. Also, hardware and software tools for the generation, processing, and reproduction of musical sound. 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 and 2230, or consent of instructor.

MUTH 4311 (3). ADVANCED TOPICS IN MUSIC TECHNOLOGY. Advanced investigation into a variety of topics in electro-acoustic music and technology-related musical art forms. Topics are announced each term the course is offered and may include film music, MIDIstration, real-time interactive performance using Max/MSP/Jitter, algorithmic composition, and technology-related interdisciplinary collaboration. Repeatable. *Prerequisite:* MUTH 4310/6310, MSA 3310, or permission of instructor.

MUTH 4384 (3). DIRECTED STUDIES IN MUSIC THEORY. A close collaboration between a faculty member and an advanced student who conducts a rigorous project that goes beyond the experience available in current course offerings. *Prerequisite:* Approval of instructor.

MUTH 4390 (3). DIRECTED STUDIES IN MUSIC COMPOSITION. A close collaboration between a faculty member and an advanced student who conducts a rigorous project that goes beyond the experience available in current course offerings. *Prerequisite:* Approval of instructor.

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

MUTH 5010 (0). KEYBOARD SKILLS. Applies the student's knowledge of music theory to practical keyboard musicianship and explores core principles of keyboard improvisation. *Prerequisites:* MUTH 2130, 2230 and PERB 2132, or permission of instructor.

MUTH 5110 (1). KEYBOARD SKILLS. Applies the student's knowledge of music theory to practical keyboard musicianship and explores core principles of keyboard improvisation. *Prerequisites:* MUTH 2130, 2230 and PERB 2132, or permission of instructor.

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

MUTH 5150 (1). ADVANCED MUSICIANSHIP. Develops musicianship skills beyond the level attained in the undergraduate core musicianship courses. Includes sight reading and improvisation studies in a range of musical styles for both voice and instruments, advanced melodic and harmonic dictation exercises, aural analysis of musical examples from a wide range of style periods, and the use of the keyboard to support the continued development of skills. Repeatable for credit. Instructor consent required. *Prerequisites:* MUTH 2130, 2230 for undergraduate students, or a passing score for the Graduate Music Theory Diagnostic Exam or for MUTH 6023, 6124, and 6125 for graduate students.

MUTH 5250 (2). ADVANCED MUSICIANSHIP. Develops musicianship skills beyond the level attained in the undergraduate core musicianship courses. Includes sight reading and improvisation studies in a range of musical styles for both voice and instruments, advanced melodic and harmonic dictation exercises, aural analysis of musical examples from a wide range of style periods, and the use of the keyboard to support the continued development of skills. Repeatable for credit. Instructor consent required. *Prerequisites:* MUTH 2130, 2230 for undergraduate

students, or a passing score for the Graduate Music Theory Diagnostic Exam or for MUTH 6023, 6124, and 6125 for graduate students.

MUTH 5325 (3). CLASS COMPOSITION. A composition course for noncomposition majors. Topics include notational practices; contemporary and traditional approaches to composition through study of model works from the literature; in-class presentation, reading, and critique of projects; and professional standards for the creation and distribution of scores, parts, and recordings of compositions and arrangements. *Prerequisites:* MUTH 2130, 2230 or permission of instructor. Restricted to music majors.

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

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

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

Music Therapy (MUTY)

MUTY 1120 (1). CLINICAL ORIENTATION. The study of music therapy assessment, treatment procedures, and evaluation, through observation as well as literature and repertoire review. Each student will participate on a working music therapy team. *Prerequisite:* Permission of instructor.

MUTY 1320 (3). INTRODUCTION TO MUSIC THERAPY. An overview of the function of the music therapist, the history of the music therapy profession, and music in treatment procedures. The course is required of all music therapy majors and is open to others who may want information about the professional field of music therapy.

MUTY 3130 (1). DIRECTED STUDIES IN MUSIC THERAPY. A close collaboration between a faculty member and an advanced student who conducts a rigorous project that goes beyond the experience available in current course offerings. *Prerequisite:* Approval of instructor.

MUTY 3141 (1). DEVELOPMENTAL MUSIC THERAPY PRACTICUM I. Supervised observation of and therapeutic experience with persons who exhibit developmentally delayed disorders. *Corequisite:* MUTY 3211.

MUTY 3142 (1). PSYCHIATRIC MUSIC THERAPY PRACTICUM II. Supervised observation of and therapeutic experience with persons who exhibit psychopathological disorders. *Corequisite:* MUTY 3212.

MUTY 3143 (1). MEDICAL MUSIC THERAPY PRACTICUM III. Supervised observation and development of clinical skills with patients in medical settings. *Corequisite:* MUTY 3213.

MUTY 3144 (1). GERONTOLOGICAL PRACTICUM IV. Supervised observation and development of clinical skills with elderly clients. *Corequisite:* MUTY 3214.

MUTY 3211 (2). DEVELOPMENTAL MUSIC THERAPY. A study of music therapy with developmentally disabled children and adults such as mentally disabled, visually disabled, and speech-impaired individuals. *Corequisite:* MUTY 3141.

MUTY 3212 (2). PSYCHIATRIC MUSIC THERAPY. A study of music therapy with persons with psychopathological disorders such as schizophrenia, depression, and dementia. *Corequisite:* MUTY 3142.

MUTY 3213 (2). MEDICAL MUSIC THERAPY. A study of music therapy with the health impaired, including burn patients, AIDS patients, and obstetric patients. *Corequisite:* MUTY 3143.

MUTY 3214 (2). GERONTOLOGICAL MUSIC THERAPY. A study of music therapy with elderly, gerontological clients. *Corequisite:* MUTY 3144.

MUTY 3230 (2). DIRECTED STUDIES IN MUSIC THERAPY. A close collaboration between a faculty member and an advanced student who conducts a rigorous project that goes beyond the experience available in current course offerings. *Prerequisite:* Approval of instructor.

MUTY 3330 (3). DIRECTED STUDIES IN MUSIC THERAPY. A close collaboration between a faculty member and an advanced student who conducts a rigorous project that goes beyond the experience available in current course offerings. *Prerequisite:* Approval of instructor.

MUTY 4141 (1). MUSIC THERAPY PRACTICUM V. Supervised clinical experience in the treatment and health maintenance of clients with clinical disorders.

MUTY 4144 (1). INTERNSHIP I. Includes 3 months, or 520 clock hours, of continuous full-time music therapy experience in an AMTA-approved clinical facility. Requires reports from the intern and music therapy supervisor before, during, and after the internship. Because the internship extends beyond the regular term, enrollment for MUTY 4144 occurs for the term during which the internship begins and enrollment for MUTY 4145 occurs concurrently or for the term immediately following. *Prerequisite:* Completion of all course, clinical, and preclinical work in the undergraduate music therapy degree or graduate equivalency program.

MUTY 4145 (1). INTERNSHIP II. 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. Requires reports from the intern and music therapy supervisor before, during, and after the internship. *Prerequisite or corequisite:* MUTY 4144.

MUTY 4340 (3). RESEARCH METHODS AND MATERIALS IN MUSIC THERAPY. A study of research methods in music psychology, therapy, and education, with emphasis on research designs, analysis, and interpretation of research literature.

MUTY 4341 (3). SURVEY OF MUSIC PSYCHOLOGY. Basic study of music systems, with emphasis on perception of and responses to musical stimuli. Also, interpretation of the interdependence of psychological, sociological, and physiological processes in musical behavior, such as musical ability and preference.

MUTY 5340 (3). TOPICS IN MUSIC THERAPY. A survey of contemporary trends in music therapy, psychology, and medicine. Also, the universality of music, with applications in modern therapy, medicine, and health. *Prerequisite:* Permission of instructor.

MUTY 5341 (3). SEMINAR ON CLINICAL MUSIC THERAPY. A survey of contemporary trends in music therapy, psychology, and medicine. Through use of group process and self-exploration, students develop a comprehensive, personalized, and demonstrable theory of clinical music therapy. *Prerequisite:* Permission of instructor.

Class Instruction for Performance (PERB)

Harpsichord	PERB 5118, 5213
Piano	PERB 1001, 1011, 1012, 1131, 1132, 1205, 1233, 1234, 2131, 2132, 2205, 3205, 5107, 5108
Voice	PERB 1206, 2017, 2106–09, 2206, 2117, 3306, 5006, 5101, 5208
Other Instrumental	PERB 1103/1104, 1203/2203, 2113/2114/2313, 2115, 5011, 5111, 5211, 5215

PERB 1001 (0). DEPARTMENTAL PERFORMANCE CLASS. Departmental recitals, performance classes, master classes, guest artist performances, and lectures related to performance specialization. Students enroll concurrently with studies in applied music.

PERB 1011 (0.5). SIGHT READING FOR PIANISTS I. A requirement for premusic majors in piano performance. Students explore techniques to improve their ability to read music at any level through supervised practicing and reading of various piano literature.

PERB 1012 (0.5). SIGHT READING FOR PIANISTS II. A requirement for premusic majors in piano performance. Emphasis is given to reading skills that are particularly useful in collaborative playing, including exposure to various types of scores and score preparation. *Prerequisite:* PERB 1011.

PERB 1103 (1). MODERN ACOUSTIC GUITAR. Beginning steel-string acoustic guitar skills, with emphasis on flat-picking and finger-picking chords, strums, and additional left- and right-hand techniques for accompanying folk, popular, and original songs in music therapy, music education, and recreational music settings.

PERB 1104 (1). MODERN ACOUSTIC GUITAR II. Intermediate steel-string acoustic guitar skills, with emphasis on enhanced flat-picking and finger-picking chords, strums, and additional left- and right-hand techniques for accompanying folk, popular, and original songs in music therapy, music education, and recreational music settings.

PERB 1131 (1). CLASS PIANO I. Emphasis on sight reading, technique, harmonization, transposition, improvisation, and appropriate literature. *Corequisites:* MUTH 1129, 1229. Reserved for music majors (except keyboard majors) or minors.

PERB 1132 (1). CLASS PIANO II. Emphasis on sight reading, technique, harmonization, transposition, improvisation, and appropriate literature. *Corequisites:* MUTH 1130, 1230. *Prerequisite:* PERB 1131. Reserved for music majors (except keyboard majors) or minors.

PERB 1203 (2). CLASS GUITAR. Basics of reading music; technique; simple chord progressions as applied to popular music; performance of simple classic guitar pieces.

PERB 1205 (2). BEGINNING CLASS PIANO. Designed for students with no previous piano study. Emphasis placed on the development of basic music reading and functional keyboard skills. Not open to music majors.

PERB 1206 (2). CLASS VOICE. A course in basic singing techniques and interpretive skills, suitable for both beginning singers and for students with singing experience but little formal training.

PERB 1233 (2). ADVANCED CLASS PIANO I. (fall term of odd-numbered years) Emphasis on sight reading, harmonization, transposition, improvisation, and technique. Reserved for keyboard majors or music majors with advanced keyboard skills.

PERB 1234 (2). ADVANCED CLASS PIANO II. (spring term of even-numbered years) Emphasis on sight reading, harmonization, transposition, improvisation, and technique. *Prerequisite:* PERB 1233. Reserved for keyboard majors or music majors with advanced keyboard skills.

PERB 2017 (0). MEADOWS OPERA WORKSHOP. Exploration of operatic and musical theatre styles, basic acting technique, dramatic analysis, storytelling skills, character development, monologue study, stagecraft skills, repertoire preparation and research, and scene study. Open to all undergraduates whose primary instrument is voice. Must be taken in sequence for two terms beginning with the fall term.

PERB 2106 (1). DICTION: ITALIAN. Principles of pronunciation and enunciation for singing in Italian. Phonetic practice and practical application to the performance of art songs and arias.

PERB 2107 (1). DICTION: GERMAN. Principles of pronunciation and enunciation for singing in German. Phonetic practice and practical application to the performance of art songs and arias.

PERB 2108 (1). DICTION: ENGLISH. Principles of pronunciation and enunciation for singing in English. Phonetic practice and practical application to the performance of art songs and arias.

PERB 2109 (1). DICTION: FRENCH. Principles of pronunciation and enunciation for singing in French. Phonetic practice and practical application to the performance of art songs and arias.

PERB 2113 (1). HAND DRUMMING AND ETHNIC PERCUSSION I. Development of fundamental hand drumming and other percussion skills through listening, analysis, and performance of African, Latin American, and Asian rhythms.

PERB 2114 (1). HAND DRUMMING AND ETHNIC PERCUSSION II. Further development of hand drumming and other percussion skills through listening, analysis and performance of non-Western rhythms. *Prerequisite:* PERB 2113 or consent of instructor.

PERB 2117 (1). MEADOWS OPERA WORKSHOP. Exploration of operatic and musical theatre styles, basic acting technique, dramatic analysis, storytelling skills, character development, monologue study, stagecraft skills, repertoire preparation and research, and scene study. Open to all undergraduates whose primary instrument is voice. Must be taken in sequence for two terms beginning with the fall term.

PERB 2131 (1). CLASS PIANO III. Emphasis on sight reading, technique, harmonization, transposition, improvisation, and appropriate literature. *Corequisites:* MUTH 2129, 2229. *Prerequisite:* PERB 1132. Reserved for music majors (except keyboard majors) or minors.

PERB 2132 (1). CLASS PIANO IV. Emphasis on sight reading, technique, harmonization, transposition, improvisation, and appropriate literature. *Corequisites:* MUTH 2130, 2230. *Prerequisite:* PERB 2131. Reserved for music majors (except keyboard majors) or minors.

PERB 2203 (2). CLASS GUITAR. Continued development of technical skills and performance repertoire. *Prerequisite:* PERB 1203 or equivalent proficiencies.

PERB 2205 (2). CLASS PIANO. Continued development of fundamental keyboard skills. Emphasis on sight reading, harmonization, transposition, improvisation, technique, and repertoire study. *Prerequisite:* PERB 1205 or equivalent. Audition for placement required. Not open to music majors.

PERB 2206 (2). CLASS VOICE. A course in singing techniques and interpretive skills, suitable for students with some singing experience but little formal training. *Prerequisite:* PERB 1206.

PERB 2313 (3). WORLD RHYTHMS: ETHNIC PERCUSSION AND CULTURAL IMMERSION. Introduces rhythms and instruments of world music through total immersion in a specific world culture. Students learn hand drumming and ethnic percussion techniques and the cultural context of the music. (SMU Abroad)

PERB 3205 (2). INTERMEDIATE CLASS PIANO. Continued development of individual repertoire study in a variety of musical styles, with supporting work in sight reading, harmonization, pop chord symbols, technique, and improvisation. *Prerequisite:* PERB 2205 or equivalent. Audition for placement required. Not open to music majors.

PERB 3306 (3). CLASS VOICE MUSICAL THEATRE I. Introduces the dancer and actor to proper singing technique for musical theatre, with an emphasis on the repertoire of musical theatre. *Prerequisites:* Permission of instructor; musical theatre minor or major or minor in dance, music, or theatre. Students minoring in musical theatre have priority to enroll in the class.

PERB 3307 (3). CLASS VOICE MUSICAL THEATRE II. Advanced development of proper musical theatre singing technique for dancers and actors. Students also gain a broader knowledge of repertoire for the musical theatre. *Prerequisite:* PERB 3306 or instructor consent.

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

PERB 5011 (0). DIRECTED STUDIES IN PERFORMANCE. Directed studies or approved internships in performance or pedagogy. Students are required to accept internships in performance or private teaching, subject to availability and/or scheduling conflicts with other SMU courses. Internships may begin prior to the beginning of the term.

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

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

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

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

PERB 5111 (1). DIRECTED STUDIES IN PERFORMANCE. Directed studies or approved internships in performance or pedagogy. Students are required to accept internships in performance or private teaching, subject to availability and/or scheduling conflicts with other SMU courses. Internships may begin prior to the beginning of the term.

PERB 5118 (1). INTRODUCTION TO THE HARPSICHORD. (spring term of odd-numbered years) Presents a variety of topics related to the harpsichord and its music. Provides keyboard musicians, especially pianists, with knowledge and practical experience at the harpsichord to enable them to face future contacts with the instrument in a more informed, confident, and artistic manner.

PERB 5122 (1). MUSIC THEATRE ACTING AND PERFORMANCE. Fundamentals of acting in musical theatre: script analysis, blocking, character development, and scene study. Introduces

musical theatre movement and audition techniques. Culminates with a series of performed musical scenes. *Prerequisite:* By audition.

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

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

PERB 5211 (2). DIRECTED STUDIES IN MUSIC PERFORMANCE. Directed studies or approved internships in performance or pedagogy. Students are required to accept internships in performance or private teaching, subject to availability and/or scheduling conflicts with other SMU courses. Internships may begin prior to the beginning of the term.

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

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

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

Performance Ensembles (PERE)

Fulfill Large Ensemble Requirements	PERE 1013/1113, 1014/1114, 1018/1118, 1019/1119, 5016/5116
Chamber Ensembles	PERE 5023/5123, 5030/5130, 5068/5168, 5069/5169, 5071/5171, 5072/5172, 5073/5173
Other Ensembles	PERE 1010/1110, 1011/1111, 1012/1112, 1015/1115, 1017/1117, 3020/3120, 5077/5177, 3150, 4050/4150

PERE 5010 (0). POINT: INTERDISCIPLINARY PROJECT AND PERFORMANCE ENSEMBLE. An interdisciplinary ensemble for inventive artists of all interests, exploring the future of personal expression through collaborative projects and performances. Innovative technologies are utilized and created. Open to all SMU students with instructor consent. May be repeated for credit.

PERE 5011 (0). MUSTANG STRINGS: AN SMU CAMPUS ORCHESTRA. Open to all students and community members. Does not meet the large ensemble requirement for music majors. *Prerequisite:* Audition or permission of instructor.

PERE 5012 (0). MUSTANG MARCHING BAND. Preparation and performance of music for field performances.

PERE 5013 (0). MEADOWS CHORALE. This mixed choir features the most advanced vocal talent in the university. Meadows Chorale is open to all undergraduate and graduate students, regardless of major. Auditions are held at the beginning of the fall term.

PERE 5014 (0). CONCERT CHOIR. This large mixed ensemble performs a variety of choral repertoire and is open to all students through audition. Auditions are held at the beginning of every term.

PERE 5015 (0). MEADOWS JAZZ ORCHESTRA. Rehearsal and performance of standard and original works for jazz ensembles. By audition.

PERE 5016 (0). DIVA DOLCE. Select women's choral ensemble open to all students regardless of major. Auditions are held at the beginning of the fall term.

PERE 5017 (0). SMU SYMPHONY BAND. Open to all students and community members. Provides a concert band experience exploring band music ranging from transcriptions to original works. Does not meet the large ensemble requirement for music majors. *Prerequisite:* Audition or permission of instructor.

PERE 5018 (0). MEADOWS SYMPHONY ORCHESTRA. Open to all students through audition, although most participants are music majors. Includes public performances of a wide variety of orchestral repertoire each season.

PERE 5019 (0). MEADOWS WIND ENSEMBLE. Open to all students through audition, although most participants are music majors or minors. Includes performance of a wide variety of literature that encompasses the symphonic band and wind orchestra idioms.

PERE 5021 (0). MEADOWS WORLD MUSIC ENSEMBLE. Exploration of rhythms, melodies, forms, and basic ethnic percussion techniques from Africa, Asia, Latin America, and a variety of cultures. Includes composition, improvisation, and performances within forms of ethnic traditions adapted to Western instruments. *Prerequisite:* Music major or consent of instructor.

PERE 5022 (0). MEADOWS OPERA ENSEMBLE. Musical preparation, dramatic coaching, role study, rehearsal, and performance of opera (one-act operas and opera excerpts) and scenes from musical theatre. Eligibility, by audition, for the annual main stage production. *Prerequisites:* By audition. Requires two consecutive terms of PERB 2017 or 2117, or consent of instructor.

PERE 5023 (0). DIRECTED STUDIES IN CHAMBER MUSIC. Preparation and performance of repertoire for various ensembles of three to nine mixed instruments, one to a part, without conductor. Reserved for projects that exceed the standard chamber music requirements.

PERE 5025 (0). JAZZ COMBO PERFORMANCE WORKSHOP. Preparation and performance of jazz repertoire in small-group settings developing improvisation and fake book reading skills and gig protocol. Does not fulfill ensemble requirements for music majors. *Prerequisite:* Audition or consent of instructor.

PERE 5030 (0). MEADOWS GUITAR ENSEMBLE. Preparation and performance of guitar ensemble literature. *Prerequisite:* Guitar major or consent of instructor.

PERE 5068 (0). CHAMBER ENSEMBLE: PIANO DUOS. Preparation and performance of piano duets for one piano, four hands and two pianos, four hands. Does not fulfill chamber music requirements for music majors.

PERE 5069 (0). CHAMBER ENSEMBLE: SONATAS. Preparation and performance of repertoire for one instrument and piano. With adviser approval, one term may be counted toward chamber music requirements for undergraduate piano majors. Does not fulfill chamber music requirements for graduate students.

PERE 5071 (0). CHAMBER ENSEMBLE. Preparation and performance of repertoire for various ensembles of three to nine mixed instruments, one to a part, without conductor.

PERE 5072 (0). ADDITIONAL CHAMBER ENSEMBLE. Preparation and performance of repertoire for various ensembles of three to nine mixed instruments, one to a part, without conductor. Requires simultaneous participation in at least one additional chamber ensemble.

PERE 5073 (0). MEADOWS PERCUSSION ENSEMBLE. Rehearsal and performance of standard percussion ensemble literature. By audition.

PERE 5077 (0). SYZYGY CONTEMPORARY CHAMBER ENSEMBLE. Preparation and performance of the music of living and local composers as well as seminal works of the 20th century for various mixed ensembles, typically without conductor. Fulfills one term of chamber music requirement. *Prerequisite:* Audition or consent of instructor.

PERE 5110 (1). POINT: INTERDISCIPLINARY PROJECT AND PERFORMANCE ENSEMBLE. An interdisciplinary ensemble for inventive artists of all interests, exploring the future of personal expression through collaborative projects and performances. Innovative technologies are utilized and created. Open to all SMU students with instructor consent. May be repeated for credit.

PERE 5111 (1). MUSTANG STRINGS: AN SMU CAMPUS ORCHESTRA. Open to all students and community members. Does not meet the large ensemble requirement for music majors. *Prerequisite:* Audition or permission of instructor.

PERE 5112 (1). MUSTANG MARCHING BAND. Preparation and performance of music for field performances.

PERE 5113 (1). MEADOWS CHORALE. This mixed choir features the most advanced vocal talent in the University. Open to all students, regardless of major. Auditions are held at the beginning of the fall term.

PERE 5114 (1). CONCERT CHOIR. This large, mixed ensemble performs a variety of choral repertoire. Open to all students through audition. Auditions are held at the beginning of every term.

PERE 5115 (1). MEADOWS JAZZ ORCHESTRA. Rehearsal and performance of standard and original works for jazz ensembles. By audition.

PERE 5116 (1). DIVA DOLCE. Select women's choral ensemble open to all students regardless of major. Auditions are held at the beginning of the fall term.

PERE 5117 (1). SMU SYMPHONY BAND. Open to all students and community members. Provides a concert band experience exploring band music ranging from transcriptions to original works. Does not meet the large ensemble requirement for music majors. *Prerequisite:* Audition or permission of instructor.

PERE 5118 (1). MEADOWS SYMPHONY ORCHESTRA. Open to all students through audition, although most participants are music majors. Includes public performances of a wide variety of orchestral repertoire each season.

PERE 5119 (1). MEADOWS WIND ENSEMBLE. Open to all students through audition, although most participants are music majors or minors. Includes performance of a wide variety of literature that encompasses the symphonic band and wind orchestra idioms.

PERE 5121 (1). MEADOWS WORLD MUSIC ENSEMBLE. Exploration of rhythms, melodies, forms, and basic ethnic percussion techniques from Africa, Asia, Latin America, and a variety of cultures. Includes composition, improvisation, and performances within forms of ethnic traditions adapted to Western instruments. *Prerequisite:* Music major or consent of instructor.

PERE 5122 (1). MEADOWS OPERA ENSEMBLE. Musical preparation, dramatic coaching, role study, rehearsal, and performance of opera (one-act operas and opera excerpts) and scenes from musical theatre. Eligibility, by audition, for the annual main stage production. *Prerequisites:* By audition. Requires two consecutive terms of PERB 2017 or 2117, or consent of instructor.

PERE 5123 (1). DIRECTED STUDIES IN CHAMBER MUSIC. Preparation and performance of repertoire for various ensembles of three to nine mixed instruments, one to a part, without conductor. Reserved for projects that exceed the standard chamber music requirements.

PERE 5125 (1). JAZZ COMBO PERFORMANCE WORKSHOP. Preparation and performance of jazz repertoire in small-group settings developing improvisation and fake book reading skills and gig protocol. Does not fulfill ensemble requirements for music majors. *Prerequisite:* Audition or consent of instructor.

PERE 5130 (1). MEADOWS GUITAR ENSEMBLE. Preparation and performance of guitar ensemble literature. *Prerequisite:* Guitar major or consent of instructor.

PERE 5168 (1). CHAMBER ENSEMBLE: PIANO DUOS. Preparation and performance of piano duets for one piano, four hands and two pianos, four hands. Does not fulfill chamber music requirements for music majors.

PERE 5169 (1). CHAMBER ENSEMBLE: SONATAS. Preparation and performance of repertoire for one instrument and piano. With adviser approval, one term may be counted toward chamber music requirements for undergraduate piano majors. Does not fulfill chamber music requirements for graduate students.

PERE 5171 (1). CHAMBER ENSEMBLE. Preparation and performance of repertoire for various ensembles of three to nine mixed instruments, one to a part, without conductor.

PERE 5172 (1). ADDITIONAL CHAMBER ENSEMBLE. Preparation and performance of repertoire for various ensembles of three to nine mixed instruments, one to a part, without conductor. Requires simultaneous participation in at least one additional chamber ensemble.

PERE 5173 (1). MEADOWS PERCUSSION ENSEMBLE. Rehearsal and performance of standard percussion ensemble literature. By audition.

PERE 5177 (1). SYZYGY CONTEMPORARY MUSIC ENSEMBLE. Preparation and performance of the music of living and local composers as well as seminal works of the 20th century for various mixed ensembles, typically without conductor. Fulfills one term of chamber music requirement. *Prerequisite:* Audition or consent of instructor.

Vocal Coaching (VOIC)

VOIC 3015 (0). VOCAL COACHING. Vocal coaching (for voice majors only) course numbers are VOIC 3015, 3116, 4017, and 4118. The instructor coaches the singer on diction and interpretation of art song and aria.

VOIC 3100 (1). PRIVATE STUDY: VOICE. One half-hour lesson each week (14 per term) with a jury examination at the conclusion of each term. These repeatable course numbers are offered each fall, spring, and summer. Students are required to accept internships in performance or private teaching, subject to availability and/or scheduling conflicts with other SMU courses. Internships may begin prior to the beginning of the term.

VOIC 3116 (1). VOCAL COACHING. Vocal coaching (for voice majors only) course numbers are VOIC 3015, 3116, 4017, and 4118. The instructor coaches the singer on diction and interpretation of art song and aria.

VOIC 3200 (2). PRIVATE STUDY: VOICE. One 1-hour lesson each week (14 per term) with a jury examination at the conclusion of each term. These repeatable course numbers are offered each fall and spring. Majors are required to enroll in private studies each term until degree requirements are completed. Students are required to accept internships in performance or private teaching, subject to availability and/or scheduling conflicts with other SMU courses. Internships may begin prior to the beginning of the term.

VOIC 4017 (0). VOCAL COACHING. Vocal coaching (for voice majors only) course numbers are VOIC 3015, 3116, 4017, and 4118. The instructor coaches the singer on diction and interpretation of art song and aria.

VOIC 4118 (1). VOCAL COACHING. Vocal coaching (for voice majors only) course numbers are VOIC 3015, 3116, 4017, and 4118. The instructor coaches the singer on diction and interpretation of art song and aria.

THEATRE

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

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

General Information

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

In addition to meeting University admission criteria, prospective theatre majors at SMU are admitted to the major by audition and interview. All prospective students prepare an audition, consisting of two contrasting monologues and a song. Candidates may also be asked to demonstrate improvisational skills. Students seeking admission into the B.F.A. in Theatre Studies program may also be asked to demonstrate ability in their particular area of interest by supplying writing samples, portfolio materials, etc. Admission to the major requires both admission to SMU and admission through the theatre audition process. **Note:** 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 continua-

tion in the program. An unsatisfactory evaluation may also result in a student's immediate dismissal from the program. Only Theatre courses passed with a grade of C- or better will count toward the major in Theatre.

Degrees and Programs of Study

The Division of Theatre offers the B.F.A. degree in theatre with a specialization in theatre studies or a specialization in acting.

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

The B.F.A. degree in theatre with a specialization in theatre studies reflects a commitment to theatre training within the context of liberal education. Based on the division's philosophy that an understanding of and experience with the actor's process are essential to education and training in all areas of theatre, all undergraduate theatre majors focus on foundational actor training during the first two years of their program of study. Focused study in one area of theatre, chosen from directing, playwriting, stage management, critical studies and design, is required to complete the major. With the approval of the student's theatre adviser and the chair of the division, this emphasis may be individualized to suit the specific goals of the student. All theatre studies students must complete at least 12 hours of upper-level courses among those offered in directing, playwriting, stage management, critical studies or design.

Requirements for the Specialization	*Credit Hours*
University-wide Requirements	varies
Dramatic Arts	6
THEA 1303, 1304	
Practica/Crews	9
THEA 2140/2240, 2141/2241, 2142/2242	
Acting	6
THEA 2303, 2304	
Voice	6
THEA 2305, 2306	
Movement	6
THEA 2307, 2308	
Theatre and Drama History	6
THEA 3381, 3382	
Text Analysis, Stage Management	6
THEA 2322, 2361	
Emphasis Courses	12
Emphasis on directing, playwriting, stage management, design, or critical studies	
Theatre Electives	17
Community Experience	0–1
MSA 1001 *or* 1101	

Requirements for the Specialization (continued)	*Credit Hours*
Free Electives	
Hours vary as needed to meet University residency and degree requirements	
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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.

Requirements for the Specialization	*Credit Hours*
University-wide Requirements	varies
Dramatic Arts	6
THEA 1303, 1304	
Practica/Crews	9
THEA 2140/2240, 2141/2241, 2142/2242	
Acting	18
THEA 2303, 2304, 3303, 3304, 4303, 4304	
Voice	14
THEA 2305, 2306, 3305, 3306, 4105, 4106	
Movement	14
THEA 2307, 2308, 3207, 3208, 4207, 4208	
Theatre and Drama History	6
THEA 3381, 3382	
Text Analysis, Stage Management and Business Aspects of Theatre	9
THEA 2322, 2361, 4309	
Community Experience	0–1
MSA 1001 *or* 1101	
Free Electives	
Hours vary as needed to meet University residency and degree requirements	
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The Courses (THEA)

The following classes are open to all students: THEA 2311, 2319, 2321, 3312–3314, 3316, 3318 3381–3382, 4373, 4381–4385, 5319. **Note:** There are no performance opportunities for nontheatre majors.

THEA 1303 (3). DRAMATIC ARTS TODAY. An introduction to theatre and performance for entering theatre majors. Considers basic artistic concepts, disciplines, and vocabulary common to this program, providing an elementary foundation in theatre with an emphasis on acting.

THEA 1304 (3). DRAMATIC ARTS TODAY. An introduction to theatre and performance for entering theatre majors. Considers basic artistic concepts, disciplines, and vocabulary common to this program, providing an elementary foundation in theatre with an emphasis on acting.

THEA 2101 (1). DIRECTED STUDY. Directed study courses are not required and are taken only as needed; form and content are not predetermined. The student and the adviser decide what kind of activity or learning experience should occur. Before the end of the add-drop period, the student must arrange the course content and grading basis with the supervising faculty. Numbers are assigned to the student's year status rather than by the subject matter.

THEA 2140 (1). LIGHT RUNNING/CONSTRUCTION CREW. Practical application of skills and knowledge studied in THEA 2240 to the mounting and running of a theatrical production; involves either serving on the running crew of a division production or completing 65 hours of work mounting a production. Theatre majors should complete this course by the end of the junior year. Division approval required for nonmajors. Must be taken concurrently with or subsequent to completion of THEA 2240.

THEA 2141 (1). SCENE RUNNING/CONSTRUCTION CREW. Practical application of skills and knowledge studied in THEA 2241 to the mounting and running of a theatrical production; involves either serving on the running crew of a division production or completing 65 hours of work mounting a production. Theatre majors should complete this course by the end of the junior year. Division approval required for nonmajors. Must be taken concurrently with or subsequent to completion of THEA 2241.

THEA 2142 (1). COSTUME RUNNING/CONSTRUCTION CREW. Practical application of skills and knowledge studied in THEA 2242 to the mounting and running of a theatrical production; involves either serving on the running crew of a division production or completing 65 hours of work mounting a production. Theatre majors should complete this course by the end of the junior year. Division approval required for nonmajors. Must be taken concurrently with or subsequent to completion of THEA 2242.

THEA 2201 (2). DIRECTED STUDY. Directed study courses are not required and are taken only as needed; form and content are not predetermined. The student and the adviser decide what kind of activity or learning experience should occur. Before the end of the add-drop period, the student must arrange the course content and grading basis with the supervising faculty. Numbers are assigned to the student's year status rather than by the subject matter.

THEA 2240 (2). LIGHTING PRACTICUM. An introduction to the backstage crafts of theatrical lighting intended to give the student a broad understanding of the basic principles and technical procedures used in the design of lighting. Requires a 50-hour lab. Division approval required for nonmajors.

THEA 2241 (2). SCENERY PRACTICUM. An introduction to the backstage crafts of theatrical scenery intended to give the student a broad understanding of the basic principles and technical procedures used in the design of scenery. Requires a 50-hour lab. Division approval required for nonmajors.

THEA 2242 (2). COSTUME PRACTICUM. An introduction to the backstage crafts of theatrical costume intended to give the student a broad understanding of the basic principles and technical procedures used in the design of costumes. Requires a 50-hour lab. Division approval required for nonmajors.

THEA 2271 (2). TECHNICAL THEATRE LABORATORY. Various workshops structured to introduce a broad range of technical experience. May include properties design and construction, audio design for performing arts, advanced electrics, costume construction, and scenic construction for film and television.

THEA 2272 (2). TECHNICAL THEATRE LABORATORY. Various workshops structured to introduce a broad range of technical experience. May include properties design and construction, audio design for performing arts, advanced electrics, costume construction, and scenic construction for film and television.

THEA 2273 (2). TECHNICAL THEATRE LABORATORY. Various workshops structured to introduce a broad range of technical experience. May include properties design and construction, audio design for performing arts, advanced electrics, costume construction, and scenic construction for film and television.

THEA 2274 (2). TECHNICAL THEATRE LABORATORY. Various workshops structured to introduce a broad range of technical experience. May include properties design and construction, audio design for performing arts, advanced electrics, costume construction, and scenic construction for film and television.

THEA 2275 (2). TECHNICAL THEATRE LABORATORY. Various workshops structured to introduce a broad range of technical experience. May include properties design and construction, audio design for performing arts, advanced electrics, costume construction, and scenic construction for film and television.

THEA 2276 (2). TECHNICAL THEATRE LABORATORY. Various workshops structured to introduce a broad range of technical experience. May include properties design and construction, audio design for performing arts, advanced electrics, costume construction, and scenic construction for film and television.

THEA 2277 (2). TECHNICAL THEATRE LABORATORY. Various workshops structured to introduce a broad range of technical experience. May include properties design and construction, audio design for performing arts, advanced electrics, costume construction, and scenic construction for film and television.

THEA 2278 (2). TECHNICAL THEATRE LABORATORY. Various workshops structured to introduce a broad range of technical experience. May include properties design and construction, audio design for performing arts, advanced electrics, costume construction, and scenic construction for film and television.

THEA 2301 (3). DIRECTED STUDY. Directed study courses are not required and are taken only as needed; form and content are not predetermined. The student and the adviser decide what kind of activity or learning experience should occur. Before the end of the add-drop period, the student must arrange the course content and grading basis with the supervising faculty. Numbers are assigned to the student's year status rather than by the subject matter.

THEA 2303 (3). ACTING 1. Exploration of the actor's imagination and the nature of acting, embracing training concepts of ease, honesty, sense memory, and concentration.

THEA 2304 (3). ACTING 2. Beginning script work, in which the actor learns to analyze a scene for its events and to particularize these events in a series of expressive action tasks. Sophomore course. *Prerequisite:* THEA 2303.

THEA 2305 (3). VOICE FOR THE STAGE 1. Employing body awareness, modified yoga positions, and a variety of isolated physical actions, students deepen their experience of breath, impulse, and vibration. This process of freeing the vocal mechanism allows students to practice ease and efficiency of vocal release and to begin to make acting choices that are self-revealing. Addresses general patterns of self-editing and an initial expansion of the actor's range and flexibility in performance.

THEA 2306 (3). VOICE FOR THE STAGE 2. Students continue to practice ease and efficiency of vocal release and deepen their ability to make acting choices that are self-revealing. Vocal power, flexibility, and efficiency are enhanced and refined. Includes an introduction to phonetic information and execution of detailed speech actions.

THEA 2307 (3). MOVEMENT 1. Teaches students to individuate internal energies of the body, to use these energies in movement and creation of 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, t'ai chi ch'uan, and improvisation of mime pieces.

THEA 2308 (3). MOVEMENT 2. Increases students' physical listening skills and practices these in unarmed stage combat. Skills taught include t'ui shou, chi sao, foil fencing (left and right), French sabre, kung fu animals, and conventions of unarmed stage combat. *Prerequisite:* THEA 2307.

THEA 2309 (3). THEATRE MOVEMENT FOR NONMAJORS. Students develop beginning skills as an acrobat, a stage fighter, an imaginative physical improviser, and a deviser of physical stories and storytelling. This hands-on course helps the student find a process that can be used to create character or to broach any movement or physical challenge presented by a role for the stage, in a public-speaking situation, or in any part of life. Designed for nonmajors.

THEA 2311 (3). THE ART OF ACTING. Basic work in acting, voice, and movement for the nonmajor. Relaxation, concentration, imagination, and the actor's exploration and use of the social world.

THEA 2319 (3). FASHION HISTORY AND CULTURE. Explores how and why people tell others who they are by what they wear. Also, the role of clothing 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.

THEA 2321 (3). SPECTACLE OF PERFORMANCE. Students learn to deconstruct spectacle and to analyze its influence upon themselves and society. Offers the opportunity to go backstage to experience firsthand how effects are achieved. Students are required to attend performances in a wide range of live venues and discuss what they observe, enabling them to view performance on a critical level. For majors and nonmajors.

THEA 2322 (3). TEXT ANALYSIS. Aids the first-year student in the skills necessary to read a play as an actor, a director, a playwright, a designer, and a student of drama; as such, it is an essential foundation step in the major. Explores key styles and genres of dramatic literature and important texts in the development of theatre. Includes lecture and discussion, and assignments include reading, written papers, and text-based exercises. Guest lecturers from the faculty will provide perspective on different areas of theatre production.

THEA 2333 (3). TECHNICAL DRAWING FOR THE THEATRE. Principles and practice in the techniques of drafting traditional and nontraditional types of stage scenery. Students learn how to prepare and present construction and detail drawings for use in a scene, prop, or electric shop.

THEA 2361 (3). INTRODUCTION TO STAGE MANAGEMENT. An exploration of the methods and techniques of theatrical stage management, including preproduction planning, scheduling, and conducting rehearsals and performances. Assignments are both theoretical and practical. Permission of instructor required for nonmajors and first-year students.

THEA 2371 (3). THEATRE TECHNOLOGY 1: LIGHTING MECHANICS. Introduces basic principles of stage lighting design, 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 production. Students are expected to provide appropriate materials as needed.

THEA 2372 (3). THEATRE TECHNOLOGY 2: COSTUME CONSTRUCTION TECHNIQUES. Introduces basic costume patterning and construction methods. Covers draping, drafting, flat-patterning, terminology, equipment usage, and the skills necessary to the entire costuming process. Students are expected to provide appropriate materials as needed.

THEA 2373 (3). THEATRE TECHNOLOGY 3: STAGECRAFT. Introduces the organization of the scene shop, tool maintenance and usage, construction techniques, technical drawing development, computer applications, rigging, and time and material budgeting. Includes class projects and work on Meadows stage productions. Students are expected to provide appropriate materials as needed.

THEA 2374 (3). THEATRE TECHNOLOGY 4: INTRODUCTION TO THEATRICAL SOUND. Introduces the organization of the sound studio, maintenance and usage of equipment, recording techniques, and computer applications. Includes class projects and work on Meadows stage productions. Students are expected to provide appropriate materials as needed.

THEA 3201 (2). THEATRE PRACTICUM. Independent work with theatre faculty on a specific topic chosen by the student.

THEA 3207 (2). MOVEMENT 3. Teaches extension of energy and physical listening skills. Skills taught include quarterstaff, rapier and dagger, court sword, and broad sword. *Prerequisite:* THEA 2308.

THEA 3208 (2). MOVEMENT 4. Allows the student to process personal experience into the movement and sound of a character. Skills taught include clowning, Lecoq figures, and neutral mask. *Prerequisite:* THEA 3207.

THEA 3301 (3). DIRECTED STUDY. Directed study courses are not required and are taken only as needed; form and content are not predetermined. The student and the adviser decide what kind of activity or learning experience should occur. Before the end of the add-drop peri-

od, the student must arrange the course content and grading basis with the supervising faculty. Numbers are assigned to the student's year status rather than by the subject matter.

THEA 3302 (3). DIRECTED STUDY. Directed study courses are not required and are taken only as needed; form and content are not predetermined. The student and the adviser decide what kind of activity or learning experience should occur. Before the end of the add-drop period, the student must arrange the course content and grading basis with the supervising faculty. Numbers are assigned to the student's year status rather than by the subject matter.

THEA 3303 (3). ACTING 3. A synthesis of first- and second-year work to the end of an individual system by which actors approach the presentation of characters through their ability to present themselves effectively. *Prerequisite:* THEA 2302.

THEA 3304 (3). ACTING 4. Continuation and extension of THEA 3303, consisting of special projects in characterization studies. *Prerequisite:* THEA 3303.

THEA 3305 (3). VOICE FOR THE STAGE 3. Students refine their ability to execute detailed speech actions and identify specific phonetic changes using the International Phonetic Alphabet. Vocal power, flexibility, and malleability are enhanced. The application of voice and speech actions to heightened language and stakes in a scene is practiced and refined.

THEA 3306 (3). VOICE FOR THE STAGE 4. Vocal power, flexibility, and expressive capability are practiced in a variety of space configurations. Students refine their ability to execute detailed speech actions and identify specific phonetic changes using the phonetic alphabet. The application of voice and speech actions to accents and dialects is practiced and refined.

THEA 3307 (3). TOPICS IN THEATRE: PLAYWRITING. Conducted in a workshop structure. Led by a distinguished guest artist, each student playwright develops and refines a short play. Student actors conduct a daily reading of each play, led by a director, and take part in discussion with the playwrights and director intended to assist the playwright in the development of his/her play. Culminates with a public reading of the student-written plays.

THEA 3310 (3). SPECIAL TOPICS IN THEATRE. Focuses on specific topics pertinent to theatre performance. Subjects vary from term to term, and may include acting, voice, and movement.

THEA 3311 (3). ACTING FOR SINGERS AND DANCERS. Advanced work in acting, voice, and movement built upon the foundational performance and presentation skills required for singing and dancing. Focus is on scene study intended to reinforce the actor's development of a method of text analysis as an entry to a tactical approach (objective, obstacle, action) to acting and to facilitate the integration of text analysis and self-use as a process to create an emotionally honest, powerful, and effective moment of dramatic action on the stage. For dance majors and music vocal performance majors only. *Prerequisite:* Permission of instructor.

THEA 3312 (3). SCENE STUDY FOR NONMAJORS. Facilitates each actor's exploration of his/her full range and complexity of imaginative, intellectual, emotional, and experiential life, as well as each actor's access to these elements of self as useful tools of creative expression. Reinforces the actor's development of a method of text analysis as an entry to a tactical approach (objective, obstacle, action) to acting. Also, 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.

THEA 3313 (3). INTRODUCTION TO DESIGN FOR THE THEATRE. An analytical study of stage design, including an introduction to the basic history, principles, and languages of stage design. Includes text analysis, elements and principles of design, and critical discussion of current theatre productions. For majors and nonmajors.

THEA 3314 (3). LIGHTING DESIGN: THEATRE, FILM, AND TELEVISION. Introduces the practice of lighting design. Students study techniques, complete projects, and make presentations in the discipline.

THEA 3316 (3). SCENE DESIGN: THEATRE, FILM, AND TELEVISION. Introduces the practice of scenic design. Students study techniques, complete projects, and make presentations in the discipline.

THEA 3318 (3). COSTUME DESIGN: THEATRE, FILM, AND TELEVISION. Introduces the practice of costume design. Students study techniques, complete projects, and make presentations in the discipline.

THEA 3319 (3). HISTORY OF DESIGN: FASHION, ARCHITECTURE, AND INTERIORS. A historical survey of fashion, interior design, and architecture, and the ways they relate to designing costumes and scenery for theatre, film, and television.

THEA 3321 (3). TOPICS IN DESIGN 1: LIGHTING. Presents approaches to lighting design and poses specific design problems for the student to solve, with attention given to color, composition, cueing, and production through presentations and discussions in class. Includes participation in productions as assistant designers and electricians. Students are expected to provide appropriate materials as needed.

THEA 3322 (3). TOPICS IN DESIGN 2: DIRECTOR–DESIGNER RELATIONSHIP. Covers design metaphors, ground plans, and terminology. Explores the relationship between a director and designer, and the elements of design as they relate to theatrical space. Students are expected to provide appropriate materials as needed.

THEA 3323 (3). TOPICS IN DESIGN 3: COSTUME. Students develop an understanding of the basic principles of costume design used to create statements about a play and its characters. Lectures and class discussions prepare students to confront specific problems in design projects. Students are expected to provide appropriate materials as needed.

THEA 3324 (3). TOPICS IN DESIGN 4: SOUND. 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. Also, 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.

THEA 3331 (3). PLAYWRITING 1. Creative exploration in the development of performance scripts with emphasis on structural vocabularies of story, plot, character development, and dramatic action.

THEA 3332 (3). PLAYWRITING 2. Intermediate techniques of playwriting with emphasis on developing individual style and voice; writing one-act plays. *Prerequisite:* THEA 3331.

THEA 3341 (3). DIRECTING 1. Students research the relationship between a designer and director, and create and conceptualize various approaches to texts to gain a working vocabulary in the collaborative language among theatre artists. Culminates in a director and designer presentation or performance.

THEA 3342 (3). DIRECTING 2. Production styles and methodologies evidenced in the art of major modern directorial innovators. Directing projects required. *Prerequisites:* THEA 3341 and permission of instructor.

THEA 3351 (3). TEXTILES. Explores various fabrics and materials used in costume construction, millinery, and crafts for theatre and film. Includes skills such as dyeing, distressing, fabric painting, and various methods of fabrication. The course attempts to complete training for the designer beyond the sketch.

THEA 3357 (3). DESIGNING WITH COMPUTERS, STAGE PROJECTION. An exploration of the tools for computer image creation (e.g., AutoCAD, MiniCAD, and Adobe Photoshop) and their application.

THEA 3361 (3). STAGE MANAGEMENT 1. Fuller explanation of the methods and techniques of theatrical stage management. *Prerequisite:* THEA 2361.

THEA 3362 (3). STAGE MANAGEMENT 1. Fuller explanation of the methods and techniques of theatrical stage management. *Prerequisite:* THEA 2361.

THEA 3371 (3). AUTOMATED LIGHTING 2. Students work with Vari-Lite, Robe, and Martin automated lighting fixtures while learning advanced programming skills.

THEA 3373 (3). DRAPING I. A study of pattern making that utilizes the three-dimensional approach of draping fabric on a dress form and the approach of drafting patterns by formula. Students learn to drape a basic bodice, skirt, and collars, to create a basic sleeve pattern by formula, and to manipulate these patterns to achieve a variety of shapes.

THEA 3374 (3). DRAPING II. Exploration of period dress from a draping point of view.

THEA 3375 (3). THEATRE TECHNOLOGY 5: LIGHTING AUTOMATION. Advanced study in the field of automated lighting and control systems.

THEA 3376 (3). THEATRE TECHNOLOGY 6: ADVANCED COSTUME CONSTRUCTION TECHNIQUES. A continuation in the study of costume construction.

THEA 3377 (3). THEATRE TECHNOLOGY 7: ADVANCED STAGECRAFT. A continuation of stagecraft that explores advanced construction techniques, rigging, metal work, and the use of automation in scenery.

THEA 3378 (3). THEATRE TECHNOLOGY 8: ADVANCED TECHNIQUES IN SOUND. The use of sound to create an environment for a theatrical event will be explored. Students will complete a studio project and/or Meadows event.

THEA 3379 (3). COMPUTER-ASSISTED DESIGN I. Students learn the fundamentals of computer-assisted design, using VectorWorks and Spotlight, in application for the theatre. Emphasizes 2-D work and includes 3-D work. Drafting, as such, is not taught. *Prerequisite:* Knowledge of mechanical drawing and its conventions.

THEA 3380 (3). COMPUTER-ASSISTED DESIGN II. Uses VectorWorks as the primary drafting software, with a focus on modeling scenic and lighting designs, organization of the drawing layouts, rendering techniques, and lighting-specific CAD tools.

THEA 3381 (3). THEATRE AND DRAMA HISTORY 1. Examines key moments in the history of Western theatre and drama. Focuses on selected dramatic texts and their social and cultural contexts, and to the dynamic interactions and changing relationships among performance, audience, and society as influenced by the advent of actors, playwrights, designers, and directors, and by changes in theatre architecture and the social definition of space.

THEA 3382 (3). THEATRE AND DRAMA HISTORY 2. Examines key moments in the history of Western theatre and drama. Focuses on selected dramatic texts and their social and cultural contexts, and to the dynamic interactions and changing relationships among performance, audience, and society as influenced by the advent of actors, playwrights, designers, and directors, and by changes in theatre architecture and the social definition of space.

THEA 4101 (1). DIRECTED STUDY. Directed study courses are not required and are taken only as needed; form and content are not predetermined. The student and the adviser decide what kind of activity or learning experience should occur. Before the end of the add-drop period, the student must arrange the course content and grading basis with the supervising faculty. Numbers are assigned to the student's year status rather than by the subject matter.

THEA 4105 (1). VOICE FOR THE STAGE 5. A continuation of the voice curriculum to further enrich the actor's technique and address any outstanding issues in the work. The vocal workout keeps the actor in tune with his/her instrument while preparing to enter the profession. *Prerequisite:* Permission of instructor.

THEA 4106 (1). VOICE FOR THE STAGE 6. A continuation of the voice curriculum, including the study of the International Phonetic Alphabet, dialect and accent work, and the addition of specific skills for a variety of media. Addresses cold-reading skills, studio time and use of microphones, and commercial work for radio and television spots. *Prerequisite:* Permission of instructor.

THEA 4201 (2). DIRECTED STUDY. Directed study courses are not required and are taken only as needed; form and content are not predetermined. The student and the adviser decide what kind of activity or learning experience should occur. Before the end of the add-drop period, the student must arrange the course content and grading basis with the supervising faculty. Numbers are assigned to the student's year status rather than by the subject matter.

THEA 4207 (2). MOVEMENT 5. Explores historical movement and dance, including selected dances, movements, and manners during the 16th–20th centuries, focusing on the embodiment of the style of those periods. Emphasis is placed on the dress, movement, and manners of the Renaissance and Classic Baroque periods. *Prerequisite:* Permission of instructor.

THEA 4208 (2). MOVEMENT 6. Explores physical self-study through mask work, including neutral mask, the masks of the commedia dell'arte, the character mask, and the European clown. Also, finding a physical neutral, playing the stock masked commedia characters and their counterparts in plays by Shakespeare and Moliere, and finding one's own personal clown. *Prerequisite:* Permission of instructor.

THEA 4301 (3). DIRECTED STUDY. Directed study courses are not required and are taken only as needed; form and content are not predetermined. The student and the adviser decide what kind of activity or learning experience should occur. Before the end of the add-drop peri-

od, the student must arrange the course content and grading basis with the supervising faculty. Numbers are assigned to the student's year status rather than by the subject matter.

THEA 4303 (3). ACTING 5. An actor's approach to classic texts through scene study, monologues, and lecture and demonstration, with a focus on Shakespeare and his contemporaries.

THEA 4304 (3). ACTING 6. An actor's approach to classic texts through scene study, monologues, and lecture and demonstration, with a focus on Shakespeare and his contemporaries.

THEA 4305 (3). VOICE FOR THE STAGE 5. Vocal power, flexibility, and transformation are practiced with a variety of textual demands. Actors work in character voice in scene work and presentations. Students refine their ability to execute detailed speech actions and identify specific phonetic changes using close phonetic transcription.

THEA 4306 (3). VOICE FOR THE STAGE 6. Vocal power, flexibility, and transformation are practiced with a variety of textual, character, and space demands. Students refine their ability to execute detailed speech actions and identify specific phonetic changes using close phonetic transcription. Students prepare a solo performance employing the skills they have learned in the entire sequence of training.

THEA 4309 (3). BUSINESS AND PROFESSIONAL ASPECTS OF THEATRE. A preparation for graduating actors that includes compiling résumés, photographs, cold readings, monologues, and scene work with a variety of scripts for repertory or summer theatre casting.

THEA 4321 (3). ADVANCED SCENE STUDY. Designed for junior, senior and graduate theatre majors. Team taught by senior faculty. Includes intensive exploration of modern and contemporary dramatic literature. Reinforces the actor's development of a method of text analysis as an entry to a tactical approach to acting. Uses improvisational techniques and other exercises to facilitate each actor's exploration of his/her full range and complexity of imaginative, intellectual, emotional, and experiential life, as well as each actor's access to these elements of self as useful tools of creative expression. Also, the integration of text analysis and self-use as a process to create an emotionally honest, powerful, and effective moment of dramatic action on the stage.

THEA 4331 (3). PLAYWRITING 3. Advanced work in the development of performance scripts for the stage with emphasis on full-length works. *Prerequisite:* THEA 3332.

THEA 4332 (3). PLAYWRITING IV. Advanced techniques of writing for the stage, including rehearsal and performance or produced theatrical event. Focuses on professional aspects of playwriting. *Prerequisite:* THEA 4331.

THEA 4341 (3). DIRECTING 3. Advanced project studies in stage direction with emphasis on the interplay between director and other artistic collaborators (playwrights and/or designers). *Prerequisites:* THEA 3342 and permission of instructor.

THEA 4342 (3). DIRECTING 4. Advanced techniques in the interpretation of established dramatic literature and/or creation of original work for the stage. Emphasis on collaboration between director and playwright. This course is for the student seriously considering directing as a career. Time will be spent on exploring professional career choices for the young director. *Prerequisites:* THEA 4341 and permission of instructor.

THEA 4357 (3). DESIGNING WITH COMPUTERS: STAGE PROJECTION. Working with the tools necessary to create projected scenery, students learn the fundamentals of creating projected images for the stage.

THEA 4361 (3). STAGE MANAGEMENT 2. Fuller explanation of the methods and techniques of theatrical stage management. *Prerequisites:* THEA 3361, 3362.

THEA 4362 (3). STAGE MANAGEMENT 2. Fuller explanation of the methods and techniques of theatrical stage management. *Prerequisites:* THEA 3361, 3362.

THEA 4363 (3). PRODUCTION MANAGEMENT. Introduces the role of the production manager for live entertainment, including budgeting, scheduling, and business aspects.

THEA 4376 (3). LIGHTING AUTOMATION I. Presents approaches to lighting design and poses specific design problems for the students to solve, with attention given to color composition, cueing, and production values. Focuses on Vari-Lite, Robe, and Martin experimentation.

THEA 4381 (3). STUDIES IN THEATRE, DRAMA, AND PERFORMANCE. An examination of selected topics in theatre, drama, and performance. Texts, topics, and critical approaches vary.

THEA 4382 (3). STUDIES IN THEATRE, DRAMA, AND PERFORMANCE. An examination of selected topics in theatre, drama, and performance. Texts, topics, and critical approaches vary.

THEA 4383 (3). STUDIES IN THEATRE, DRAMA, AND PERFORMANCE. An examination of selected topics in theatre, drama, and performance. Texts, topics, and critical approaches vary.

THEA 4384 (3). STUDIES IN THEATRE, DRAMA, AND PERFORMANCE. An examination of selected topics in theatre, drama, and performance. Texts, topics, and critical approaches vary.

THEA 4385 (3). STUDIES IN THEATRE, DRAMA, AND PERFORMANCE. A senior-level, interdisciplinary seminar that examines cultural production through the media of art, architecture, dramaturgy, festival, and theatre.

THEA 4386 (3). EUROPEAN THEATRE, 1879–1953. A survey of major figures and movements in European theatre, beginning with the premiere of Ibsen's "A Doll's House" and culminating with the premiere of Beckett's "Waiting for Godot."

THEA 4387 (3). ART AND DRAMA IN CLASSICAL ATHENS. Intensive reading and discussion seminar focused on the relationships between the visual arts and dramatic performances as seen against the historical background of golden-age Athens during the fifth century B.C.

THEA 4491 (4). SPECIAL PROJECT 1. Provides meaningful and challenging hands-on leadership experience in the design or technical area, bringing together 3 years of the student's classwork, shop and studio experience, and growth.

THEA 4492 (4). SPECIAL PROJECT 2. Provides meaningful and challenging hands-on leadership experience in the design or technical area, bringing together 3 years of the student's classwork, shop and studio experience, and growth.

THEA 4493 (4). SUMMER THEATRE WORKSHOP 1. Students may engage in summer theatre work and gain credit toward degree completion. Enrollment and class credit must be obtained from the chair of the Division of Theatre and the program head.

THEA 4494 (4). SUMMER THEATRE WORKSHOP 2. Students may engage in summer theatre work and gain credit toward degree completion. Enrollment and class credit must be obtained from the chair of the Division of Theatre and the program head.

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

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

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

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

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

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

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

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

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

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

THEA 5205 (2). MOVEMENT I. Exploration of the actor's self through immersion in physical skills for the theatre, including t'ai chi ch'uan, corporal mime, improvisation, juggling, hatha yoga, unarmed stage combat, animal-style wu shu, and foil fencing.

THEA 5206 (2). MOVEMENT 2. Exploration of the actor's self through immersion in physical skills for the theatre, including t'ai chi ch'uan, corporal mime, improvisation, juggling, hatha yoga, unarmed stage combat, animal-style wu shu, and foil fencing.

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

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

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

THEA 5210 (2). APPLIED MOVEMENT II. Continuation of bodywork as it pertains to economy of movement, alignment, proper use, kinesthetic awareness, strength, flexibility, and freeing the physical instrument. Includes acrobatics, the Lecoq 20 movements, neutral mask, the physicalization of text, improvisation, and ensemble projects employing the physical work investigated throughout the term.

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

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

THEA 5221 (2). SCENE DESIGN I. An introductory course for designers focusing on the communication skills (visual and verbal) necessary for collaborating with the director and the other artists in the theatre. Includes a design seminar that explores the text relative to its literary, musical, social, and historical influences.

THEA 5222 (2). SCENE DESIGN II. An introductory course for designers focusing on the communication skills (visual and verbal) necessary for collaborating with the director and the other artists in the theatre. Includes a design seminar that explores the text relative to its literary, musical, social, and historical influences.

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

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

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

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

THEA 5241 (2). COLLABORATION: DIRECTORS AND DESIGNERS. Team taught by directing and design faculty, this course emphasizes the building of a collaborative process among

theatre artists. Students research historical collaborative relationships, create and conceptualize approaches to various texts, and familiarize themselves with the approaches of artists currently working in the theatre.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

THEA 5375 (3). THEATRE TECHNOLOGY 5: LIGHTING AUTOMATION. Advanced studies in the field of automated lighting and control systems. Students will explore top brands of intelligent lighting equipment, learning to program and provide simple repair and upkeep of equipment.

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

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

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

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