

SMU

MEADOWS SCHOOL OF THE ARTS

GENERAL INFORMATION

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

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

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

In addition to working closely with a nationally renowned full-time faculty, Meadows students have access to many eminent visiting professors and the annual winners of the Algur H. Meadows Award for Excellence in the Arts. Recipients of the award who have lectured or performed and presented master classes include film artist Ingmar Bergman; dancer and choreographer Martha Graham; cellist and conductor Mstislav Rostropovich; playwright Arthur Miller; soprano Leontyne Price; director, theorist, teacher, writer, producer, and filmmaker Peter Brook; composer and lyricist Stephen Sondheim; choreographer and dancer Paul Taylor; artist Jacob Lawrence; musician and composer Wynton Marsalis; and actress Angela Lansbury.

Meadows also offers one of the nation's finest university complexes for instruction, performance, and exhibition in art, music, drama, dance, and communication.

ACADEMIC, PERFORMANCE, AND EXHIBITION SPACES

The Owen Fine Arts Center, home of the Meadows School of the Arts, 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, 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 Owen Fine 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. Exhibitions organized in the Pollock Gallery provide students, faculty, staff, and the surrounding community with opportunities to experience a thoughtful and wide array of exhibitions representing diverse artists, time periods, and cultures. The Meadows Museum, also located in the Owen Fine Arts Center, exhibits one of the most encyclopedic collections of Spanish art outside of Spain, including works of such masters as El Greco, Velázquez, Ribera, Montañés, Murillo, Goya, Sorolla, Picasso, Gris, Miró, and Tàpis. The Elizabeth Meadows Sculpture Garden, located east of the Center,

contains important works by such modern sculptors as Rodin, Maillol, Lipschitz, Henry Moore, Marini, Giacometti, Noguchi, David Smith, and Claes Oldenburg. A new Meadows Museum, located on Bishop Boulevard near the entrance of the campus, will open in 2001.

Since 1988 the Meadows School of the Arts has grown considerably in academic, performance, and exhibition spaces. In January 1990 the Center for Communication Arts occupied newly remodeled, state-of-the-art facilities in the Umphrey Lee Center, funded by the Meadows Foundation. In October 1990 the Jake and Nancy Hamon Arts Library was completed as an addition to the Owen Fine Arts Center. This four-story addition houses all arts library collections, a slide library, an audio/visual center, and the Computer Learning Center. During this expansion the O'Donnell Lecture/Recital Hall, the Rosalie and Herman Taubman Family Atrium, the Bonelli Faculty Commons, a percussion studio, a music education and therapy suite, an electronic music center, and numerous new office spaces were built. In September 1992 the Greer Garson Theatre opened. The Greer Garson Theatre is a unique combination of historical stage design and a state-of-the-art technical environment. This addition to the Owen Fine Arts Center also houses the G. William Jones Film and Video Collection, complete with two screening rooms and a 3,800-square-foot refrigerated storage vault. The academic, performance, and exhibition spaces of the Meadows School of the Arts occupy more than a half-million feet of space on campus.

MEADOWS SCHOOL OF THE ARTS AND THE LIBERAL EDUCATION

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

MEADOWS DIVISIONS

The Meadows School of the Arts consists of nine undergraduate divisions. Each is outlined in detail in individual sections of this publication. They are as follows:

- Advertising
- Art
- Art History
- Dance
- Electronic Media and Film
- Journalism
- Music
- Public Affairs and Corporate Communications
- Theatre

PROGRAMS OF STUDY

Bachelor of Arts

- Advertising
- Art History
- Electronic Media
- Film
- Journalism
- Music
- Public Affairs and Corporate Communications

Bachelor of Fine Arts

- Art
- Art History
- Dance
- Theatre (includes Texas teacher certification)

Bachelor of Music

- Music Education (includes Texas teacher certification)
- Music Performance
- Music Theory
- Music Composition
- Music Therapy (includes registration by the National Association for Music Therapy)
- Piano Pedagogy

ACADEMIC MINORS

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

- Advertising
- Art
- Art History
- Dance Performance
- Dance Studies
- Electronic Media
- Film
- History of the Visual and Performing Arts
- Journalism
- Music
- Music Performance
- Photography
- Public Affairs and Corporate Communications
- Theatre Studies

ADMISSION

AUDITIONS AND OTHER SPECIAL ADMISSIONS CRITERIA

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

ADMISSION PROCEDURES

Prospective students interested in undergraduate degrees in the Meadows School of the Arts apply for undergraduate admission to SMU as first-year students or transfer students through the SMU Office of Admission, PO Box 750296, Dallas TX 75275-0296. The application deadline for first-year students entering for the fall term is April 1, and for the spring term, December 1. For transfer students, the application deadline is July 1 for the Fall Term and December 1 for the Spring Term. (See the University Admission section in the front of this bulletin.)

ADMISSION AS AN SMU INTER-SCHOOL TRANSFER STUDENT

First-year pre-major students enter Dedman College and then transfer to the Meadows School of the Arts when they complete requirements for the major declaration. A student transferring from Dedman College (or other schools of the University) must secure a Change of Academic Program form from the dean of the student's present school. This form *must* receive the approval of the appropriate division chair before it can be accepted by the Meadows School of the Arts. Transfers must be made at least three weeks prior to enrollment for the transfer to be effective for that enrollment.

In general, to be admissible to the Meadows School of the Arts, a student must have completed a minimum of 24 term hours of study with a cumulative G.P.A. of 2.00 or greater.

Transfer from Dedman College into the Meadows School of the Arts is not automatic, whatever the student's grade-point average for the first 24 hours. Recognition must also be given to suitable scholarly or creative ability, and to talent in the performing arts. Art students must take introductory course work in the first year and must seek admission through a review of the work done in those classes. Art History students should contact the chair of the Art History Division for a conference. Communications students must successfully complete the prerequisite subset of courses with a 2.50 G.P.A. to be admitted to their degree programs.

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

ADMISSION AS AN EXTERNAL TRANSFER STUDENT

An applicant for admission to the Meadows School of the Arts by transfer from another accredited educational institution should request a transfer application from the Office of Admission. Transfer applicants who have completed 24 transferable hours with a G.P.A. of 2.50 or better are often successful in gaining admission to the University. Once admitted, a transfer student must be prepared to earn 60 hours of credit in residence at SMU.

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

Transfer into the Meadows School of the Arts is not automatic. Recognition is also given to creative or scholarly potential for the program to be undertaken and to particular talent in performing areas.

READMISSION STUDENTS

Students should contact the Meadows Undergraduate Academic Services Office regarding readmission. Music, dance, or theatre students may also be required to re-audition. Official transcripts from each college or university attended since last enrolled at SMU must also be forwarded to the Office of Admission. 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 Office of Admission. All data is due no later than July 1 for the fall term of entry and no later than December 1 for the spring term of entry. See “Readmission of Students” in the University Admission section for more details.

UNDERGRADUATE STUDENT FINANCIAL AID

For many SMU students, scholarships and other aid make the cost of attending a distinguished university no more, and often less, taxing on their families’ financial resources than attending a public university. More than 60 percent of all SMU students receive some type of financial aid. For more information, see the Student Financial Aid section or contact the Division of Enrollment Services – Financial Aid.

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

MEADOWS UNDERGRADUATE ARTISTIC SCHOLARSHIPS

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

For information regarding Artistic Scholarships, write to the Associate Dean for Student Affairs, Meadows School of the Arts, Southern Methodist University, PO

ACADEMIC REGULATIONS

that for all work attempted and that for work attempted at SMU. Honors will be based on the lower of the averages.

COMMENCEMENT ACTIVITIES PRIOR TO COMPLETION OF DEGREE REQUIREMENTS. Limited participation in graduation activities is allowed to students who are within six hours of completing the graduation requirements and are enrolled to complete the

Ancient Arts History

ARHS 1306 — Introduction to Architecture

ARHS 3312 — Etruscan and Roman Art

ARTG 1304 — Artists and Materials

CCTR 3395 — History of Broadcasting
CF 3381 — Modern Myth-Making: Studies in the Manipulation of Imagery
MUHI 3337 — Music, History, and Ideas

Stylistic Expressions in the Visual and Performing Arts

CCCN 2344 — History of Animated Film
or
CCCN 2364 — History of Cinema: Comedy
CCCN 2351 — Film History I
CCCN 2352 — Film History II
CF 3381 — Modern Myth-Making: Studies in the Manipulation of Imagery
MUHI 3340 — Jazz: Tradition and Transformation
DANC 3376 — Topics in Dance Masterpieces

Expression and Criticism of Ideas

CCCN 2351 — Film History I
CCCN 2352 — Film History II
CCTR 4339 — Television Criticism
CF 3381 — Modern Myth-Making: Studies in the Manipulation of Imagery
MUHI 3337 — Music, History, and Ideas
DANC 3375 — American Popular Performance

DIVISION OF ADVERTISING

Executive-in-Residence GOODNIGHT, Chair

Professor: KENDRICK; *Associate Professor:* UMPHREY; *Assistant Professor:* VACKER.

ADMISSION REQUIREMENTS

In order to be admitted into the degree program for the Division of Advertising, a student must have passed the following required courses with a 2.75 G.P.A. with no grade lower than a C: ENGL 1301, ENGL 1302, MSA 1301, CCAD 2374, and a math fundamentals course. The student must compile at least a 2.50 in ENGL 1301 and in ENGL 1302. Admission requirements must be met to either major or minor in Advertising. Students transferring from other universities must have completed equivalent courses and obtained the equivalent G.P.A. in those courses before they can be admitted to the Division.

PROGRAM OF STUDY

ADVERTISING (CCAD)

Students pursue an advertising curriculum that offers concentrations with either a management or creative emphasis. The program prepares students for careers in several different areas of the profession, especially advertising agencies and corporate and retail advertising departments. Graduates are also prepared for careers in mass media outlets such as newspapers, magazines, television, radio, and interactive media. SMU advertising students receive a broad-based liberal arts degree with approximately 70 percent of their course work taken outside the Division of Advertising. Students are required to take eight hours of a foreign language, and management track students must take a course in statistics. All students are required to take a core of advertising courses designed to give them expertise in creating advertising messages, advertising research, advertising media planning, advertising campaigns, and computer literacy. Because SMU is in the center of a dynamic top ten U.S. advertising market, students are encouraged to take part in a professional internship for course credit during their senior year. Many students hold part-time jobs in advertising to gain additional experience. Thirty-six hours of communications courses are required for a major in advertising.

B.A. DEGREE IN ADVERTISING

MANAGEMENT TRACK

Offered as part of the advertising major, the management track prepares students for an advertising career in advertising agency account management, corporate advertising management or advertising media management. Students will remain on the management track unless they declare for the creative track no later than the second term of their junior year.

Credit Hours

General Education Curriculum	41
Course Requirements (beyond General Education):	30
CCAD 2374 Survey of Advertising	
CCAD 3375 Marketing Principles of Advertising	
CCAD 3376 Advertising Media Planning	
CCAD 3385 Advertising Creative Development	
CCAD 3390 Advertising Design	
CCAD 3393 Advertising Research	
CCAD 4374 Advertising Campaigns	
CCJN 4315 Communication Ethics	
<i>or</i>	
CCJN 4316 Communication Law	

MSA 1301 Mass Media and Society

A 4000-or 5000-level three-hour elective in the Division of Advertising, excluding internship.

Communications Elective Courses (CCAD, CCCN, CCJN, CCPA, CCTR, EMF): 6

Suggestions:

CCAD 4317 Consumer Behavior
 CCAD 4325 Advertising Internship
 CCAD 4375 Contemporary Advertising Issues
 Any other CCAD course
 CCJN 3320 Editing
 CCPA 2327 Principles of Public Relations
 CCTR 3328 Electronic Media Management
 EMF 2304 Basic Production Techniques
 EMF 2301 Film and Video Aesthetics
 MSA 3360 Multi-Media Applications

Other Required Courses:

Foreign Language	8
Statistics	3
Meadows Elective	3
Free Electives	<u>31-40</u>
TOTAL HOURS	122

CREATIVE TRACK

Offered as part of the advertising major, the creative track prepares students to enter the advertising profession as either an art director, copywriter, broadcast producer or print production manager. Students must declare for the creative track no later than the second term of their junior year. Creative track students will be exempt from the Statistics course requirement for the advertising major.

Credit Hours

General Education Curriculum	41
Course Requirements (beyond General Education):	33
CCAD 2374 Survey of Advertising	
CCAD 3375 Marketing Principles of Advertising	
CCAD 3376 Advertising Media Planning	
CCAD 3385 Advertising Creative Development	
CCAD 3390 Advertising Design	
CCAD 3393 Advertising Research	
CCAD 4374 Advertising Campaigns	
CCJN 4315 Communication Ethics	
<i>or</i>	
CCJN 4316 Communication Law	
MSA 1301 Mass Media and Society	
<i>A choice of one of the following:</i>	
CCAD 4354 Advertising Copywriting	
CCAD 4355 Advanced Advertising Design	
<i>The following portfolio class:</i>	
CCAD 4385 Advertising Portfolio	
Communications Elective Courses (CCAD, CCCN, CCJN, CCPA, CCTR, EMF):	3
<i>Suggestions:</i>	
CCAD 4317 Consumer Behavior	
CCAD 4325 Advertising Internship	
CCAD 4375 Contemporary Advertising Issues	
Any other CCAD course	
CCJN 3320 Editing	

EMF 2301	Film and Video Aesthetics
EMF 2304	Basic Production Techniques
MSA 3360	Multimedia Applications

3393. ADVERTISING RESEARCH. The proper role of research in advertising planning is the focus of this course. Students are exposed to a variety of research methods, sources, and issues. Primary and secondary research projects are designed, executed, analyzed, and presented by students. Required for all majors. *Prerequisite:* CCAD 2374.

4101, 4102, 4103, 4104. PRACTICUM. Students may receive one hour of academic credit in advertising for activities such as selling advertising for *The Daily Campus*, producing commercials or doing graphics or copywriting for newspaper or other publications. *Prerequisite:* Permission of instructor.

4300. ADVERTISING SEMINAR. An intensive study of advertising, usually via a series of seminars at leading advertising agencies, corporations, and mass media outlets. Students will have the opportunity to interact with senior advertising executives on a one-to-one basis in order to understand advertising's role in society and as a business and artistic function.

4317. CONSUMER BEHAVIOR

in media decision making. Students will be expected to use the computer to plan, execute and verify media purchases, to maximize the client's dollars, and to justify allocations across and within media choices. Prerequisites: CCAD 2374, 3376, 3393 and senior standing.

5110, 5210, 5310. DIRECTED STUDY. Independent study under the direction and supervision of a faculty member. A directed study is a close collaboration between the professor and an advanced student who conducts a rigorous project that goes beyond the experience available in course offerings. The student must secure written permission from the instructor and return a completed directed studies form to the Division of Advertising office before the start of the term during which the study is to be undertaken. *Prerequisites:* Junior standing and permission of the instructor.

5301-4. TOPICS IN ADVERTISING. Course focuses on special topics in advertising. Examples might be an off-campus class to study the New York, Chicago, or other international advertising communities, or an on-campus seminar studying current advertising issues, or a comparison of U.S. advertising with that of other countries. *Prerequisite:* CCAD 2374.

DIVISION OF ART

Associate Professor SULLIVAN, Division Chair

PROGRAMS OF STUDY
THE B.F.A. DEGREE IN ART

ART, GENERAL STUDIO (ASAG)

1600, 1601. FOUNDATIONS: DRAWING AND DESIGN. A year-long foundations course for art majors or for those students seeking an intensive study of the visual arts, which explores contemporary assumptions and practice regarding the making of art while significantly addressing its tradition. Students develop technical knowledge, adding to it discipline and the development of the intellectual, theorizing, and risk-taking aspects of art that must grow at an equal pace with studio practice in order to sustain their lives as artists. Students will take an idea and, through specific assignments and projects, examine it in multiple ways to articulate its connections and visual and imaginative possibilities, as well as to question the assumptions under which the students work. By moving from drawing to sculpture to design in two or three dimensions, and exploring diverse media, the students and faculty stretch their conceptions of art's way of working. (Note: this is a two-term sequence. Students must enroll for Fall term first. Six hours credit, nine class hours per week.) *Prerequisite:* Art major or pre-major, or departmental permission. ASAG 1600 must be taken before 1601.

3310, 4310, 5310. STUDIO WORKSHOP. An intensive investigation in arts by students engaged in independent work, group collaboration, and analytical study. *Prerequisite:* Advanced standing.

3340, 4340. GALLERY PRACTICUM. A hands-on course in gallery techniques: installation, lighting, publications, gallery management, protection and transportation of works of art, working with curators, planning, design, and analysis of the aesthetics of exhibitions. Taught in a professional gallery setting, the course requires an extensive commitment of time. For students at junior level and above.

3350, 5350. ART COLLOQUIUM – NEW YORK. Intensive analysis, discussion, and writing concerning works of art in museum collections and exhibitions, and in alternative exhibition spaces. The class topics studied will deal with the philosophical as well as the practical in order to define and understand the nature of the art our society produces and values. The colloquium meets in New York City for a period of two weeks in January.

3380, 3381. CRITICAL ISSUES. A seminar for art majors in their third or fourth year of studies, this course will investigate topics in current critical theory in the arts as well as the historical context for their development. Readings will be taken from modern philosophy and literary criticism as well as art theory and criticism.

4300, 4301. SENIOR SEMINAR IN ART. For senior art majors. Discussion and exploration of issues facing artists today.

5001. B.F.A. QUALIFYING EXHIBITION. Participation in the qualifying exhibition is required for all candidates for the degree of Bachelor of Fine Arts in Art.

5100, 5200, 5300. INTERNSHIP IN STUDIO ART. Students work in internship positions that relate to their individual studio studies, including internships in teaching, in galleries, as assistants to established artists, or with businesses in the arts. Students should sign up for one, two, or

3312. CERAMIC SCULPTURE. Further exploration of the expressive characteristics of clay through the investigation of various handbuilding techniques; traditional as well as contemporary approaches to the material will be explored. Emphasis on the analysis of sculptural form, control of the material, and critical judgment. *Prerequisite:* ASCE 2313 or permission of instructor.

3313. CERAMICS: THE VESSEL. Further exploration of the potter's wheel as a tool to explore the expressive potential of the utilitarian and non-utilitarian vessel. Historical and contemporary approaches to the vessel will be examined. Studio work will involve kiln operation, clay and glaze formulation, and other processes associated with high-fire ceramics. Emphasis on the analysis of the vessel, concentrated practice in control of the material, and critical judgment. *Prerequisite:* ASCE 2312 or permission of instructor.

4306. CERAMICS IN TAOS. Intermediate problems in ceramics in the physical and cultural environment of the Fort Burgwin Research Center.

4312, 4313. CERAMICS – INTERMEDIATE. More involved investigation of handbuilding/wheel-thrown processes with emphasis on researching form and surface relationships. Studio work involves developing claybodies, surfaces (glazes and clay), further study of kiln operation and design. *Prerequisites:* ASCE 2312 or 2313, and 3312 or 3313; or permission of instructor.

5100, 5101, 5200, 5201, 5302, 5303. DIRECTED STUDIES IN CERAMICS.

5306. CERAMICS IN TAOS. Advanced problems in ceramics in the physical and cultural environment of the Fort Burgwin Research Center.

5310. SPECIAL TOPICS IN CERAMICS. To be announced by the Division of Art. *Prerequisites:* ASCE 2312 or 2313, and 3312 or 3313; or permission of instructor.

5312, 5313, 5314, 5315. CERAMICS – ADVANCED. Advanced problems in sculptural and wheel thrown forms. Emphasis on developing a personal point of view regarding material, process, and idea. *Prerequisites:* ASCE 4312, 4313 or permission of instructor.

DESIGN (ASDS)

1300. INTRODUCTION TO STUDIO – DESIGN I. Lectures and studio exercises familiarize the novice with the functions of visual elements, methods of idea-generation, the selection and organization of elements into two-dimensional compositions.

2302, 2391, 2392. COLLAGE AND ASSEMBLAGE. Beginning level. A course combining lecture and studio work, studying the influence of culture on perception, using the media of collage and assemblage, which are inexpensive and require no professional skills or techniques, and leave the student free to concentrate on understanding.

3302. COLLAGE AND ASSEMBLAGE. Intermediate level. *Prerequisite:* ASDS 2302 or permission of instructor.

3310, 4310, 5310. DESIGN STUDIO WORKSHOP. An intensive investigation by art students engaged in independent work, group collaboration, and analytical study. Depending on topic and work completed, may be applied to different media concentrations. *Prerequisite:* Permission of instructor.

4302. C

DRAWING (ASDR)

1300. INTRODUCTION TO STUDIO – DRAWING. Drawing from life and from objects, supplemented by outside assignments. Emphasis on perspective, materials, analysis of form, and critical judgment.

1303. PERSPECTIVE. An intensive study and analysis of spatial illusion.

1310. DRAWING IN ITALY. This course will introduce students to *plein-air* drawing of the ruins, monuments, and landscape of Rome.

2300. INTRODUCTION TO STUDIO – DRAWING II. For students who have completed Foundations or Beginning Drawing. Studies materials and processes of drawing and qualities of vision. Extensive studio and outside work required. *Prerequisite:* ASDR 1300 or ASAG 1600 (Foundations), or permission of instructor.

3300, 3301. DRAWING, INTERMEDIATE LEVEL. Intermediate-level drawing class designed to increase the student's command of technique and to further develop vision. *Prerequisite:* ASDR 2300.

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

5300, 5301. DRAWING, ADVANCED. *Prerequisites:* ASDR 4300, 4301.

5100, 5101, 5200, 5201, 5302, 5303. DIRECTED STUDIES IN DRAWING.

PAINTING (ASPT)

1300. INTRODUCTION TO STUDIO – PAINTING. A first course in painting from life, objects, and landscape, supplemented by outside assignments. Emphasis is on materials, color relationships, and critical judgment.

2300. INTRODUCTION TO STUDIO – PAINTING II. For students completing Foundations or painting and drawing at the 1300 level, includes instruction in the use of materials and approaches to representation, with special emphasis on color and composition. *Prerequisite:* ASDR 1300, ASPT 1300, or ASAG 1600 (Foundations).

2306.P

3300, 4300, 5300. PRINTMAKING WORKSHOP. Further exploration of the possibilities of intaglio printing. The ambience of the workshop, with no rigid structure, encourages the freedom to experiment in all directions (emotionally and intellectually, as well as technically) and to seek inspiration from any source whatsoever. The self-discipline necessary for coherent results, and mastery of the craft of printing, are the goals of the workshop. *Prerequisite:* Permission of instructor.

4300, 4301, 5300, 5301. PRINTMAKING WORKSHOP. *Prerequisite:* Permission of instructor.

5100, 5101, 5200, 5201, 5302, 5303. DIRECTED STUDIES IN PRINTMAKING. *Prerequisite:* Permission of instructor.

5301. PRINTMAKING. Advanced printmaking.

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DIVISION OF ART HISTORY

Professor KILINSKI, Division Chair

University Distinguished Professors: COMINI, CARR; Professor: WARDEN; Associate Professor: BERGMAN-CARTON; Assistant Professors: GRIFFIN, HERRING, PATTON.

PROGRAM OF STUDY

Two alternative courses of study are available for students wishing to major in the history of art. One is directed toward a B.A. degree, and the other toward a B.F.A. degree. They differ in the recommended distribution of courses other than Art History, the B.A. emphasizing the humanities, the B.F.A. emphasizing studio art.

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

B.A. IN ART HISTORY

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

	<i>Credit Hours</i>
General Education Curriculum	41
Division of Art History:	6
Introduction to Art History (ARHS 1303, 1304)	
This should be taken during the first or sophomore year.	
Upper-Level Art History Courses	27
No less than 27 hours. These must include at least one course in each of the following five areas: (1) Ancient Art; (2) Medieval Art; (3) Renaissance and Baroque Art; (4) Nineteenth- and Twentieth-Century Art; (5) Non-Western Art. One course must be in the history of architecture.	
Studio Art	3
Foreign Language	12
Students must have completed the intermediate level (12-16 hours) in one foreign language.	
Electives	30
While some of these may be used to take further courses in the Division, students will be advised to take courses in history, literature, or other fields that are relevant to their areas of particular interest.	
Meadows Elective/Co-requirement	3
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B.F.A. IN ART HISTORY

The B.F.A. is a liberal arts degree which provides the student with a course of study incorporating both art history and studio art. The degree requires 60 credit hours of work in art and art history of which a minimum of 33 term credit hours must be in art history and at least 12 hours in studio art. The remaining 15 hours may be distributed in either discipline at the student's preference. The degree provides the student with substantial exposure to each discipline and an opportunity to develop both

2. Up to four additional courses from any Art History listed in the catalog as 2000, 3000, 4000, or 5000 level. 12 hours

ART HISTORY COURSES (ARHS)

INTRODUCTORY COURSES: METHODOLOGY

1101. ISSUES OF ART HISTORY. Discussion of issues relating to the discipline of art history. Recommended for majors; open to non-majors enrolled in ARHS 1303.
1102. ISSUES OF ART HISTORY II. Discussion of issues relating to the discipline of art history. Recommended for majors; open to non-majors enrolled in ARHS 1304.
1303. INTRODUCTION TO WESTERN ART I: PREHISTORIC THROUGH MEDIEVAL. An introduction in lecture form to the fundamentals of art history. Includes observations of historical styles, techniques, and media of cultures.
1304. INTRODUCTION TO WESTERN ART II: RENAISSANCE THROUGH MODERN. A continuation of ARHS 1303. Can be taken separately or as part of a two-term survey of the history of Western art. No prerequisite.
1305. INTRODUCTION TO FAR EASTERN ART. This is a survey of the major monuments of China and Japan including paintings, ceramics, sculpture, bronzes, and some minor arts. Some material from India is also included, especially for the beginnings of Buddhism.
1306. INTRODUCTION TO ARCHITECTURE. A basic history of Western architecture from earliest times to the present century and an introduction to understanding architecture — materials, structure, compositional principles, and pertinent terminology.
1307. NON-WESTERN ART TRADITIONS: A SURVEY. A survey of the visual arts (painting, sculpture, architecture, ceramics) of Asia, the Pacific World, Africa, and the native New World peoples.
1310. THE IMAGE OF THE ARTIST: PERSONALITY AND PERSONA. What is the nature of artistic personality? How are individual artists treated in past and modern accounts? How is our view of the artist “constructed”? This course will look at artists in the Western tradition from the Renaissance to the contemporary scene.
5305. HISTORY AND METHODS OF THE HISTORY OF ART. 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 honors majors.

GENERAL TOPICS: DIRECTED STUDIES

3335. PARIS ART AND ARCHITECTURE I. This course will interweave an investigation of the development of Paris from Roman times to the Renaissance with a history of French architecture during this period, revealing the major trends of both and their reciprocal relationship. This course will take advantage of its Paris location to visit important monuments, buildings, and features of urban design. (SMU-in-Paris.)
3337. PARIS ART AND ARCHITECTURE II. This course will interweave 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. This course will take advantage of its Paris location to visit important monuments, buildings, and features of urban design. (SMU-in-Paris.)
3350. AUSTRIAN ART AND ARCHITECTURE. This course will provide a broad survey of Austrian architecture, painting, and sculpture, from the Middle Ages to the present day. A few classes will be held at Salzburg museums, churches, and galleries to discuss the major monuments in the context of history and culture. This course will provide students with a unique opportunity to increase their capacity for interpretation and appreciation of the visual arts. By living and studying near these works in the artist’s homeland, they will be able to see and feel some of what the artist saw and felt. (SMU-in-Salzburg.)

3380. **ART IN ROME.** This course is a broad survey that explores the wide range of art works from the four major periods that Rome has to offer: Ancient, Medieval, Renaissance, and Baroque. Art historical methodologies will be stressed in looking at painting, sculpture, and architecture. On-site lectures will be given. (SMU-in-Rome.)

3384. **HISTORY OF THE PRINT.** This course is a survey of the woodcut, the engraving, and the etching from their origins in 15th-century Germany to major developments of the printed media in the 20th century.

3387. **HISTORY OF PHOTOGRAPHY.** A survey of the evolution of photography from its beginnings in the early 19th century. The course will focus on the closely interwoven threads of technological and aesthetic developments in photography.

4319. **CLASSICAL MYTH IN ART.** The myths of the Greeks and Romans provide a lively commentary on the beliefs and feelings of those people, founders of Western civilization, whose art and literature continue to have profound effects on our own. The course is designed to study the origins, developments, and interpretations of classical myth through the painting and sculpture of the Greeks and Romans. It will also consider the treatment of classical myth in subsequent periods of Western art up to and including the 20th century.

4385. **WOMEN ARTISTS.** A study of notable women artists from the Renaissance to the 20th century. Introductory lectures on women artists of the past viewed in their cultural and political context. Student reports on more recent women artists.

4386. **PATRONS AND COLLECTORS.** A social history of art from the point of view of its consumers. Art patronage and collecting will be examined from antiquity to the present, with emphasis on the modern period.

5101, 5102, 5201, 5202, 5301, 5302. **DIRECTED STUDIES IN ART HISTORY.** To be arranged with permission of adviser and the faculty members directing the studies project.

5312. **SEMINAR: CLASSICAL AND NEOCLASSICAL ARCHITECTURE.** This course will begin with a detailed analysis of the "vocabulary" and "syntax" of Greek and Roman architecture and then progress to the study of the reuse of classical motifs, symbols, and styles by architects from the Renaissance to the 20th century.

5380. **PORTRAITURE.** A study of portraiture from different periods of history and an investigation of the cultural and stylistic reasons for the shift in portraiture from facade to psyche.

5381 (CF 3381). **MODERN MYTH-MAKING: STUDIES IN THE MANIPULATION OF IMAGERY.** The quest for enduring cultural heroes and the projection of changing social messages as reflected in art from past epochs to modern times. Examples traced range from politician to musician, from the fine arts to television. Student reports on individual topics.

5382. **MUSEUMS AND COLLECTING.** The history of great collections and the foundation of art museums as public institutions; the role of museums today; possibilities for the future. Field trips, guest lecturers.

5383. **CONNOISSEURSHIP.** Through close comparative viewing of selected groups of similar art works the student will be taught to discriminate between real and false works, evaluate media uses, judge relative aesthetic and historical qualities, and assess condition and degrees of restoration. Trips to area collections are included.

ANCIENT AND CLASSICAL ART

2306. **DEATH AND IMMORTALITY: THE ART OF ANCIENT EGYPT.** Mummies, magic, pyramids, and pharaohs provide the focus for a survey of the exotic world of the ancient Egyptians as seen through their brilliantly preserved art and architecture along the banks of the Nile. The course follows Egyptian artistic development from Pre-Dynastic times through the New Kingdom.

2310. **CURRENTS IN CLASSICAL CIVILIZATION.** Interdisciplinary study of the art, literature, and history of the ancient Greek and Roman worlds, including ideals of democracy, individualism, immortality, heroism, justice, sexuality, nature, etc.

2311. **MYTHS, MONUMENTS, AND MORTALS: THE ART 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.

The course touches on various aspects of ancient Greek life including religious practices, Olympic contests, theatrical performances, and artistic perfection, among others.

2312. ETRUSCAN AND ROMAN ART. A survey of architecture, sculpture, and painting in Italy and

MIEVEAL ART

2321. MIEVEAL ART. An introduction to the art of Byzantium, Islam, and the medieval West through study of five genres to which each of these cultures made distinctive contributions: the congregational worship space, imaging the sacred word, the court and its objects, the pilgrimage site, and the urban religious complex.

3322. ISLAMIC ART AND ARCHITECTURE: THE CREATION OF A NEW ART. This course will treat issues significant to the creation and expansion of Islamic art from the 7th to the 15th century. Topics to be discussed include the cultural and political exchange and conflict between Muslims and Christians; religious concerns and the artistic forms created to meet them; the importance of the book in Muslim culture; the distinctions between religious and secular art; and the appropriation of sacred space in Muslim architecture.

3324. CAROLINGIAN AND OTTONIAN ART. This course studies the emergence of medieval art i studssii08j 8
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such issues as art versus craft, nationalism versus internationalism, individual genius versus market, colourism versus classicism, collector versus connoisseur. By considering a broad range of artworks – from tapestry to painting, from etching to architecture – in terms of the maker, patron/client, and market, this survey will seek the underlying why's for this absorbing period.

3330. SEVENTEENTH-CENTURY DUTCH PAINTING. An examination of painting in Holland during the 17th century. The course surveys Dutch painting in relation to the broad traditions of Netherlandish art as they developed in the 15th and 16th centuries.

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

3332. RENAISSANCE AND BAROQUE ART IN NORTHERN EUROPE. Survey of major artists and monuments in France, Germany, and the Low Countries from 1400 to 1700.

3333. ART AND ARCHITECTURE IN ITALY. A survey of major monuments in painting, sculpture, and architecture through classroom lectures and visits to the actual sites. (SMU-in-Rome)

3334. BAROQUE ART IN ITALY, SPAIN AND THE NEW WORLD. A survey of artistic currents in Southern Europe and the Americas during the 17th century, this course concentrates on the achievements of such artistic giants as Bernini, Caravaggio, Artemisia Gentileschi, Murillo and Velázquez, studying the artistic controversies they ignited and placing them in the context of major social movements. We also look at the work of artists who are less well-known and trace the development of Baroque styles in Central and South America.

3336. RENAISSANCE AND BAROQUE ARCHITECTURE. The important architects, buildings, and trends in European architecture from about 1400 through the beginning of the 18th century.

3338. EIGHTEENTH-CENTURY ART. A study of European visual culture, 1700-1800, in its many contexts. Topics to be considered include art and the public sphere; the rise of museums, exhibitions, criticism, and theory; shifts in patronage and artistic practice; connections between commerce, industry, and the arts; questions of identity; stylistic revivals and innovations; explorations of the past; and encounters with cultures outside Europe.

3339. ART OF THE HIGH RENAISSANCE AND MANNERISM. A continuation of ARHS 3331 on a more intensive level, taking up key problems in the development of Central Italian and Venetian painting and sculpture from 1500 to 1550.

3340. ART IN AN AGE OF REVOLUTION: 1750-1848. This course will be concerned with the repercussions in the visual arts of what historian Eric Hobsbawm called the “dual revolution”: the French Revolution of 1789 and the early English Industrial Revolution. This twin upheaval had broad effects on patterns of human existence and cultural production. This class will focus on France and England to reconnect the artist and the work of art produced between 1750 and 1848 with their broad historical and economic context.

4344. IMAGES OF POWER: KINGS, NOBLES, AND ELITES IN 17TH-CENTURY FRANCE. Using art, literature, history, and philosophy, this course explores the social, political, and intellectual life of the French monarchy, aristocracy, and elites of the 17th century in and around Paris. As the course is set both intellectually and physically in Paris, students will visit monuments and museums to encourage them to make immediate connections between what they read and what they see. (SMU-in-Paris)

4346. RUBENS AND REMBRANDT. This course will provide a detailed survey of the two greatest masters of the Baroque period in Northern Europe. It will examine the way in which the art of both Rubens and Rembrandt displays a complex relationship between native Netherlandish traditions and the art of the Italian Renaissance.

5330. SEMINAR IN ITALIAN RENAISSANCE ART. Specific topics for investigation will be chosen by the instructor.

5331. SEMINAR IN BAROQUE ART. Specific topics for investigation will be chosen by the instructor.

5332. SEMINAR IN NORTHERN RENAISSANCE ART. Specific topics for investigation will be chosen by the instructor.

5333. SEMINAR IN EIGHTEENTH-CENTURY ART. Specific topics on 18th-century art and/or architecture will be chosen by the instructor.

5334. SEMINAR IN ITALIAN ART: ROME. Specific topics for investigation will be chosen by the instructor.

RENAISSANCE AND BAROQUE

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

3357. IMPRESSIONISM IN CONTEXT. This course focuses on an in-depth study of the evolution of the impressionist group with special emphasis on the historical and cultural dimensions of their work. Among the topics investigated are the changing conceptions of modernism and modernity, diverse representations of “City” and “Country,” and the role and status of the artist in society. (SMU-in-Paris)

3358. HISTORY OF MODERN SCULPTURE. A survey of the development of modern European and American sculpture from the late 19th century to the present. The course will also attempt to relate stylistic changes in sculpture to major trends in other mediums of expression and to art theory and criticism.

3389. WOMEN IN THE VISUAL ARTS, 1850-PRESENT. This class offers an in-depth study of women in the visual arts in Europe and the Americas. Though introductory lectures will examine the historical exclusion of women from the canon, most of the class will look at images produced by and of women from 1850 to the present. The topics covered include feminist challenges to the history of art; abstraction and the female nude; the use of one’s “self” as material for art;

BRITISH AND AMERICAN ART

3360. AMERICAN ART AND ARCHITECTURE TO 1865. A survey of American painting, sculpture, and architecture from the Colonial period through the Civil War.
3361. BRITISH ART: ELIZABETHAN THROUGH VICTORIAN. This class will examine landscape traditions, portraiture, and genre painting in England from 1740 to 1860 and their relationship to the literature and politics of the period.
3362. AMERICAN ART AND ARCHITECTURE, 1865-1945. A survey of American painting, sculpture, and architecture from the Civil War through World War II.
3367. BRITISH ARCHITECTURE. Developments, architects and buildings in Great Britain from the late Middle Ages through the middle of the 19th century, emphasizing Smythson, Wren, Hawksmoor, Adam, Soane, and Pugin.
3368. AMERICAN ARCHITECTURE. A survey of building types and styles from the first European settlements to postmodernism, emphasizing the Mexican baroque, the American wooden vernacular, Richardson, Sullivan, and Wright.
3376. LATIN AMERICAN ART. A survey of art and architecture in Latin America from the initial contacts between European and American civilizations until the 20th century.
5360. SEMINAR IN BRITISH ART. Specific topics for investigation chosen by the instructor.
5361. SEMINAR IN AMERICAN ART OF THE NINETEENTH CENTURY. Specific topics for investigation will be chosen by the instructor.
5362. SEMINAR IN AMERICAN ART OF THE TWENTIETH CENTURY. Specific topics for investigation will be chosen by the instructor.

NON-WESTERN ART

3322. ISLAMIC ART AND ARCHITECTURE: THE CREATION OF A NEW ART. This course will treat issues significant to the creation and expansion of Islamic art from the 7th to the 15th century. Topics to be discussed include the cultural and political exchange and conflict between Muslims and Christians; religious concerns and the artistic forms created to meet them; the importance of the book in Muslim culture; the distinctions between religious and secular art; and the appropriation of sacred space in Muslim architecture.
3363. ARTS OF THE AMERICAN SOUTHWEST. An overview of the visual culture of the region, defined as Texas, New Mexico, Colorado, Arizona, and California. The focus will be the region's cultural landscape, its identity past and present as art colony, art subject, and art center. The course will look at works produced by indigenous inhabitants, later arrivals, and visitors; at cross-cultural connections and disconnections; at the roles played by the arts and tourism in the region's development; and at the validity of regionalism as a category of investigation.
3364. AMERICAN INDIAN AND ESKIMO ART. The ritual and everyday objects of the Native inhabitants of North America, and the architecture of the Mound Builders and the Southwestern Indians.
3366. ARTS OF THE ANCIENT ANDEAN TRADITION: CHAVÍN TO INCA. A survey of the major arts produced between ca. 1200 B.C. and A.D. 1530 by the indigenous peoples of modern western South America with greatest emphasis on the many successive art-producing cultures of Peru.
3369. THE ANCIENT MAYA: ART AND HISTORY. This course presents an introduction to the art and history of the Maya of Central America. The course will address the principal sites and monuments of the ancient Maya civilization, impart a working understanding of the Maya hieroglyphic writing system, and survey the political history of the fractious ancient Maya cities.
3370. NATIVE AISTORY3369. T

DIVISION OF DANCE

Division Chair: TO BE ANNOUNCED

Associate Professors: BERG, MONTOYA; *Assistant Professors:* DELANEY, KRIETE, ORLANDO, WHITE; *Artist in Residence:* BLANTON; *Lecturer:* MADISON-CANNON; *Musicians:* ABRAHAMSON, BENTLEY, MAJERNIK, MOHAMED, POLEVVOY, SMITH, VESTAL; *Professor Emerita:* FERGUSON; *Associate Professor Emeritus:* BEARD.

The Division of Dance of The Meadows School of the Arts offers professional dance training within the context of a comprehensive liberal arts education. Our 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. Our 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 education courses serves to develop the articulate dancer.

INSTRUCTIONAL FACILITIES

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

ADMISSION, AUDITION, AND FINANCIAL AID

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

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

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

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

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

PERFORMANCE

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

PROGRAM OF STUDY

B.F.A. IN DANCE PERFORMANCE

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

Students whose hours in the General Education Curriculum, the major requirements, and the major's supporting course requirements exceed a total of 122, will be exempt from three (3) hours of Perspectives and an additional three (3) hours of either Perspectives or Cultural Formations.

	<i>Credit Hours</i>
General Education Curriculum	35
Required Electives	12
Division of Dance:	
Performance Technique	32
A minimum combined total of 32 credit hours is required in Ballet (12), Modern Dance (12), and Jazz Dance (8). These courses are taken during the first two/three years of study.	
Advanced Performance Technique	6
These hours must be at the 3000 or 4000 level of proficiency in at least one major area of performance technique.	
Ensemble Performance	0
A minimum of four terms of ensemble work is required for a grade without credit. Enrollment will be processed by the administration after casting is determined for each term.	
Composition	8

Theoretical and Applied Studies	19
Required course work consists of Dance Orientation, Dance Production I and II, The Art of Listening (MUHI 1321), Musical Concepts, Dance Notation I, Dance History I and II, and Kinesiology for Dance.	
Dance Electives	8
These	

DANCE PERFORMANCE MINOR

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

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

- | | |
|--|----------|
| 1) Selected from the following: | 3 hours |
| DANC 2370 – Movement As Social Text | |
| DANC 2373 – Dance History I: Court and Ballet | |
| DANC 2374 – Dance History II: Modernism | |
| 2) Selected from the following: | 6 hours |
| DANC 1151 – Dance Production I | |
| DANC 1242 – Musical Concepts | |
| DANC 2107 – World Dance Rhythms I | |
| DANC 2241 – Dance Composition I | |
| DANC 2361 – Dance Notation I | |
| DANC 2370 – Movement As Social Text | |
| DANC 2373 – Dance History I: Court and Ballet | |
| DANC 2374 – Dance History II: Modernism | |
| DANC 3375 – History of Jazz Dance | |
| DANC 4363 – Kinesiology for Dance | |
| DANC 4365 – Ballet Pedagogy | |
| 3) Selected from the following: | 9 hours |
| DANC 1311-4316 – Performance Technique, Ballet | |
| DANC 1321-4324 – Performance Technique, Modern Dance | |
| DANC 1231-4234 – Performance Technique, Jazz Dance | |
| DANC 4103-4108 – Pas de Deux | |
| TOTAL | 18 hours |

2108. WORLD DANCE RHYTHMS II. Continued listening, analysis, and performance of African,

COURSES FOR DANCE PERFORMANCE MAJORS (DANC)

The following Dance courses are restricted to Dance majors unless otherwise indicated. Dance minors must obtain departmental approval to enroll in these

Emphasis on improvisation. Course will include visit to the Dallas Museum of Art. Required. *Prerequisite:* DANC 1242. *Corequisite:* DANC 2361.

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

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

3244. DANCE COMPOSITION IV. Synthesis, application and elaboration of previously introduced choreographic principles and concepts. Emphasis placed on collaborative or multidisciplinary projects. Areas for collaboration may include music, visual arts, video, spoken and written text, elements of design, and emergent technology. Required. *Prerequisite:* DANC 3243.

THEORETICAL STUDIES

1050. DANCE ORIENTATION. Preparation for a successful educational experience as majors in Dance. Seminars conducted by professionals from dance-related fields, including nutrition, weight management, physical therapy and strengthening, injury prevention and care, psychology and stress management. Designed to give students a perspective of themselves as movement professionals with a broad base of opportunities. Required in first term of study.

4365. **BALLET PEDAGOGY.** Analysis of ballet techniques, comparing the methods of the Russian, Italian, and French Schools. Emphasis on French terminology and literal translation of ballet

DIVISION OF ELECTRONIC MEDIA AND FILM

Associate Professor WORLAND, Interim Chair

Professors: ALBARRAN, CARROLL, GARTLEY; Assistant Professors: HEFFERNAN, PITTS, SEDMAN;

Visiting Assistant Professors: FOX, ROSS; Senior Lecturer: BYWATERS

INTERNSHIPS

Upon attaining upper class status, qualified students are encouraged to pursue internships that enable them to work under the guidance of professionals in the motion picture, radio, television, cable, and other electronic media industries. Non-classroom credit is limited to three credit hours as Student Interest Electives.

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.

PROGRAM OF STUDY

The programs in Electronic Media and Film develop graduates capable of taking their place as thoughtful practitioners in the media industries. Graduates will contribute to the creation of audio, video, motion picture, and electronic productions or participate in managerial and administrative aspects of the electronic media or film industries.

FILM

The Film curriculum is designed to provide a well-rounded program of technical, scholarly, and aesthetic training in the film field. The B.A. degree program is intended to prepare students for a professional career in film production and writing, and to develop his or her creative processes in the art form. Students are encouraged to participate in an internship in the local film/television industry to gain practical experience in the field and to establish professional contacts.

A sequence of courses offers basic film and video production experience as well as training in the analysis and creation of film scripts. Advanced production courses are designed to develop students' technical skills as well as their creativity as filmmakers. Film majors also pursue required and elective courses in Electronic Media to gain familiarity with the technology and scope of these related fields.

A wide variety of courses in Film history, theory, and criticism provide a basic and essential knowledge of cinema as an art form and social institution.

B.A. DEGREE IN FILM

<i>Credit Hours</i>		
General Education Curriculum		41
<i>Electronic Media and Film Common Core Requirements</i>		9
EMF 1320	Survey of Electronic Media and Film	
EMF 2301	Film and Video Aesthetics	
EMF 2304	Basic Video and Audio Production	
<i>Film Course Requirements:</i>		24
CCCN 2351	Film History I	
CCCN2352	Film History II	
CCCN4353	Film Theory	
CCCN2307	Audio Principles	
CCCN2354	Basic Screenwriting	
CCCN3355	Film Production I	
CCCN3356	Film Production II	
CCCN4316	Producers Seminar	
<i>Electronic Media Co-Curricular Requirements</i>		3
One course (3 hrs.) selected from the following Electronic Media courses:		
CCTR 3328	Electronic Media Management	
CCTR 3361	Electronic Media Programming	

CCTR 3374	TV Production Process	
CCTR 3395	History of Broadcasting and Electronic Media	
CCTR 4328	Media Economics	
CCTR 4339	Television Criticism	
<i>Electronic Media and Film Student Interest Electives:</i>		9
Any EMF Course		
Suggested courses include:		
CCTR 3306	History of Recorded Music	
CCTR 2303	Video Production I: Studio	
CCTR 3393	Video Production II: Field	
CCTR 3335	Film Exhibition and Distribution	
CCTR 4318	Proseminar in Producing and Directing	45
Meadows Elective		3
Elective Hours		38
Total Hours		122

The following courses may be repeated ONCE for film elective credit provided the course material/topic is completely different each time:

CCCN 2332	American Popular Film	
CCCN 3310	Screen Artists	
CCCN 3311, 3312, 3314, 3315		Great Directors
CCCN 5301-5304		Topics in Electronic Media and Film

ELECTRONIC MEDIA

Study in Electronic Media focuses on developing ability to create content and knowledge of media operations while enhancing skills in analysis, writing, and oral presentation. The goal of these courses is to impart the nomenclature of the business and to help students develop their perceptual and problem-solving ability in order to be as fully-prepared and flexible as possible in meeting professional challenges and opportunities brought on by developments in the quickly-changing electronic media industries.

All Electronic Media students complete courses intended to make them conversant in the fundamentals of motion picture and electronic media aesthetics and production. Similarly, all students complete courses dealing with the expectations and limitations imposed by the regulatory system and with ethical standards applied to the electronic media. Students are expected to understand world systems of electronic media and the global convergence of ownership, distribution, and influence of electronic media and film. Students also learn of potential social and psychological influence of content on recipients of messages conveyed through electronic media and film. As we learn to anticipate their future by studying their past, the curriculum also deals with the historical development and contemporary alignment of the electronic media and motion picture industries, including assessment of the technologies that have shaped the nature of their services. Likewise, Electronic Media students complete courses designed to impart understanding of the current and future economic structures and business requirements pertinent to assessment in the fundamental

needs and wants, management considerations, and strategies to implement effective programming and production strategies.

Regardless of the emphasis chosen, a wide variety of courses in the curriculum are designed to foster aesthetic appreciation and an understanding of the technical, economic, and social requirements, limitations, and expectations that shape the content and business structure of electronic media as a social institution.

B. A. DEGREE IN ELECTRONIC MEDIA

Credit Hours

General Education Curriculum	41
<i>Electronic Media and Film Core Requirements</i>	9
EMF 1320 Survey of Electronic Media and Film	
EMF 2301 Film and Video Aesthetics	
EMF 2304 Basic Video and Audio Production	
<i>Professional Perspectives</i>	12
CCTR 3303 Video Production I: Studio	
CCTR 3328 Electronic Media Management	
CCTR 3361 Electronic Media Programming	
CCTR 4361 Electronic Media Law and Policy	
Electronic Media Professional Emphasis	9
Production Skills Component	
CCTR 2307 Audio Principles	
CCTR 2354 Basic Screenwriting	
CCTR 3301, 3302, or 3304 Topics in Electronic Media and Film	
MSA 3360 Multimedia Applications	
CCTR3307 Radio Production	
CCTR 3393 TV Production II: Field	
CCTR 4318 Proseminar in Producing and Directing	
or	
Operations/Strategy Component	
CCTR 3301, 3302, or 3304: Topics in Electronic Media and Film	
CCTR 3374 TV Production Process	
CCTR 4328 Media Economics	
CCTR 4395 Electronic Media Audience Analysis	
<i>Student Interest Electives</i>	9
CCCN3335 Film Exhibition and Distribution	
CCCN 3355 Film Production I	
CCTR 3360 Electronic Media Sales	
CCTR 3374 TV Production Process	
CCTR 4300 Seminar in Electronic Media and Film	
CCCN 4316 Producer's Seminar	
CCTR 4325 Internship	
CCTR 4339 Television Criticism	
CCTR 4350 Gender Issues in Communication	
CCTR 4390 Technology and the Mass Media	
CCTR 4393 Advanced Audio Production	
CCTR 4395 Electronic Media Audience Analysis	
CCTR 4399 Global Media Systems	
<i>History, Aesthetics and Social Perspectives</i>	3
CCTR 2306 History of Recorded Music	
CCTR 3395 History of Broadcasting and Electronic Media	
CCTR 4339 Television Criticism	
CCTR 4399 Global Media Systems	
CCTR 4360 Social Effects of the Mass Media	

<i>Film Co-Curricular Requirements</i>		3
CCCN 2351	Film History I	
CCCN 2332	American Popular Film	
CCCN 3304	History of Documentary Film	
CCCN 3310	Screen Artists	
CCCN 3311-15	Great Directors	
CCCN 5301-04	Topics	45
	Meadows Elective	3
	Elective Hours	38
TOTAL		122 hours

Note: While writing is incorporated in assignments across the Electronic Media curriculum, EMF 3361, "Electronic Media Programming," CCTR 3328, "Electronic Media Management," and CCTR 4361, "Electronic Media Law and Policy" include substantive writing requirements for successful completion. These courses, taken at the junior and senior level, provide an opportunity for assessment and enhancement of written communication skills. Moreover, students are required to make oral presentations in these classes to encourage development of this communication skill, which is often crucial to success in the field.

MINOR IN ELECTRONIC MEDIA AND FILM

MINOR IN FILM STUDIES

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

Requirements: 21 credit hours, distributed as follows:

EMF 1320	Survey of Electronic Media and Film
EMF 2301	Film and Video Aesthetics
EMF 2351	Film History I

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

The following courses may be repeated ONCE for film elective credit provided the course material/topic is completely different each time:

CCCN 2332	American Popular Film
CCCN 3310	Screen Artists
CCCN 3311, 3312, 3314, 3315	Great Directors
CCCN 5301-5304	Topics

MINOR IN ELECTRONIC MEDIA

The minor in Electronic Media offers the opportunity to enhance one's understanding and appreciation of electronic media as social and economic forces. Courses offered in the minor may be applied as required courses in the major.

Requirements: 21 credit hours, distributed as follows:

<i>Electronic Media and Film Core Requirements</i>		9
EMF 1320	Survey of Electronic Media and Film	
EMF 2301	Film and Video Aesthetics	
EMF 2304	Basic Video and Audio Production	
<i>Professional Perspectives</i>		6
CCTR 3328	Electronic Media Management	
CCTR 3361	Electronic Media Programming	
CCTR 4361	Electronic Media Law and Policy	

<i>Operations/Strategy Component</i>		3
CCTR 3301, 3302, or 3304	Topics in Electronic Media and Film	
CCTR 4328	Media Economics	
CCTR 4395	Electronic Media Audience Analysis	
<i>History, Aesthetics and Social Perspectives</i>		3
CCTR 2306	History of Recorded Music	
CCTR 3395	History of Broadcasting and Electronic Media	
CCTR 4339	Television Criticism	
CCTR 4399	Global Media Systems	
CCTR 4360	Social Effects of the Mass Media	

THE COURSES

CINEMA (CCCN)

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

2344. HISTORY OF ANIMATED FILM. This course provides a critical and historical overview of the development of the animated film from its origins in the 19th century to the present.

2351. FILM HISTORY. This course provides an overview of the development of the cinema as a technology, as an art form, as an industry, and as a social institution beginning with the origins of the medium and tracing its major movements and configurations up to the present.

2352. FILM HISTORY II. This course provides a supplement to the required Film History course, CCCN 2351, by examining specific periods, national cinemas, and research approaches in more depth. *Prerequisite:* CCCN 2351.

2354. BASIC SCREENWRITING. This course teaches the basic skills required for both fiction and non-fiction screenwriting, and includes such topics as research methods, script preparation, differences in script formats, verbal-to-visual styleting, 2rse provides an 1o(. This course t8Jm llogy,8se ph(more

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

3335. FILM

ELECTRONIC MEDIA (EMF)

1320. SURVEY OF ELECTRONIC MEDIA. This is an introductory course designed to survey the history, programming, advertising, law, and regulation of electronic media and the relationship between media and society.

2301. VISUAL IMAGE. Explore the fundamentals of visual imagery as it relates to the communication arts, and includes a study of the basic principles of design, communication and perception.

2304. BASIC PRODUCTION TECHNIQUES. Practical training in the fundamentals of video and audio production techniques, including various exercises in each of the production areas.

TELEVISION-RADIO (CCTR)

2306. HISTORY OF RECORDED MUSIC. Chronologically examines the machines, minds, and music that constitute our heritage of recorded music, 1877 to present.

2307. BASIC AUDIO. Provides a survey of the theory and equipment used in sound recording.

3301, 3302, 3304. TOPICS IN TELEVISION/RADIO.

3303. TELEVISION PRODUCTION I. Basic principles and practices of television studio production are taught while rotating students through the various studio positions in a series of television production exercises. *Prerequisite:* CCTR 2304.

3307. RADIO STUDIO PRODUCTION. This course emphasizes different types of production needed in the radio industry. Topics covered include commercials, promotional announcements, public service announcements, news, remote broadcasts, and long-form productions. The course involves both lecture/discussion and lab.

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

3361. ELECTRONIC MEDIA PLANNING. Analysis of the development of program ideas and the research and strategies involved in programming media outlets.

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

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

4361. ELECTRONIC MEDIA POLICY. This course emphasizes contemporary regulatory policy in the electronic media. Discussion and readings deal with regulatory aspects of broadcasting, cable, telephone, personal communication services, and wireless communication. Students will become familiar with basics of legal research.

4390. TECHNOLOGY AND THE MASS MEDIA. Examines the way in which technology develops and is assimilated into the mass media.

4393. ADVANCED AUDIO

DIVISION OF JOURNALISM

an Honors thesis. For further information, contact the Honors Program director, Division of Journalism, Meadows School of the Arts, 210 Umphrey Lee, Southern Methodist University, Dallas TX 75275.

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 communication industry (internships). Many on-campus activities also offer practical experience to students (practica), and students are strongly urged to take advantage of the opportunities available to them through the Student Media Company, which publishes a daily newspaper, operates a campus radio station, and publishes a yearbook and a literary magazine. Practica are taken for one credit hour at a time. Internships may be taken for one or two credit hours at a time, depending on the number of hours worked. A total of five credit hours of internships and practica may be counted toward a student's Journalism electives. Internships and practica are taken on a Pass/Fail basis only.

CLASS ATTENDANCE

Due to limited class space and enrollment pressures, a student who fails to appear on the first day of class may be administratively dropped from the class at the instructor's discretion. Furthermore, students must comply with any more specific attendance policies spelled out in course syllabi; creation and enforcement of such policies are entirely at the instructor's discretion.

OFF-CAMPUS PROGRAMS

AMERICAN UNIVERSITY. Through a cooperative program with American University in Washington, D.C., students have an opportunity to study in the nation's capital as a part of the Washington Term Program. Students may obtain credit for courses such as Reporting, Advanced Reporting, and Internship, as well as in other disciplines, through seminars that provide a realistic picture of the principles, ethics, and issues of today in Washington, D.C.

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, students study in London, a hub for international communications.

Courses offered carry three credit hours. They do not require prerequisites and are designed to take full advantage of London's importance as an international center.

Students live in dormitories in London. As a part of their international experience, students are encouraged to explore the culture and fine arts offerings of London, in addition to day trips outside of the City of London and visits to other European countries on their own, as class schedules permit.

SMU-IN-PARIS. The SMU-in-Paris program offers students the opportunity to live and study in Paris for a term or for an entire academic year. While students pursue their regular course of studies, the communication track allows the student to study the specific role of communication in the Parisian and/or European context. Paris is a major communication center and one of the major European centers for the study of communication media effects, history, and theory.

PROGRAM OF STUDY

The role of the journalist in today's society has become increasingly complex and important because of a paradox: As the world shrinks amidst the communication revolution, the journalist's horizon and responsibilities expand. In addition, the rapid development of converging technologies is almost daily changing the face of

journalism, increasingly requiring the journalist to be a thinking and interpretive generalist, trained to adapt to different responsibilities and ways of performing the work of interpreting the world for readers and viewers (who also are coping with information overload in a changing technological world). The journalism program is designed with this reality in mind.

Students will study convergence journalism, choosing one of three emphases or tracks in which to focus their studies: Broadcast, Print or the Internet. The major requires 42 credit hours within the division. A foreign language capability of eight credit hours or its equivalent is required, and students also must satisfy Meadows School of the Arts requirements with three credit hours outside the Meadows communication divisions. Courses may be used to fulfill only one of the student's divisional requirements (i.e., a student may not fulfill two divisional requirements with one course).

Recognizing the need for students to set themselves apart to compete in a changing journalistic environment, and valuing interdisciplinary education, the division will also offer areas of journalistic specialty. Reflecting and drawing upon what the division sees as the primary academic strengths of Southern Methodist University, students may choose from business, arts, or religion, and upon completing certain requirements, would receive their degree in Arts Journalism, Business Journalism or Religious Journalism. To obtain such a degree status, the student must complete all the courses required for his or her emphasis with the Journalism degree (Broadcast, News Editorial, or Internet), plus CCJN 3385 (Specialty Journalism), and other specified requirements within the department of his or her chosen journalistic specialty. For more information on the Journalistic Specialty program, contact: Chair, Division of Journalism, Meadows School of the Arts, 211 Umphrey Lee, Southern Methodist University, Dallas, TX, 75275.

BACHELOR OF ARTS IN JOURNALISM

	<i>Credit Hours</i>
General Education Curriculum	41
Convergence Journalism Core Curriculum:	24
CCJN 1320 Understanding the News Media	
CCJN 2365 Understanding the Worldwide Web	
CCJN 3310 Newswriting and Reporting I	
CCJN 3311 Newswriting and Reporting II	
CCJN 3320 News Editing	
CCJN 3357 Visual Communication and Graphic Application	
CCJN 4315 Ethics of Communications	
CCJN 4316 Law of Communications	
Professional Development:	9
<i>Broadcast Emphasis (to be taken in sequence):</i>	
CCJN 2304 Basic Video and Audio Production For News	
CCJN 4320 Broadcast Reporting	
CCJN 4384 Advanced Television News	
<i>News Editorial Emphasis:</i>	
CCJN 3360 Computer-Assisted and Advanced Reporting Techniques	
<i>and</i>	(choose one of the following two courses)
CCJN 3365 Investigative and Enterprise Reporting	
<i>or</i>	
CCJN 4395 Public Affairs Reporting	
<i>and</i>	(choose one of the following two courses)
CCJN 3382 Feature Writing	
<i>or</i>	
CCJN 4310 Editorial and Critical Writing	

Internet emphasis:

CCJN 2380	Web Language and Design	
CCJN 4370	Internet Law and Ethics	
CCJN 4390	Advanced Webmastery, Cybercasting, and Cyberpublishing	

Journalism Electives:

Majors with a Broadcast or News Editorial emphasis are required to take 9 credit hours of Journalism Electives; majors with an Internet emphasis are required to take 9 credit hours of Journalism Electives. Students may choose any CCJN course. The following CCJN and other communication courses are particularly recommended:

CCJN 2380	Web Language and Design	
CCJN 3360	Computer-Assisted and Advanced Reporting Techniques	
CCJN 3385	Specialty Journalism	
CCJN 3390	Literature of Journalism	
CCJN 4330	History of Mass Communication	
CCJN 4360	Women and Minorities in the Media	
CCJN 4375	News Management and Media Economics	
CCJN 4380	Current Issues in the News	
CCTR 4399	Global Media Systems	
CCTR 3328	Electronic Media Management	
CCTR 4360	Social Effects of Mass Media (cross-listed as SOC 3360)	
Meadows Elective/Co-requirement		3
Foreign Language		8
Free Electives		28
TOTAL		122

MINOR IN JOURNALISM

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

Requirements: 21 term hours, distributed as follows:

1. CCJN 1320 Understanding News Media
2. CCJN 2365 Understanding the Worldwide Web
3. CCJN 3310 Newswriting and Reporting I
4. CCJN 3311 Newswriting and Reporting II
5. CCJN 4316 Law of Communications or
CCJN 4315 Ethics of Communications
6. Six additional credit hours in any CCJN 3xxx, 4xxx or 5xxx courses

THE COURSES (CCJN)

1320. UNDERSTANDING NEWS MEDIA. Nature, functions, and responsibilities of communication media and agencies from a professional point of view. News, opinion, entertainment, and persuasion functions, trends, communication tools, societal effects. This introductory survey course will train students to be discerning news consumers and producers, able to make informed analysis of content in various news media.

2304. BASIC VIDEO AND AUDIO PRODUCTION FOR NEWS. Practical training in the fundamentals of video and audio production techniques used in newsgathering, including field production and editing.

2365. UNDERSTANDING THE WORLD WIDE WEB. Overview and introduction to the history, economics, structure, and content of the Internet.

2380. **WEB LANGUAGE AND DESIGN.** Students will study the convergence of traditional media as they apply to new communication technologies and produce multimedia Websites that incorporate photography, videography, audio and graphics. *Prerequisite:* CCJN 2365.

3310. **NEWSWRITING AND REPORTING I.** First course in a rigorous two-term sequence, during which students will develop the skills required for writing and reporting for various news media. *Prerequisite:* CCJN 1320.

3311. **NEWSWRITING AND REPORTING II.** See above. *Prerequisite:* CCJN 3310.

3320. **NEWS EDITING.** Skills and concepts required in editing for various media, including copyediting, assigning and analyzing stories, coaching and managing editorial staff, and relevant legal and ethical issues. *Prerequisite:* CCJN 3310.

3355. **TV NEWS PRODUCTION.** Electronic news gathering and the writing, voicing, producing and editing of television news stories. Researching of various television news story formats. Students serve as on-camera reporters, writers, narrators and producers. Technical skills of shooting, lighting, recording, editing, and post-production. *Prerequisites:* CCJN 2304, 3311, and 4320, and permission of instructor.

3357. **VISUAL COMMUNICATION AND GRAPHIC APPLICATIONS.** Appreciation for and understanding of the visual and aesthetic aspects of communication. Layout and design. Basic instruction in the concepts and use of desktop publishing programs.

3360. **COMPUTER-ASSISTED AND ADVANCED REPORTING TECHNIQUES.** Development of skills in gathering, documenting, and organizing computerized data for newsgathering operations, with emphasis on mastery of professional abilities required of journalists working in online environments. Techniques for locating, retrieving, appraising, and verifying information. Will include gathering information from electronic sources, including libraries, research institutions, government documents, databases, observation, interviews, the Internet, and polling. *Prerequisites:* CCJN 3311 and 3320.

3365. **INVESTIGATIVE AND ENTERPRISE 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.

3370. **AUDIO REPORTING.** Writing and editing news reports for audio applications, including radio and Internet delivery. *Prerequisites:* CCJN 2304 and 3311.

3382. **FEATURE WRITING.** Course emphasizes the conceptual and technical skills needed to develop one's own voice, bring a literary quality to one's journalism, and produce professional-level descriptive pieces and news features for various media. *Prerequisites:* CCJN 3311 and 3320.

3385. **SPECIALTY JOURNALISM.** Students will explore the techniques and issues associated with reporting for a range of specialty beats, including business, the arts, sports and religion. The course is meant to facilitate the special Area of Journalistic Specialty degree offered by the Division of Journalism. *Prerequisites:* CCJN 3311 and 3320.

3390. **LITERATURE OF JOURNALISM.** Reading and research to acquaint the student with the literature of journalism. Special emphasis is given to the development of the journalistic style of writing in magazines and books.

3396. **HISTORY OF JOURNALISM.** The development and historical principles of American journalism, integrated with American social and intellectual history.

4101, 4102. **PRACTICA.** One credit hour for work at on-campus media positions. Maximum of two credit hours may be earned and counted toward Journalism electives. See "Internships and Practica" for more details. Offered on a Pass/Fail basis only. *Prerequisites:* Junior standing and permission of instructor and adviser.

4125, 4225. **INTERNSHIPS IN JOURNALISM.** Internship credit for off-campus work in the field during the regular term or in the summer. Students may count as electives as many as five credit hours in suitable outlets, such as television and radio stations, newspapers, magazines, etc. See "Internships and Practica" for more details. Offered on a Pass/Fail basis only. *Prerequisite:* Junior standing and permission of adviser.

4300. BROADCAST NEWS SEMINAR. An intensive study of an area of broadcast news usually offered away from the campus.

4301. NEWS EDITORIAL SEMINAR. This seminar, offered only occasionally, usually is conducted away from campus during the summer sessions. Topic varies.

4302, 4303, 4304, 4305. WASHINGTON TERM DIRECTED STUDIES. Offers students an opportunity to study and practice journalism in the nation's capital.

4310. EDITORIAL AND CRITICAL WRITING. Focuses on examining the role of opinion writing in American journalism and teaching techniques that will help students develop clear and effective editorials and columns on a range of topics. The course emphasizes critical thinking as well as writing skills. *Prerequisites:* CCJN 3311 and 3320.

4315. ETHICS OF COMMUNICATION. Exploration of ethical issues that are the foundation of all communication fields. Topics include free speech, privacy, government regulation, and censorship. Using a problem-solving approach, this course is designed to help students develop

students' work from all Meadows communication divisions, possibly expanding at some point to include other Meadows divisions. The Web site will feature student-produced radio and TV news and feature programs through streaming audio and video clips. It will also highlight written text, including articles and reviews. The Web site will be updated at least weekly, giving individual students and teams an opportunity to display their work.

4395. PUBLIC AFFAIRS REPORTING. Emph4A

DIVISION OF MUSIC

Associate Professor SWEIDEL, Chair

*Algur H. Meadows Professor of Violin: SCHMIEDER; Joel Estes Tate Professor of Piano:
ACHUCARRO; Professors: HART, KARP, MOORE, MOULEDOUS, ODE, PALMER, P*

The Electronic Music Studio is a digital multitrack facility featuring the ProTools III system, a Synclavier 3200 System, and a full range of MIDI equipment for synthesis, sampling, sequencing, signal processing, video post scoring, and digital recording.

The Psycho-Acoustics Lab bridges the fields of music education, music therapy, performance, and psychology for research and demonstrations in acoustics, perception, and music learning.

ACT OF ENROLLMENT

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

SPECIFIC MUSIC REQUIREMENTS

During the second year of study, each pre-music major or transfer student must apply for degree/major status. Applications are reviewed by the Division of Music chair.

All full-time music majors are required to enroll for Recital Attendance (MAS 1010) each term for which they will receive a grade of Pass or Fail. Minors are required to enroll for four terms. To complete the requirements of the course and receive a passing grade, majors must attend a minimum of 15 (minors 10) recitals each term, in addition to those in which the student is participating for credit. A grade of Incomplete may be awarded by the chair in case of illness or other reason based on student petition.

All sophomores shall present one solo performance in general recital each term.

Orchestral instrument majors, with the exception of guitar, are required to enroll in at least one large ensemble (i.e., wind ensemble or orchestra) each term of residence. Music majors fulfilling their ensemble requirement in a choral group are assigned by a placement hearing.

Each performance major is required to perform in recital at least one piece representing each major style period in which solo music was composed for the student's instrument (including voice). This is meant to encourage performance of contemporary works, including music written during the student's lifetime.

The Division of Music requires attendance at all scheduled class meetings, lessons, and ensemble rehearsals. The instructor determines in all instances the extent to which absences affect each student's grade. Students should become thoroughly acquainted with the class attendance policy established by their teachers

and ensemble directors. Instructors are in no way obligated to make special arrangements for the student to accommodate any level of absence. All reasons for absence should be submitted in advance to the instructor. Failure to do so may result in a student's being dropped from a course with a grade of *WP* (before the calendar deadline to drop) or receiving a grade of *F* for the course.

All undergraduate music majors must receive a minimum grade of *C-* in all courses specified in the major. The major consists of all courses listed in the student's degree plan with the exception of GEC, free electives, and course work in a minor or second major. Students must retake major courses in which a grade below *C-* is received. A course may be repeated only once.

When the total number of hours required to satisfy the General Education requirements and the major requirements along with the major's supporting course requirements exceeds 122 term hours, students in such majors will be exempt from three (3) hours of Perspectives and an additional three (3) hours taken from either Perspectives or Cultural Formations.

BACHELOR OF MUSIC DEGREE PROGRAM REQUIREMENTS

BACHELOR OF MUSIC IN PERFORMANCE

Credit Hours

	Organ	Orch	Voice	Piano
For Piano: MURE 3101, 4201				3
MUAC 1001 (two terms)				1
MUAC 1002 (two terms)				1
MUAC 3000 (four terms)				2
MUPD 4125, 4126, 4396, 4397				8
MREP 4114, 4115				2
(Meadows Elective/Co-requirement)	(3)	(3)	(3)	(3)
	124	124	125	125

Guitar majors follow the Orchestral Instruments curriculum and are required to take only four credits of large ensemble.

Percussionists take 18-20 credits of applied study and do not have an orchestral repertoire requirement. Elective hours are reduced accordingly.

Piano majors may earn an Emphasis in Piano Pedagogy by substituting MUPD 5325 and 5326 for MUPD 4125 and 4126.

BACHELOR OF MUSIC IN COMPOSITION

	<i>Credit Hours</i>
General Education Curriculum (GEC)	35
MUAS 1010 (MUAS 1020 first-year fall term)	0
MUTH 1129, 1130, 1229, 1230, 2129, 2130, 2229, 2230, 3350	15
MUHI 1202, 3253, 3254, 3255, 3256	10
PERB 1131, 1132, 2131, 2132 (or 1233, 1234)	4
MUPR (Performance Studies)	4

BACHELOR OF MUSIC IN MUSIC THERAPY

	<i>Credit Hours</i>
General Education Curriculum (GEC)	35
Specific GEC requirements:	
Fundamentals — STAT 1301	
Science — BIOL 1303	
Perspectives — PSYC 1300	
MUAS 1010 (MUAS 1020 first-year fall term)	0
MUTH 1129, 1130, 1229, 1230, 2129, 2130, 2229, 2230	12
MUHI 1202, 3253, 3254, 3255, 3256	10
PERB 1131, 1132, 2131, 2132 (or 1233, 1234)	4
MUAS 3152, 3155, 5110	3
PERB 1203 or 2203	2
MUPR (Performance Studies)	10-12
MURE 3101 (optional)	0-1
MUCO 3208 or 3209	2
PERE (Ensemble) and/or Contemporary Music Workshop (PERB)	4
Electives	9
MUTY 1120, 1220, 3211, 3212, 3213, 3165, 3214, 3141, 3142, 3143, 3144, 4340, 4341, 4144, 4145, 4141, 4142	26
PSYC 3332, 3382, 5334, 5355	12
PSYC choose from 3380, 3383, or 5388	3
(Meadows Elective/Co-requirement)	<u>(3)</u>
	133

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

Students completing this program of study will also attain a minor in Psychology.

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 G.P.A. of 2.50 and a 2.75 in all music therapy courses.

The B.M. degree in Music Therapy is approved by the American Music Therapy Association. Successful completion of this program entitles the graduate to take the national board examination in music therapy administered by the Certification Board for Music Therapists. The official designation by the board is MT-BC, the nationally accepted credential of qualified music therapists.

BACHELOR OF MUSIC (TEACHER CERTIFICATION*)

	<i>Credit Hours</i>	
	Instrumental	Vocal or Keyboard
General Education Curriculum (GEC)	35	35
Fundamentals		
6 hours ENGL 1301, 1302		
3 hours MATH (STAT 1301 is recommended)		

3 hours Information Technology (CSE 1305 is recommended)		
6 hours Science (one course with lab)		
Cultural Formations		
3 hours to meet English or U.S. History certification requirements		
Perspectives		
3 hours THEA 3311		
3 hours ENGL		
3 hours HIST 2311 or 2312 (U.S.)		
3 hours PLSC 1320		
Wellness (2 hours)		
Supportive Courses (includes 3 hours Diversity co-requirement)	24	24
10 hours MUHI 1202, 3253, 3254, 3255, 3256		
3 hours ENGL or HIST (U.S.) depending on choice of Cultural Formations		
11 hours electives		
Professional Education	12	12
6 hours Foundations (EDU 5350 and 5370)		
6 hours Methods (MUED 3330 general, plus either 3331 instrumental or 3332 vocal/keyboard concentrations)		
Music (55 hours):		
MUAS 1010 (MUAS 1020 first year fall term)	0	0
MUTH 1129, 1130, 1229, 1230, 2129, 2229, 2130, 2230	12	12
MUTH 5360 or 5365	3	3
MUHI (see GEC Supportive courses)		
PERB 1131, 1132, 2131, 2132 (or 1233, 1234)	4	4
MUPR (Performance Studies)	14	14
MUCO 3208, 3210		4
MUCO 3209, 3211	4	
PERE (Large Ensemble)	5	5
PERE (Chamber Ensemble)	1	1
Keyboard concentrations may substitute one credit of MUAC 1001, 1002		
Vocal concentrations may substitute one credit of Large Ensemble		
PERB 3116 (Contemporary Music Workshop)	1	1
MUAS 2149, 3152, 3155, 5110	4	4
Instrumental: 3146, 3147, 3148, 3149, 3150, 3151, 5154	7	
Vocal or keyboard: 3146 or 3147, 3148 or 3149, 3150 or 3151, 4230		5
PERB (Diction: Choose any two from the following: 1107, 1108, 2107, 2109)		2
(Meadows Elective/Co-requirement)	(3)	(3)
Total Credit Hours for the degree	126	126
*Additional requirements for Teacher Certification	7	7
6 hours Student Teaching (EDU 5363 or 5364, and 5373 or 5374)		
PSYC 5130		

Students in this major must present a minimum of one solo performance in general recital each term of the junior year. The senior major has three performance options: (1) to continue the study of the instrumental or vocal concentration, with one solo performance in general recital each term; (2) to divide study between the concentration and a secondary instrument or voice; or (3) to engage in the private study of one or more instruments or voice other than the concentration.

Student teaching, in addition to being subject to the eligibility requirements published by the Center for Teacher Preparation, must be approved by the Music Education department, must follow successful completion of all methods (MUED) and

DUAL DEGREE WITH COMPUTER SCIENCE

A special four and one-half year program leading to the degrees of Bachelor of Arts in Music and Bachelor of Science in Computer Science is available. Contact the Division of Music for more details.

MUSIC MINOR

The minor is designed to provide one of the following objectives:

1. A course of study in music with sufficient breadth and depth to satisfy the artistic aspiration of students from any major who have some background and experience in music, or
2. An alternative to the rigorous course of study required for the major in music for those students who do not aspire to a musical career.

Acceptance criteria for the minor include a successful audition and a theory/aural skills assessment prior to enrollment in private lessons or the theory sequence. The ability to read music is required. Aural and Written Music Theory must be taken concurrently. In any given term, the private study fee will not be waived unless the student is enrolled for at least one other course (not including MUAS 1010) required for the minor. The maximum number of credits for which the private study fee will be waived is four. Minors with a Meadows Scholarship may have other requirements and should refer to their scholarship letter. Ensemble participation is encouraged.

Requirements for the minor in music (19 term hours):

- * MUTH 1129 and 1229 — Aural Skills and Music Theory I
- * MUTH 1130 and 1230 — Aural Skills and Music Theory II
- MUHI 1202 — Introduction to Music in World Societies
- MUHI — Choose two courses from the following:
 - MUHI 3253 — Medieval and Renaissance Music
 - MUHI 3254 — Seventeenth- and 18th-Century Music
 - MUHI 3255 — The Romantic Century
 - MUHI 3256 — Music Since 1900
- MUPR or MUTH — Private study in instrument, voice, or composition. Composition study, if approved, must be taken with an instrument or voice. (Four term credit hours, typically one per term)
- MUTH, MUHI — 3 credit hours of upper-division elective(s) in Music History, Music Theory, or Acoustics of Music (MPSY 5340)
- MUAS 1010 — Recital attendance for four terms (see the Division of Music Student Handbook for course requirements)

* Class Piano PERB 1131, 1132 is a recommended lab.

MUSIC COURSES OPEN TO ALL UNIVERSITY STUDENTS

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

I. PERFORMANCE CLASSES (PERB) AND ENSEMBLES (PERE)

PERB 1203, 2203 CLASS GUITAR

PERB 1205, 2205 CLASS PIANO

PERB 1206, 2206 CLASS VOICE

PERE 1112 MUSTANG MARCHING BAND

PERE 1113 MEADOWS CHORALE AND CHORAL UNION

PERE 1114 CONCERT CHOIR AND CHORAL UNION

PERE 1115 MEADOWS JAZZ ORCHESTRA
PERE 1117 SYMPHONY BAND
PERE 1118 MEADOWS SYMPHONY ORCHESTRA
PERE 1119 MEADOWS WIND ENSEMBLE
PERE 1176 CHORAL UNION
PERE 3150 CHAPEL CHOIR
PERE 3173 CHAMBER ENSEMBLE: PERCUSSION

II. MUSIC THEORY, HISTORY AND LITERATURE

MUHI 1321 MUSIC: THE ART OF LISTENING
MUHI 2310 THE BROADWAY MUSICAL: VAUDEVILLE TO PHANTOM
MUHI 3337 MUSIC, HISTORY AND IDEAS
MUHI 3339 MUSIC FOR CONTEMPORARY AUDIENCES
MUHI 3340 JAZZ: TRADITION AND TRANSFORMATION
MUHI 3341 WOMEN AND MUSIC

MUSIC REPERTOIRE (MREP)

4114, 4115. 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. Fall and spring terms.

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

5040, 5140. ORCHESTRAL REPERTOIRE – WOODWINDS.

5050, 5150. ORCHESTRAL REPERTOIRE – BRASS.

5060, 5160. ORCHESTRAL REPERTOIRE – STRINGS.

5209. CLASSICAL AND ROMANTIC SONG LITERATURE

3151. HIGH-BRASS TECHNIQUES. Basic principles involved in playing and teaching upper brass. Spring term.

3152. PERCUSSION TECHNIQUES. Basic principles involved in playing and teaching percussion.

4194, 4294, 4394. DIRECTED STUDIES IN MUSIC EDUCATION.

5115. MUSIC EDUCATION METHODS AND MATERIALS IN THE CHURCH. The principles and practices of music education useful to church music professionals and others who may be interested in church work. Spring term of odd-numbered years.

5149, 5150, 5151, 5152, 5153, 5154. WORKSHOP IN MUSIC EDUCATION. Offered irregularly.

5159. INSTRUMENT REPAIR. The study of techniques used in the repair of orchestral instruments. Offered irregularly.

5252. WIND LITERATURE FOR THE SECONDARY SCHOOL. Survey of new and standard literature suitable for secondary school students. Music for instrumental solo, ensemble, band, and orchestra will be examined. Fall term.

5253. VOCAL AND CHORAL LITERATURE FOR THE SECONDARY SCHOOL. Survey of new and standard vocal solo, ensemble, and choral literature suitable for the secondary school. Fall term.

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

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

MUSIC HISTORY (MUHI)

1202. INTRODUCTION TO MUSIC IN WORLD SOCIETIES. This course offers an introduction to basic elements of music within the context of cultural traditions of world musics. Musical forms, techniques, terminology, and chronology are presented, but primary emphasis is placed upon listening to and experiencing a diverse sample of music and its roles in societies. Spring term.

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

2310. THE BROADWAY MUSICAL: VAUDEVILLE TO *PHANTOM*. The explosion of American musical theater beginning in the 1890s, tracing the stars, the shows, and their creators from vaudeville through Broadway and up to the works of Stephen Sondheim and Andrew Lloyd Webber.

3150. RUSSIAN FOR MUSICIANS. Students will learn the Cyrillic alphabet and transliteration while building a vocabulary of Russian musical terms. Course materials are drawn from authentic Russian-language scores, recordings, and books. Spring term.

3253. SURVEY OF MEDIEVAL AND RENAISSANCE MUSIC. A survey of the origins and evolution of musical forms, compositional procedures, performing practices, theoretical treatises, and instruments of Western music from the rise of the Christian Church through the 16th century. This course includes a required listening lab. Fall term. *Prerequisite:* MUHI 1202.

3254. SEVENTEENTH- AND 18TH-CENTURY MUSIC. A survey of the Baroque, Pre-Classical, and Classical stylistic periods of Western music. Emphasis will be directed toward musical forms, compositional procedures, performance practices. This course includes a required listening lab. Spring term. *Prerequisite:* MUHI 1202.

3255. THE ROMANTIC CENTURY. An examination of the literature of the 19th century with regard to the evolution of formal, compositional, and stylistic procedures. This course includes a required listening lab. Fall term. *Prerequisite:* MUHI 1202.

3256. MUSIC SINCE 1900. An examination of representative literature reflecting the various stylistic trends and movements that have occurred in the 20th century. This course includes a required listening lab. Spring term. *Prerequisite:* MUHI 1202.

3337. **MUSIC, HISTORY AND IDEAS.** A broadly based study of the basic elements, ideas, and cultural patterns of the Western world as they apply to music from the Middle Ages to our own times. Offered irregularly.

3339. **MUSIC FOR CONTEMPORARY AUDIENCES.** An examination of the interaction of the various forms of popular musical expression (folk, blues, soul, rock, Muzak, and film music) and their impact upon American culture.

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

3341. **WOMEN AND MUSIC, "LIKE A VIRGIN:" FROM HILDEGARD TO MADONNA.** This course introduces students to the rich traditions of musical women and to the variety of roles women have

5312. SURVEY OF PRECOLLEGE PIANO LITERATURE. Survey and performance of standard piano literature in all style periods for precollege students. Emphasis on technical preparation and curriculum-building. Offered spring term of odd-numbered years.

5325, 5326. PIANO PEDAGOGY INTERNSHIP I AND II. Supervised teaching experience; specific goals and projects are agreed upon for the term. Required of all undergraduate piano pedagogy majors.

PRIVATE STUDIES (MUPR)

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

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

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

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

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

Vocal coaching (for voice majors only) course numbers are: VOIC 3015, 3116, 4017, 4118. The instructor coaches the singer on diction and interpretation of art song and aria.

RECITALS (MURE)

3001. JUNIOR RECITAL FOR VOICE MAJORS. Solo performance of approximately 30 minutes of music. Graded Pass/Fail by committee.

3101. JUNIOR RECITAL. Solo performance of approximately 30 minutes of music. Graded Pass/Fail by committee.

4101. SENIOR RECITAL FOR VOICE MAJORS. Solo performance of approximately one hour of music. Graded Pass/Fail by committee.

4201. SENIOR RECITAL. Solo performance of approximately one hour of music. Graded Pass/Fail by committee.

COMPOSITION AND THEORY (MUTH)

1129, 1130. AURAL SKILLS I AND II. Beginning studies in solfeggio, melodic and harmonic dictation. Must be taken in sequence. Fall and spring terms. *Corequisites*: MUTH 1229, 1230. 1225, 1226. COMPOSITION. Individual study with the composition faculty and regularly scheduled seminars with faculty and visiting guests. Fall and spring terms. *Prerequisite*: First-year majors or permission of instructor.

1229, 1230. THEORY I AND II. Rudiments (notation, clefs, key signatures, intervals, scales, modes), diatonic and chromatic harmony, figured bass, part-writing, analysis. Must be taken in sequence. Fall and spring terms. *Corequisites*: MUTH 1129, 1130.

2129, 2130. AURAL SKILLS III AND IV. Continuation of Aural Skills I and II. Solfeggio, melodic and harmonic dictation employing chromaticism, 20th-century materials. Must be taken in sequence. Fall and spring terms. *Prerequisites*: MUTH 1130, 1230. *Corequisites*: MUTH 2229, 2230.

2225, 2226. COMPOSITION. Individual study with the composition faculty and regularly scheduled seminars with faculty and visiting guests. Fall and spring terms. *Prerequisite:* Second-year majors or permission of instructor.

2229, 2230. THEORY III AND IV. Continuation of Theory I and II covering the Romantic and 20th-century repertoires. Emphasis on traditional harmonization exercises, beginning studies in musical form, and introduction to current analytical methods. Must be taken in sequence. Fall and spring terms. *Prerequisites:* MUTH 1130, 1230. *Corequisites:* MUTH 2129, 2130.

3110. KEYBOARD SKILLS. Score reading in all clefs, sight reading, figured bass realization. Fall term. *Prerequisites:* MUTH 2130, 2230.

3325, 3326. COMPOSITION. Individual study with the composition faculty and regularly scheduled seminars with faculty and visiting guests. Fall and spring terms. *Prerequisite:* Junior major standing or permission of instructor.

3350. FORM AND ANALYSIS. Study of musical form through examples from pretonal and tonal literatures. *Prerequisites:* MUTH 2130, 2230.

4184, 4284, 4384. DIRECTED STUDIES IN MUSIC THEORY. *Prerequisite:* Permission of instructor.

4190, 4290, 4390. DIRECTED STUDIES IN MUSIC COMPOSITION. *Prerequisite:* Permission of instructor.

4300. ANALYSIS OF CONTEMPORARY MUSIC. Detailed analysis of recent music written in a variety of styles and using diverse techniques. The course will also explore early 20th-century antecedents of more recent music. Analysis and discussion will be supported by readings from theoretical articles and composers' writings. *Prerequisites:* MUTH 2129, 2130, and 2229, 2230.

4310. INTRODUCTION TO ELECTRO-ACOUSTIC MUSIC. An introduction to the techniques, concepts, and historical perspective of composing, performing, and listening to electro-acoustic music. Topics covered include acoustics, psychoacoustics, sound reproduction systems, tape techniques, analog and digital synthesis, and the history and literature of electronic music. Students have three hours of studio time each week to complete required projects. Fall term. *Prerequisite:* Permission of instructor.

4311. ADVANCED ELECTRO-ACOUSTIC MUSIC. Continuation of the introductory course with an emphasis on mastery of the studio equipment and its application to compositional problems. Students will complete individual composition projects in the studio. Spring term. *Prerequisite:* MUTH 30.8F2 1 Tf 1.74 0 TD StuneC 154Rsh week to 74 0 TD 0.000T* -0Ce.115 Tc (M)Tj 5.6 F0.00

3130, 3230, 3330. DIRECTED STUDIES IN MUSIC THERAPY: MEDICINE AND HEALTH.

3141. DEVELOPMENTAL MUSIC THERAPY PRACTICUM I. Supervised observation of and therapeutic experience with persons who exhibit developmentally delayed disorders. Fall term. *Corequisite:* MUTY 3211.

3142. PSYCHIATRIC MUSIC THERAPY PRACTICUM II. Supervised observation of and therapeutic experience with persons who exhibit psychopathological disorders. Fall term. *Corequisite:* MUTY 3212.

3143. MEDICAL MUSIC THERAPY PRACTICUM III. Supervised observation and development of clinical skills with patients in medical settings. Spring term. *Corequisite:* MUTY 3213.

3144. GERONTOLOGICAL MUSIC THERAPY PRACTICUM IV: Supervised observation and development of clinical skills with elderly clients. Spring term. *Corequisite:* MUTY 3214.

3165. PRECLINICAL EXPERIENCE IN THERAPY. Five hundred clock hours of continuous experience (a) with an exceptional population, preferably as a nurse's aide or psychiatric attendant (non-musicM.3endant (ntiouiii 5.07 0VT d Nd25t 498.6 Tm 0.00b44 5 e18.48Ee6j 8E29c86 -c2 (m:))TJ -20.2

CLASS INSTRUCTION FOR PERFORMANCE (PERB)

HARPSICHORD (PERB)

3115. **HARPSICHORD: EARLY MUSIC WORKSHOP.** Intensive study of harpsichord and continuo playing for advanced players (the complete harpsichord works of Rameau, chamber music with professional players of period instruments). Beginning harpsichord classes for those keyboard players who wish to explore the harpsichord, its techniques and repertoire. Summer term.

5118. **INTRODUCTION TO THE HARPSICHORD.** A course designed to present a variety of topics related to the harpsichord and its music. The goal of the course is to provide 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. Spring term of even-numbered years.

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

INSTRUMENTAL (PERB)

1203. **CLASSIC GUITAR.** Basics of reading music; technique; simple chord progressions as applied to popular music; performance of simple classic guitar pieces.

2203. **CLASSIC GUITAR.** Continued development of technical skills and performance repertoire. *Prerequisite:* PERB 1203 or equivalent proficiencies.

3016, 3116. **CONTEMPORARY MUSIC WORKSHOP.** Exploration of contemporary music techniques, including improvisation for instrumentalists and vocalists in a workshop setting. Course work includes master classes on contemporary performance techniques and performance of contemporary chamber works in chamber music recitals, in general music recitals, and in workshop presentations.

3202. **MASTER CLASS IN CLASSIC GUITAR.** Master classes, lectures, discussions, and recitals. Summer term.

5011, 5111. **DIRECTED STUDIES IN MUSIC PERFORMANCE.** Enrollment for directed studies or approved internships in performance or pedagogy.

PIANO (PERB)

1131, 1132, 2131, 2132. **CLASS PIANO.** A four-term sequence required for non-keyboard music majors. Emphasis on sightreading, technique, harmonization, transposition, improvisation, and appropriate literature. Fall and spring terms. *Corequisites:* MUTH 1229, 1230, 2229, 2230; MUTH 1129, 1130, 2129, 2130.

1205. **CLASS PIANO.** Designed for students with no previous piano study. Emphasis placed on the development of basic music reading and functional keyboard skills.

1233, 1234. **ADVANCED CLASS PIANO.** A two-term sequence (for keyboard majors or advanced non-keyboard majors). Emphasis on sight reading, harmonization, transposition, improvisation, and technique. Fall and spring terms. *Corequisites:* MUTH 1129, 1229, 1130, 1230.

2205. **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.

5222. **JAZZ IMPROVISATION.** The basic elements of jazz and rock music are presented through keyboard improvisation. Offered spring term of odd-numbered years. *Prerequisite:* Intermediate piano proficiency or permission of instructor.

VOICE (PERB)

1107. **DICTION: ITALIAN.** A course in the basic comprehension and pronunciation of songs from the Italian repertoire. Fall term.

1108. **DICTION: ENGLISH.** A course in the basic comprehension and pronunciation of songs from the English repertoire. Fall term.

1206. 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.

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

2107. DICTION: GERMAN. Designed for students who have had no previous training in the German language. Development of the correct methods of pronunciation of vowels and diphthongs through the use of language drills. Spring term.

2109. DICTION: FRENCH. Principles of basic pronunciation and enunciation in French. Phonetic drills with practical application to art songs and arias. Spring term.

2017, 2117, 5017, 5117. MEADOWS OPERA THEATRE. Preparation, rehearsal, and performance

3016, 3116. MEADOWS NEW MUSIC ENSEMBLE. Select instrumental and vocal performers form-

DIVISION OF PUBLIC AFFAIRS AND CORPORATE COMMUNICATIONS

Associate Professor POGGI, Chair

*Associate Professor: WHILLOCK; Assistant Professors: ANDERSON, MAYER-GUELL, WARDEN;
Senior Lecturer: LATOUR; Lecturer: FLOURNOY.*

Application:

CCPA 4325 PA Internship*
(Prerequisite: CCPA 3352, CCPA 3375,
fourth-year standing and permission of adviser)

or

CCPA 4395 Strategic Communications Campaigns
(Prerequisite: CCPA 3375 and fourth-year standing
or approval of instructor)

CCPA Upper-Level Electives (choose four):

12

For general degree, choose any four from the following courses.

*For specialized emphasis in Corporate Communications, Public Affairs,
or Nonprofit Management, see approved course list for emphasis/tracks.*

Core Requirements must be completed before these are taken.

CCPA 3310 Crisis Management
CCPA 3321 International Communication
CCPA 3341 Intercultural Communication
31g mwios.

Nonprofit Management

- 3 hours Internship* in field as approved by faculty
- 3 hours Nonprofit Management
- 3 hours Strategic Communications for the Nonprofit

* To be taken concurrently with approved Internship.

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

Corporate Communications

3 hours Internship* in field as approved by faculty

Plus 6 hours from the following:

- 3 hours Crisis Management
- 3 hours Integrated Marketing Communication
- 3 hours Employee Communication
- 3 hours Financial Communication
- 3 hours International Communication

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

* Note: To be eligible for an internship, students must have a 2.75 GPA overall, a 3.0 in CCPA courses, and 90+ hours of coursework, including CCPA 3352 and CCPA 3375.

MINOR IN PUBLIC AFFAIRS AND CORPORATE COMMUNICATIONS

The minor in Public Affairs and Corporate Communications (CCPA) is designed to provide students with a basic understanding of the principles and theories of corporate and public affairs programming. Students must meet the entrance requirements for a major in Public Affairs and Corporate Communications before they are admitted to the minor program.

Minor Requirements: 21 hours

MSA 1301	Mass Media and Society
CCPA 2327	Principles of Strategic Communications
CCPA 2308	Strategic Writing I (Prerequisite: MSA 1301 and CCPA 2327)
CCPA 3352	Strategic Writing II
CCPA 3360	Strategic Communications Management
CCPA 3375	Strategic Communications Research (Prerequisite: Third-year standing)
CCPA xxxx	Upper-level CCPA elective

THE COURSES (CCPA)

2308. STRATEGIC WRITING I. The fundamentals of structuring and presenting information in written form, especially for mass audiences and using all media. Emphasis on language usage and syntax. Required for majors. *Prerequisite:* MSA 1301. *Prerequisite or Corequisite:* CCPA 2327.

2327. PRINCIPLES OF STRATEGIC COMMUNICATION. This course introduces the basic theories, concepts, and approaches to strategic communications. It includes an historical overview as well as discussions of the professional and ethical demands on practitioners. *Prerequisite:* MSA 1301.

3310. CRISIS MANAGEMENT. This course examines strategies and techniques used in anticipating and managing the impact of crises on institutions. Students learn how corporations and other organizations research and analyze issues and formulate policy to address constituent concerns. *Prerequisite:* CCPA 2308.

3321. INTERNATIONAL COMMUNICATION. This course is designed to introduce students to the development of corporate communications in a global society. Students will compare and contrast corporate communications activities in the United States with those in other countries and

will explore the opportunities and challenges involved in implementing public affairs programs on an international scale. *Prerequisite:* CCPA 2308.

3341. INTERCULTURAL COMMUNICATION. This course provides an introduction to communication between people from different (co-)cultural groups. The course focuses on the discussion and application of intercultural communication theories and research. *Prerequisite:* CCPA 2308.

3345. PERSUASION. This course examines principles, theories, and models of persuasion as a process of communication. Students explore various approaches to the study of persuasion, consider the ethics of persuasion, and learn how persuasive techniques are used in strategic communications campaigns and programs. *Prerequisite:* CCPA 2308.

3350. INTEGRATED COMMUNICATION. This course examines integrated communications theories and practices involving public relations, advertising, and marketing. Students examine various institutional approaches for developing strategic integrated communications campaigns. *Prerequisite:*

4325. **INTERNSHIP.** This course provides students with experience working with public relations professionals either part-time during fall and spring terms or full-time during summer. Offered on a Pass/Fail basis only. *Prerequisites:* CCPA 3352, CCPA 3375, 90 or more hours of coursework, 2.75 overall G.P.A., 3.00 G.P.A. in CCPA coursework, and permission of faculty adviser.

4XXX. **WASHINGTON TERM INTERNSHIP.**

4350. **PUBLIC OPINION, THE PRESS, AND PUBLIC POLICY.** This course examines the linkage between public opinion and public policy. Influences on the policy process are considered, with an emphasis on the agenda-setting role of the news media in translating public opinion to policymakers. *Prerequisite:* CCPA 2308.

4375. **HONORS THESIS IN COMMUNICATION THEORY.** This course presents students with a thorough analysis of the scientific, critical, and cultural questions that provide the foundation of theory-building in communication. From identifying basic epistemological questions to exploring the impact of the „knowledge industry” on society, students are provided the analytical tools to understand, compare, and evaluate theories and their use. *Prerequisite:* Honors standing.

4380. **ENVIRONMENTAL AFFAIRS.** The course examines the principles and theories of strategic communications applied in addressing environmental issues affecting corporations, the media, government, and advocacy organizations. Legal, financial, and ethical issues involved in environmental communications are addressed. *Prerequisite:* CCPA 2308.

4385. **TECHNOLOGY AND STRATEGIC COMMUNICATION.** This course examines the application of technology as it relates to the management of communications in public affairs and corporate communications. Included are desktop publishing, Internet and database research skills, database creation, and strategic management and other creative applications. The course will address ethical and legal concerns associated with technology and its uses in strategic communications. *Prerequisite:* CCPA 2308.

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

4390. **EMPLOYEE COMMUNICATION.** This course examines principles, theories, and strategies used in managing employee communications. Emphasis is placed on the role of communications in shaping corporate culture, implementing organizational change, institutionalizing ethics, and reaching internal productivity goals. *Prerequisite:* CCPA 2308.

4395. **STRATEGIC COMMUNICATION CAMPAIGNS.** Examines strategies used in public relations campaign processes, from identifying the problem through campaign planning and execution, research, and evaluation stages. *Prerequisites:* CCPA 3375 and fourth-year standing.

5110, 5210, 5310. **DIRECTED STUDY.** Independent study under the direction and supervision of a faculty member. A directed study is a close collaboration between the professor and an advanced student who conducts a rigorous project that goes beyond the experience available in course offerings. The student must secure written permission from the instructor and return a completed directed studies form to the Arts Administration and Corporate Communications

DIVISION OF THEATRE

Professor H

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 our 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 is 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 of Theatre, this emphasis may be individualized to suit the specific goals of the student. All Theatre Studies students must complete at least one upper-level course in Directing, Playwriting, Critical Studies, and Design.

	<i>Credit Hours</i>
General Education Curriculum	35
Division of Theatre	
Dramatic Arts Today (THEA 1303, 1304)	6
Stage Makeup (THEA 2263)	2
Running/Construction Crews (THEA 2140, 2141, 2142)	3
Practicum (THEA 2240, 2241, 2242)	6
Acting I, II (THEA 2303, 2304)	6
Voice for the Stage I, II (THEA 2305, 2306)	6
Movement I, II (THEA 2307, 2308)	6
Introduction to Stage Management (THEA 2361)	3
Acting III, IV (THEA 3303, 3304)	6
Theatre and Drama History I, II (THEA 3381, 3382)	6
One 12-credit-hour emphasis chosen from:	
Directing, Playwriting, Stage Management,	
Design, or Critical Studies	12
Theatre Electives	14
Electives	9
Meadows Elective/Co-requirement	3
	123

BACHELOR OF FINE ARTS IN THEATRE WITH A SPECIALIZATION IN ACTING

The B.F.A. degree in Theatre with a Specialization in Acting is a unique program of specialized acting study within a liberal arts context. Although it is concerned with intense study of acting at the highest level, and shares faculty with SMU's graduate professional actor training program, the undergraduate acting major is not, nor does it seek to be, a professional training program. If theatre artists are to make the most meaningful and powerful theatre possible, they must acquire personal and intellectual experience of the world in which they live concurrently with theatre training. Upon completion of two years of foundational actor training, students in the acting major receive advanced training in the areas of acting, stage movement, and stage voice.

	<i>Credit Hours</i>
General Education Curriculum	35
Division of Theatre	
Dramatic Arts Today (THEA 1303, 1304)	6
Stage Makeup (THEA 2263)	2

Running/Construction Crews (THEA 2140, 2141, 2142)	3
Practicum (THEA 2240, 2241, 2242)	6
Acting I, II (THEA 2303, 2304)	6
Voice for the Stage I, II (THEA 2305, 2306)	6
Movement I, II (THEA 2307, 2308)	6
Improvisation (THEA 2324)	3
Introduction to Stage Management (THEA 2361)	3
Acting III, IV (THEA 3303, 3304)	6
Voice for the Stage III, IV (THEA 3205, 3206)	4
Movement III, IV (THEA 3207, 3208)	4
Theatre and Drama History I, II (THEA 3381, 3382)	6
Acting V, VI (THEA 4303, 4304)	6
Voice for the Stage V, VI (THEA 4105, 4106)	2
Movement V, VI (THEA 4207, 4208)	4
Business and Professional Aspects of the Theatre (THEA 4309)	3
Electives	9
Meadows Elective/Co-requirement	3
	123

MINOR IN THEATRE STUDIES

The Minor in Theatre Studies offers an exploration of the component parts of the theatre experience: theatre history and dramatic literature; the actor's process; theatre design and the creation of the physical environment of the play; and the role of the audience in the theatrical event. The minor in Theatre Studies provides both practical and theoretical involvement and is available to all students.

Eighteen term hours are required and are distributed as follows:

	<i>Credit Hours</i>
1. THEA 1380 – Dramatic Arts: Mirror of the Age	3
2. THEA 2140, 2240, or 2141/2241, or 2142/2242 – Running/Construction Crew and Practicum (scenery, lighting, or costumes), <i>or</i> THEA 2319 – Fashion: History, and Culture, <i>or</i> THEA 2321 – Spectacle of Performance, <i>or</i> THEA 3313 – Introduction to Design for the Theatre	3
3. THEA 3311 – The Art of Acting	3
4. THEA 3381 – Theatre and Drama History I,	

THEATRE COURSES

OPEN CLASSES (THEA)

The following classes are open to all students.

1380. MIRROR OF THE AGE. Introduction to theatre emphasizing the role of the audience in the

2011, 2012. PRODUCTION. Rehearsal and performance in a Division of Theatre production. *Prerequisite:* Permission of instructor.

2140. LIGHTING RUNNING/CONSTRUCTION CREW. Practical application of skills and knowledge studied in THEA 2240 to the mounting and running of a theatrical production; involves either serving on the running crew of a Division production or completing 65 hours of work mounting a production. Theatre majors should complete this course by the end of the junior year. Departmental approval required for non-majors. Must be taken concurrently with *or* subsequent to completion of THEA 2240.

2141. SCENERY RUNNING/CONSTRUCTION CREW. Practical application of skills and knowledge studied in THEA 2241 to the mounting and running of a theatrical production; involves either serving on the running crew of a Division production or completing 65 hours of work mounting a production. Theatre majors should complete this course by the end of the junior year. Departmental approval required for non-majors. Must be taken concurrently with *or* subsequent to completion of THEA 2241.

2142. COSTUME RUNNING/CONSTRUCTION CREW. Practical application of skills and knowledge studied in THEA 2242 to the mounting and running of a theatrical production; involves either serving on the running crew of a Division production or completing 65 hours of work mounting a production. Theatre majors should complete this course by the end of the junior year. Departmental approval required for non-majors. Must be taken concurrently with *or* subsequent to completion of THEA 2242.

2240. LIGHTING PRACTICUM. An introduction to the backstage crafts of theatrical lighting intended to give the student a broad understanding of the basic principles and technical procedures used in the design of lighting. Fifty-hour lab required. Departmental approval required for non-majors.

2241. SCENERY PRACTICUM. An introduction to the backstage crafts of theatrical scenery intended to give the student a broad understanding of the basic principles and technical procedures used in the design of scenery. Fifty-hour lab required. Departmental approval required for non-majors.

2242. COSTUME PRACTICUM. An introduction to the backstage crafts of theatrical costume intended to give the student a broad understanding of the basic principles and technical procedures used in the design of costumes. Fifty-hour lab required. Departmental approval required for non-majors.

2263. STAGE MAKEUP. Instruction in basic makeup, wig and hair styling, and beard building.

2303. ACTING I. Exploration of the actor's imagination and the nature of acting, embracing training concepts of ease, honesty, sense memory, and concentration.

2304. ACTING II. Beginning script work, in which the actor learns to analyze a scene for its events and to particularize these events in a series of expressive action tasks. Sophomore course. *Prerequisite:* THEA 2303.

2305, 2306. VOICE FOR THE STAGE I

rehearsals and performances. Assignments are both theoretical and practical. Permission of instructor required for non-majors and first-year students.

3011, 3012. **PRODUCTION.** Rehearsal and performance in a Division of Theatre production. *Prerequisite:* Permission of instructor.

3205, 3206. **VOICE FOR THE STAGE III AND IV.** Experiences and exercises designed to free and develop the voice of the actor, explorations of speech sounds, text work. Alleviating physical barriers to sound production, beginning to discover a full vocal range of 2-3 octaves. *Prerequisites:* THEA 2305, 2306.

3207. **MOVEMENT III.** Teaches extension of energy and physical listening skills. Skills taught include quarterstaff, rapier and dagger, court sword, and broad sword. *Prerequisite:* THEA 2308.

3208. **MOVEMENT IV.** Allows the student to process personal experience into the movement and sound of a character. Skills taught include clowning, LeCoq figures, and neutral mask. *Prerequisite:* THEA 3207.

3219. **MUSICAL THEATRE ACTING AND PERFORMANCE.** The basics of acting in musical theatre: script analysis, blocking, character development, and scene study. Includes introduction to musical theatre movement and audition techniques. Students will culminate this course with a series of performed musical scenes. *Prerequisite:*

4208. MOVEMENT VI. Physical self-study explored through mask work including Neutral Mask, the masks of the commedia dell'arte, Character Mask, and European Clown. The exploration begins with finding a physical neutral, moves through the playing of the stock masked *commedia* characters and their counterparts in plays by Shakespeare and Moliere, and culminates with finding one's own personal clown. *Prerequisite*: Permission of instructor.

4303, 4304. ACTING V AND VI. An actor's approach to classic texts through scene study, monologues, and lecture/demonstration. Emphasis is on Shakespeare and his contemporaries.

4309. BUSINESS AND PROFESSIONAL ASPECTS OF THE THEATRE. A preparation for graduating actors that includes compiling résumés, photographs, use of cold readings, monologues, and scene work with a variety of scripts for repertory or summer theatre casting.

4331. PLAYWRITING III. Advanced work in the development of performance scripts for the stage with emphasis on full-length works. *Prerequisite*: THEA 3332.

4332. PLAYWRITING IV. Advanced techniques of writing for the stage, including rehearsal and performance or produced theatrical event. Focuses on professional aspects of playwriting. *Prerequisite*: THEA 4331.

4341. SPECIAL STUDIES IN DIRECTING I. 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.

4342. SPECIAL STUDIES IN DIRECTING II. 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.

4351. HISTORICAL CULTURES WITHIN THEATRICAL DESIGN. Using the elements of design, the course will focus on the exploration of political, social, economic, and artistic influences of various artistic cultures in history, and how the designer uses this information to create a theatrical production, film, or opera. Junior/senior-level course.

4361, 4362. STAGE MANAGEMENT II. Fuller explanation of the methods and techniques of theatrical stage management. *Prerequisite*: THEA 3361, 3362.

5398, 5399. PRODUCTION RESEARCH AND DEVELOPMENT. Script analysis, background research, and performance design for the actor, designer, director and dramaturg.