

understanding, development, and analysis of financial and management accounting. Presents fundamental concepts and applies them to contemporary issues. Management control functions serve as a central theme for evaluation and analysis. Further behavioral characteristics and mechanics of accounting fraud are presented. *Prerequisite:* ACCT 3311.

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

#### 19. Independent Studies in Accounting.

**Financial Planning and Control Using Microcomputers (Cross listed as ITOM 4307).** Uses and limitations of microcomputers in the financial planning and control process. Analyzes cases and problem situations using microcomputer software. Emphasis on financial analysis, budgeting, forecasting, capital expenditure analysis. Primarily lecture/discussion with some use of case studies and projects. *Prerequisites:* ACCT 2312, ITOM 2308, and ITOM 3320.

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

**26. Accounting Internships.** *Prerequisites:* Senior standing, departmental approval.

### Business Administration (BA)

**5380, 5381. Special Topics in International Business.** Offered through SMU International Programs. *Prerequisite:* Junior standing.

**5380, 5381. Written Technical Communications for Accounting Majors.** *Prerequisite:* Junior standing.

**5380, 5381. Contemporary Issues in Business: Business of Journalism.** (Cross listed with CCJN) Designed to bridge the gap between journalists and business people by familiarizing each with the other's profession. *Prerequisite:* Junior standing.

**5380, 5381. Executive Speaker Series.** *Prerequisite:* Junior standing. (One academic credit hour.)

**5380, 5381. European Union (EU) Seminar.** Offered through SMU International Programs and offered in the spring only for full year students. *Prerequisite:* Junior standing.

**5380, 5381. Independent Studies in Business Administration.**

**3300. Special Topics in International Finance.** Offered through SMU International Programs.

*Prerequisite:* Junior standing.

**3320. Financial Management.** Survey of concepts, practices, and problems surrounding financial markets, securities, and decision-making. Includes time value of money, market

*Prerequisite:*

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

**2305. Managerial Statistics.** Introductory course consisting of probability and descriptive statistics, regression analysis, decision making under uncertainty, and use of data in decision making. (STAT 2301 is an alternate for this course.)

**2 0 Cox School of Business**

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

**4308. Telecommunication Design and Policy (Spring Only).** An introduction to terminology, concepts, and components of telecommunication networks in corporate, market, and global environments. Topics include network architectures, communication protocols, security, local area networks, wide area networks, common carrier services, regulatory issues, and emerging trends in the communications field. *Prerequisite:* ITOM 4305 or permission of instructor.

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

**5350, 5351. Research Practicum in Information Technology I and II.** Topics determined by

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

**3344. Integrated Communication Advertising Management.** Focuses upon one area of the marketing mix-advertising. Experiential learning is emphasized and students are required to develop an advertising campaign for a client. Small groups form advertising agencies with students assuming the roles of account executive, creative director, research director, media director, and promotion director. Each “agency” competes for the client’s account. Students may not receive credit for this and CCAD 4375. *Prerequisite:* MKTG 3340 and *Corequisite:* MKTG 3342.

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

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

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

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

**3349. Product and Brand Management.** Deals with the management of product development programs and the appraisal of the many factors that affect product decision-making. Examines policies concerning branding, product line strategy, and compliance with social and government restrictions. Studies the fundamentals of pricing the product and the formulation of its price policies, including their legal aspects. *Prerequisite:* MKTG 3340.

**3341. Marketing Implementation and Control.** Uses the case analysis method to examine strategy, tactics, and decision making regarding the implementation and control of marketing problems. *Prerequisite:* MKTG 3340.

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

**5342, 5343. Independent Studies in Marketing.**

### Real Estate, Law, and Risk Management (RE)

Professor William B. Brueggeman, Department Chair

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

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

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

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

**4381. Real Estate Finance (Spring Only).** Development of technical competence necessary to structure real estate transactions. Computation of periodic payments, amortization schedules,

## 2 2 Cox School of Business

techniques for structuring real estate transactions (e.g., sale-leaseback, joint ventures, syndications, etc.). *Prerequisites:* RE 3381 and FINA 3320.

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

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

### Law Area (LT)

**3335. Introduction to Legal Environment and Ethics.** An environmental course that emphasizes the nature, formation, and application of law with a macro view. Public law and regulation of business is emphasized.

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

### Risk Management and Insurance Area (INS)

**3360. Principles of Risk and Insurance.** Focuses on the principles of risk and the role of insurance in handling risk. Examines many different topics, from insurance markets to personal insurance contracts to legal principles that reinforce insurance contracts. Concludes with a discussion of employee benefit plans and social insurance. *Prerequisite:* ACCT 2311.

### Strategy and Entrepreneurship

Professor Gordon Walker, Department Chair

Associate Professors:

and



## MEADOWS SCHOOL OF THE ARTS GENERAL INFORMATION

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

The Meadows School seeks to embed the arts, with their insights into human values and imagination, in the thou.15plhces0 Tewahe 1wlv



Velásquez, Ribera, Montañes, Murillo, Goya, Sorolla, Picasso, Gris, Miró, and Tápies. The Elizabeth Meadows Sculpture Collection includes important works by such modern sculptors as Rodin, Maillol, Lipschitz, Henry Moore, Marini, Giacometti, Noguchi, David Smith, and Claes Oldenburg.

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

The four-story Jake and Nancy Hamon Arts Library is adjacent to the Owen Arts Center and houses all arts library collections, a slide library, an audio/visual center,

**2 Meadows School of the Arts**

Dance

Theatre

***Bachelor of Music***

Music Education (includes Texas teacher certification)

Music Performance

Music Composition



## ADMISSION

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

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

### **Admission as an SMU Inter-School Transfer Student**

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

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

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

### **Admission as an External Transfer Student**

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

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

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

### **Readmission Students**

Students should contact the Meadows Undergraduate Academic Services Office regarding readmission. Music, dance, or theatre students may also be required to re-audition. Official transcripts from each college or university attended since last

Enrollment Services. If  
transcripts  
forwarded to the  
1 for the fall term  
y. See "Readmission  
e details.

aid make the cost of attending a  
ss, taxing on their families' financial  
y. More than 75 percent of all SMU  
aid. For more information, see the Student  
Division of Enrollment Services – Financial

merit scholarships, grants, loans, and part-time  
ment and talent in specific fields and to meet

#### **Graduate Artistic Scholarships**

ing Meadows School of the Arts annually  
chievement in a particular discipline. Candi-  
ay require an audition, portfolio review and/  
*ould hesitate to apply to SMU and Meadows*

for all SMU merit scholarships and other aid,  
wing schedule:

admission  
to the College Scholarship Service  
ncial Aid

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# DEGREE REQUIREMENTS

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

1. Credits:

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

2. Grades:

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

3. Residency:

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

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

### **Requirements for the Major**

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

### **General Education Requirements**

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

### **Double Majors**

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

### **Graduation Honors**

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



## 2 0 Meadows School of the Arts

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

### Commencement Activities Prior to Completion of Degree Requirements

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

#### Interdisciplinary Course Offerings (MSA)

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

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

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

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

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

**5105, 5205, 5305. Directed Study.**

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

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

**Adviser:** Gregory Poggi

**Coordinator:** Lynette Hilliard

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

Requirement: 18 hours, distributed as follows:

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

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

**CCPA 2308** Strategic Writing I

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

**ARAD 4301** Management of the Arts

**ARAD 4302** Fiscal Strategies for Successful Arts Organizations

#### The Courses (ARAD)

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

**4302. Fiscal Strategies for Successful Arts Organizations.** The theory and best practices of

marketing, development, and outreach strategies to build audiences and secure income for nonprofit arts institutions. Practicum required.

**Adviser:** P. Gregory Warden

**Coordinator:** Bunny Williamson

The minor in the History of the Visual and Performing Arts enables students to study the arts in relation to one another in a historic context. The minor begins with a six-hour historic sequence in the arts. This base is followed by an interdisciplinary arts course and three elective courses to be chosen with care from among the offerings specified. In order to give a cohesive focus to the individual student's minor course choices, each prospective candidate for a minor shall choose a degree plan at the time the minor is declared.

The History of the Visual and Performing Arts minor carries with it a list of approved tracks. If a different track is developed independently it must be approved by Meadows Dean's Office.

Requirement: 18 hours, distributed as follows:

***World Culture***

**CCCN 2360** The Black Experience in Cinema

**CF 3381** Modern Myth-Making: Studies in the Manipulation of Imagery

**MUHI 1202** Music Literature

**MUHI 3251** The Romantic Century

**MUHI 3252** Music in the 20th Century

**MUHI 4350** Music in World Cultures

*or*

**MUHI 3340** Jazz: Tradition and Transformation

**ARHS 3365**

**2 2 Meadows School of the Arts**

**MUHI 3252 Music in the 20th Century**

**MUHI 3339**



**THEA 3382** Theatre History II

**DANC 3376** Topics in Dance Masterpieces

***Multicultural Studies in Visual and the Performing Arts***

**CCCN 2351** Film History I

**CCCN 2352** Film History II

**CCCN 2360** The Black Experience in Cinema

**CF 3381**

# PROGRAMS OF STUDY IN MEADOWS

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

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

**Professor:** Alice Kendrick; **Associate Professor:** Don Umphrey; **Executives-in-Residence:** Bill Ford, James Goodnight; **Senior Lecturer:** Peter Noble; **Lecturers:** Mark Allen, Bill Galyean; **Adjunct Lecturers:** Brice Beard, Wayne Geyer, David Henry, Helayne King, Spencer Michlin, Tricia Nichols, Hugh O'Brien, Christopher Owens, Michael Rawlings, Ed Stone.

### **Admission Requirements**

In order to be admitted into the degree program for the Temerlin Advertising Institute, 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 2301, ADV 2374, and a math fundamentals course. The student must earn at least a B- in both ENGL 1301 and in ENGL 1302. No exceptions will be granted. 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 Temerlin Advertising Institute.

### **Program of Study *Advertising (ADV)***

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 Temerlin Advertising Institute. Students are required to take eight hours of a foreign language, and management track students must take a course in statistics. All SMU advertising students are required to take a core of advertising courses designed to teach advertising design, advertising research, advertising media planning, advertising marketing principles, and advertising campaigns. Because SMU is in the center of a dynamic top 10 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***

The management track prepares students for an advertising career in advertising agency account management, corporate advertising management, media planning, media buying, and media sales. Students will remain on the management track

*Credit Hours*

**ADV 3385** Advertising Creative Development

**ADV 3390** Advertising Design

**ADV 3393** Advertising Research

**ADV 4374** Advertising Campaigns

**CCJN 4315** Communication Ethics

*or*

**CCJN 4316** Communication Law

One 4000-or 5000-level three-hour elective in the

Temerlin Advertising Institute excluding Advertising Internship, ADV 4325.

Communications Elective Courses (ADV, CCJN, CCPA, CTV):

6

**2 Meadows School of the Arts**

	<i><b>Credit Hours</b></i>
<b>ADV 4355</b> Advanced Advertising Design	
The following portfolio class:	
<b>ADV 4385</b> Advertising Portfolio	
Communications Elective Courses (ADV, CCJN, CCPA, CTV):	3
<b><i>Suggested Communications Electives:</i></b>	
<b>ADV 4317</b> Consumer Behavior	
<b>ADV 4325</b>	



- CCJN 4316 Communication Law
- ADV 2374 Survey of Advertising
- ADV 3376 Advertising Media Planning
- ADV 3385 Advertising Creative Development
- ADV 3393 Advertising Research

### The Courses (ADV)

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

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

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

**3375. Marketing Principles of Advertising.** Students learn the basic principles of consumer marketing and the role of advertising in the marketing mix. The marketing and advertising strategy and planning processes are emphasized through case studies in which students develop advertising answers to marketing problems and opportunities. Required for all majors. *Prerequisites:* MSA 2301, ADV 2374. Restricted to advertising majors.

**3376. Advertising Media Planning.** Principles covered are those essential to media planners, buyers, and sellers. Includes media audience analysis, media vehicle comparisons, and budgeting. Students master the elements of media plans used in major advertising agencies. Required for all majors. *Prerequisites:* MSA 2301, ADV 2374. Restricted to advertising majors or minors.

**3385. Advertising Creative Development.** Students learn how to develop creative advertising strategies and concepts and to present them skillfully. They write and design advertisements for print and broadcast media with an emphasis on the principles and techniques required to develop creative concepts and create effective messages. Required for all majors. *Prerequisites:* MSA 2301, ADV 2374. Restricted to advertising majors or minors.

**3390. Advertising Design.** Students learn the principles of effective advertising design and a working knowledge of computers and software programs used in advertising and graphic design. Students work with Adobe InDesign, Adobe Illustrator, and Adobe Photoshop. Required for all majors. *Prerequisites:* MSA 2301, ADV 2374 and 3385, or CCPA 2308 and 2327. Restricted to Advertising or Corporate Communications majors.

**3393. Advertising Research.** The proper role of research in advertising planning is the focus. Students are exposed to a variety of research methods, sources, and issues. Primary and secondary research projects are designed, executed, analyzed, and presented by students. Required for all majors. *Prerequisites:* MSA 2301, ADV 2374. Restricted to advertising majors or minors.

**4300. Advertising Seminar.** Students experience 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. *Prerequisites:* MSA 2301, ADV 2374, 3375, 3376, 3385, 3390, and 3393. Instructor permission required.

**4317. Consumer Behavior.** Draws upon the disciplines of psychology, social psychology, sociology, anthropology, economics, marketing, and communications to explore the consumer decision-making process. Includes theories of motivation, attitudes, beliefs, and learning, with a direct application to advertising. *Prerequisites:* MSA 2301, ADV 2374, 3375, 3376, 3385, 3393, and senior standing. Restricted to advertising majors.



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. *Prerequisites:* MSA 2301, ADV 2374, and permission of instructor.

**Professor James Sullivan, Division Chair**

**Professors:** Barnaby Fitzgerald, Bill Komodore, Lawrence Scholder; **Associate Professors:** Peter Beasecker, Debora Hunter, Arthur Koch, Philip Van Keuren (**Director, Pollock Gallery**), Mary Vernon; **Assistant Professors:** Noah Simblis; **Senior Lecturer:** Charles DeBus.

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

This mixture will help students to produce significant works of art that speak to the contemporary issues. At the core of the mixture is substantial studio instruction in the fundamental areas of the making of art, supported by critical and historical

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

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

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

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

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

The Division of Art offers one undergraduate degree, the Bachelor of Fine Arts. This degree prepares students to become professional artists, engage professions in the arts, or to continue studies at the graduate level. The division offers instruction in six broad areas of media and conceptual approach – painting, drawing, sculpture, printmaking, photography, and ceramics. Within this structure, the faculty encourages cross-disciplinary interaction, which the curriculum is designed to facilitate. First-year students intending to major in art should take additional aid for enrollment of



	<i>Credit Hours</i>
<b>1. Foundations: Drawing/Design</b> (for art majors only)	12
Six hours each term, team-taught.	
Will meet two days for periods of five hours each (10 classroom hours per week).	
<b>2. Departmental Distribution</b>	12
One course in four of the following areas; usually taken at the 2300 level:	
Ceramics	Photography (1300 level)
Drawing	Printmaking
Painting	Sculpture
<i>Foundations: Drawing/Design</i> cannot fulfill this requirement.	
Courses in major concentration (see below) cannot be counted to fulfill this requirement.	
<b>3. Major Concentration<sup>1</sup></b>	24
Each student must take:	
a. Eighteen hours in a single area of specialization (ceramics, drawing, painting, photography, printmaking, or sculpture).	
b. Six hours in a related area. <sup>1</sup> Any of the six areas may be deemed “related” to any other, but the student must show a clear understanding of the way they are related for his or her work.	
<b>4. Critical issues</b>	3
To be taken in the junior year. This may be the course titled “Critical Issues” taught in the Division of Art or a course designated from another department (for example, philosophy) as a critical-issues course, with the consent of the undergraduate adviser.	
<b>5. Senior Seminar</b>	3
<b>6. Art History and New York Colloquium</b> (the latter an option, not a requirement)	12
Six hours must be art history survey.	
Three hours must be in 20th-century art history.	
Three hours may be in any art history (or in New York Colloquium).	
<b>7. Electives in art</b>	12
Meadows Elective/Corerequirement	3
Electives	12
<b>8. B.F.A. Qualifying Exhibition</b> (required)	0
<b>Total Hours</b>	<b>125</b>

***Minor in Art***

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



lives as artists. (Note: This is a two-term sequence. Students must enroll for fall term first (ASAG 1300, 1304), followed by ASAG 1601 (spring term). Ten class hours per week. *Prerequisite:* Art major or pre-major, or departmental permission. Each term is team-taught.

*Fall*

**ASAG 1300** Foundations I, Introduction to Studio Practice

**ASAG 1304** Foundations II, Introduction to Materials

Note: *Must* be taken concurrently; no exceptions

*Spring*

**ASAG 1601** Foundations III

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

Note: *Must* be taken concurrently with ASAG 1304.

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

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

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

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

**3350, 5350. Art Colloquium – New York.** Involves intensive analysis, discussion, and writing concerning works of art in museum collections and exhibitions, and in alternative exhibition spaces. The class topics studied will deal with the philosophical as well as the practical in order

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credit hours for internships of five, 10, or 15 hours/week respectively, under the supervision of individual faculty who will supervise and evaluate the internship. Must be approved by departmental chair.

### ***Ceramics (ASCE)***

**1312. Ceramic Sculpture.** A comprehensive introduction to and exploration of the expressive characteristics of clay through the investigation of various hand-building techniques; traditional as well as contemporary approaches to the material will be explored. Studio work will involve kiln operation, clay and glaze formulation, and other processes associated with low-fire ceramics. Emphasis on the analysis of sculptural form, control of the material, and critical judgment.

**1313. Ceramics: The Vessel.**

**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 or 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. *No prerequisite.*

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

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

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

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

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

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

**5301. Color and the Visual Image.**



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

**3303. Perspective.** An intensive study and analysis of spatial illusion, systems of perspective, and the geometry of visualization. *Prerequisite:* Foundations or 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 or 4301 or permission of instructor.

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

### ***Painting (ASPT)***

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

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

**2306. Painting in Taos.** A study of painting in the physical and cultural environment of the Fort Burgwin Research Center. *Prerequisites:* ASPT 1300 or ASDR 1300, or permission of instructor.

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

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

**3306. Painting in Taos.** An intermediate study of painting in the physical and cultural environment of the Fort Burgwin Research Center. *Prerequisites:* ASPT 2300 or 2306, or permission of instructor.

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

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

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

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

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

**5107, 5207, 5307, 5308. Studio Workshop in Taos.** Advanced problems in painting involving independent work, group collaboration, and analytical study in the physical and cultural environment of the Fort Burgwin Research Center. *Prerequisite:* ASPT 4300 or 4301, or permission of instructor.

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

### ***Photography (ASPH)***

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



ography in the physical and cultural environment

of the creative possibilities of photo-  
to black and white film develop-  
ive techniques. *Prerequisite:*

cultural environment  
on of instructor.

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es.







**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:	
Introduction to Art History (ARHS 1303, 1304, 1308)	6
Two of these are required and should be taken during the first or sophomore year.	
Upper-Level Art History Courses	27
No fewer than 27 hours, all at the 3000-level or above. These must include at least one 4000-level art history seminar in the junior or senior year. Majors must take 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
At least 12 of these hours must be art history electives and must be at the 3000-level or above. In addition, students will be advised to take courses in history, literature, or other fields that are relevant to their areas of particular interest.	
Meadows Elective/Corequirement	3
<b>TOTAL</b>	<b>123</b>

**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 scholarly and creative abilities in the visual arts. The degree is suitable for entry-level positions within the art field or other occupations and may provide the student with a foundation for advanced study in art, art history, art education, or arts

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administration. Students should be aware, however, that supplementary courses may be required for admission to postgraduate degree programs in the latter field.

	<b><i>Credit Hours</i></b>
General Education Curriculum	41
Division of Art History:	
Introduction to Art History (ARHS 1303, 1304, 1308)	6
Tw	

## Art History Courses (ARHS)

### *Introductory Courses*

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

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

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

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

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

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

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

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

1315.

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media where digital technology has generated a world of endlessly reproducible, transmittable images. The class is particularly well-suited to students







history of art; abstraction and the female nude; the use of one's "self" as material for art; and feminist filmmaking.

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

**3364. History of the Print.** 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.

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

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

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

#### ***British and American Art***

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

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

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

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

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

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

#### ***World Art***

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

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

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

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

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

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

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

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

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

**3394. Art and Architecture of Japan.** Survey of religious and secular arts from prehistoric



museums to encourage them to make immediate connections between what they read and what



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Advanced elective courses in multimedia applications; global media systems; electronic media programming, sales, and policy; and audience research are designed to prepare students for rewarding careers in the modern television industry.

### Instructional Facilities

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

### Admission and Degree Requirements

To be admitted to the major in Cinema-Television, a student must complete the following courses with a cumulative 3.0 G.P.A.: ENGL 1301 and 1302; CTV 1320 Survey of Television and Media; CTV 2301 Film and Video Aesthetics; a math fundamentals course; and an approved liberal arts course.

In addition, the student must compile a 3.00 G.P.A. in ENGL 1301 and 1302. The applicant must also earn a minimum grade of *B-* in CTV 1320 Survey of Television and Media and CTV 2301 Film and Video Aesthetics.

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

### Scholarships

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

### Honors Program

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

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

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

### Internships

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

### Directed Studies

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

### Class Attendance

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

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

	<i>Credit Hours</i>
General Education Curriculum	41
<b>Common Core Requirements</b>	9
<b>CTV 1320</b> Survey of Television and Media (formerly EMF 1320 Survey of Electronic Media and Film)	
<b>CTV 2301</b> Film and Video Aesthetics	
<b>CTV 2304</b> Basic Video and Audio Production	
<b>Cinema Course Requirements</b>	24
<b>CTV 2307</b> Basic Audio Principles	
<b>CTV 2351</b> Film History	
<b>CTV 2352</b> American Film History (formerly CCCN 2352 Film History II)	
<b>CTV 2354</b> Basic Screenwriting	
<b>CTV 3355</b> Film Production I	
<b>CTV 3356</b> Film Production II OR CTV 3357 Film/ TV Lighting	
<b>CTV 4353</b> Film-Television Theory	
<b>CTV 4316</b> Producers Seminar <i>or</i>	
<b>CTV 3335</b> Film Exhibition and Distribution	
<b>Cinema-TV Electives</b> Any 9 Hours (may not be double-counted with any grouping above)	
Any Three CTV Courses (with approval of adviser); suggested courses include:	
<b>CTV 2332</b> American Popular Film	
<b>CTV 2344</b>	

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***Fine Arts Component:***

One course (3 hrs.) selected from the following:

**ASDE 1300** Introduction to Studio Drawing

**ASPH**

***Credit Hours***

3

**Credit Hours**

- CTV 4360 Social Effects of Mass Media
- CTV 4361 Media Policy
- CTV 4390 Technology and the Mass Media *or*
- CTV 4395 Electronic Media Audience Analysis
- CTV 4399 Global Media Systems

**Cinema-TV Electives:** any 9 Hours (may not be double-counted with any grouping above)  
 Any Three CTV Courses (with approval of adviser); suggested courses include:

- CTV 2354 Basic Screenwriting
- CTV 2360 The Black Experience in Cinema-TV
- CTV 2364 History of Cinema-TV Comedy
- CTV 3308 Non-Linear Editing
- CTV 3335 Film Exhibition and Distribution
- CTV 3355 Film Production I
- CTV 3356 Film Production II
- CTV 3357 Film/TV Lighting
- CTV 3374 TV Production Process
- CTV 4300 Cinema-Television Seminar
- CTV 4316 Producers Seminar
- CTV 4328 Media Economics
- CTV 4353 Film-Television Theory
- CTV 4360 Social Effects of Mass Media
- CTV 4361 Electronic Media Policy

**Fine Arts Component**

- One course (3 hrs.) selected from the following: 3
- ASDE 1300 Introduction to Studio Drawing
- ASPH 1300 Basics of Photography
- ASPH 2300 Black and White Photography
- ARHS 1303 Introduction to Western Art I
- ARHS 1304 Introduction to Western Art II
- ARHS 1331 Romantic Century: Cultural Content of Artistic Form in the 19th Century
- ARHS 1332 20th Century Art: Sources and Styles of Modern Art
- THEA 3311 The Art of Acting
- THEA 3313 Introduction to Design for the Theater
- THEA 3314 Lighting Design: Theater, Film, and Television
- THEA 3316 Scene Design: Theater, Film, and Television
- THEA 3318 Costume Design: Theater, Film, and Television
- Meadows Elective/Corequirement (in Meadows – outside the major) 3

**Minor in Television and Media**

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

**Requirements: 18 credit hours, distributed as follows:**

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

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

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**The Courses**  
***Cinema (CTV)***

1320. Survey of Television and Media

digital editing systems like the Avid and Final Cut Pro. Emphasis on cutting scenes, studying major films, and reviewing the latest technological advances. Provides a strong foundation on

as André Bazin, Sergei Eisenstein, Rudolf Arnheim, Laura Mulvey, and Christian Metz) and demonstrates the application of various analytical approaches to specific films and TV programs. *Prerequisites:* CTV 2301, 2351.

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

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

#### ***Television (CTV)***

**1320. Survey of Television and Media** (formerly EMF 1320 Survey of Electronic Media). Survey of the history, programming practices, advertising techniques, regulations, and legal aspects of the television/media industries. The relationship between media and society will also be explored.

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

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

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

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

**2352. American Film History** (formerly CCCN 2352 Film History II). An overview of U.S. film



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

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

**3354. Shooting and Producing PSAs.** Students work in groups to create up to five public service announcements, from concept to finished cut.

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

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

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

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

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

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

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

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

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

**4325/5325. Internships.** Earn credit through practical experience by working at a professional media outlet, either part-time during fall and spring terms or full-time during summer. Re-

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

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

**4393. Advanced Audio.** Course in the business and creative aspects related to being an audio producer. *Prerequisite:* CTV 2307.

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

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

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

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

(SMU and transfer credit hours) may be in any combination of communications courses including CCPA-designated coursework. CCPA students must work closely with their academic adviser to ensure compliance with these standards. Students seeking to double major or minor in another communications-related field may need to complete more than the minimum 122 total hours required for graduation.

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

Students are encouraged to participate in service-learning opportunities and make important career connections through supervised internships with Dallas-area businesses. They are encouraged to participate in the student chapter of the International Association of Business Communicators (IABC).

To find more information about the Corporate Communications and Public Affairs degree program, please visit the CCPA Web page at [meadows.smu.edu/ccpa](http://meadows.smu.edu/ccpa).

#### **Admission**

In addition to those requirements of the University and of Meadows School of the Arts, undergraduate students planning to major or minor in Corporate Communications and Public Affairs must complete: ENGL 1301 and 1302 with a minimum grade of C and an average GPA of 2.75, a math fundamentals course (STAT 1301 is recommended), and nine hours of CCPA core coursework (MSA 2301, CCPA 2327, and CCPA 2308). Students must earn a grade of C or better in *each* of these three CCPA core courses before a major or minor may be declared. A minimum GPA of 2.75 is required in these 18 hours of core coursework before a student will be accepted and classified a CCPA major or minor. A core course may be repeated no more than once in order to meet requirements to declare CCPA as a major or minor.

#### **Special Requirements**

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

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

#### **Scholarships**

Communication Honors Scholarships are awarded each year to outstanding students who intend to major in Corporate Communications and Public Affairs. The Douglas Bauer Incentive Scholarship is a competitive scholarship available to one declared sophomore or junior each year.

#### **CCPA Honors Program**

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

#### **Programs of Study**

##### ***Bachelor of Arts in Corporate Communications and Public Affairs***

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



**Credit Hours**

**CCPA 3350** Integrated Marketing Communication  
**CCPA 3365** Organizational Communication  
**CCPA 3380** Nonprofit Management  
**CCPA 3382** Feature Writing  
**CCPA 3385** Strategic Writing for the Nonprofit  
**CCPA 4327** Argumentation and Advocacy  
**CCPA 4328** Media Convergence  
**CCPA 4345** Media and Politics  
**CCPA 4350** Public Opinion, The Press and Public Policy  
**CCPA 4375** Honors Thesis in Communication Theory  
**CCPA 4385** Technology and Strategic Communication  
**CCPA 4386** Financial Relations  
**CCPA 530X** Topics in Communication (contemporary issues)  
**CCPA xxxx** Other approved CCPA course

or

**CCJN 4315** Ethics of Communication

**CCJN 4316** Law of Communication

**Meadows Elective/Corequisite:**

6

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

**Minor and Other Electives**

(minor to be determined with counsel of adviser)

25

TOTAL

122

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

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

**Public Affairs**

3 hours Internship\* in field as approved by faculty

Plus 6 hours from the following:

3 hours Public Opinion, The Press, and Public Policy

3 hours Argumentation and Advocacy

3 hours Media and Politics

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

**Nonprofit Management**

3 hours Internship\* in field as approved by faculty

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

3 hours Strategic Writing for the Nonprofit\*\*

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

**Corporate Communications**

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

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 Media Convergence

3 hours Financial Relations

3 hours International Communication

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

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

### **Minor in Corporate Communications and Public Affairs**

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

**Credit Hours**

21

#### **Minor Requirements:**

- MSA 2301** Mass Media and Society
- CCPA 2327** Introduction to Communication Theory and Practice
- CCPA 2308** Strategic Writing I (*Prerequisite:* MSA 2301 and CCPA 2327)
- CCPA 3352** Strategic Writing II
- CCPA 3360** Project Management
- CCPA 3375** Strategic Communication Research (*Prerequisite:* Third-year standing)
- CCPA xxxx** Upper-level CCPA elective

#### **The Courses (CCPA)**

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

**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 2301. *Prerequisite or Corequisite:* CCPA 2327.

**2327. Introduction to Communication Theory and Practice.** This course introduces the basic theories, concepts, and approaches to strategic communications. It includes a historical overview as well as discussions of the professional and ethical demands on practitioners. *Prerequisite:* MSA 2301.

**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 cultural and 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 Marketing Communication.** This course examines integrated communication theories and practices involving public relations, advertising, and marketing. Students examine various institutional approaches for developing strategic integrated communication campaigns. *Prerequisite:* CCPA 2308.

**3352. Strategic Writing II.** Students in this experiential class identify and coordinate with a

**3360. Project Management.** Students examine the business aspects of managing a public relations department and a public relations agency. The course provides an overview of the

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Within the broader context of argumentation theory, students in this course will also apply these theories within a series of structured debates. *Prerequisite:* CCPA 2308.

**4328. Media Convergence.** This course introduces students to the increasing trend of media convergence — the process of large conglomerates increasingly delivering content across multiple communication channels (news on demand, video streaming, etc.). *Prerequisite:* CCPA 2308.

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

**4350. Public Opinion, The Press, and Public Policy.** This course examines the 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.**



techniques, complemented and reinforced by a broad range of theoretical studies and performance opportunities. The program provides an atmosphere in which students are nurtured and stimulated in their quest for artistic achievement, technical mastery, and scholarly excellence. Undergraduate majors study dance as a performing art with the intent to become practicing artists. The core of the dance curriculum is designed with this goal in mind. The combination of performance and liberal education courses serves to develop the articulate dancer.

#### **Instructional Facilities**

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

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

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

	<b><i>Credit Hours</i></b>
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

### **Regulations**

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

### **Evaluation**

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

### **Dance Performance Minor**

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

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

#### **Credit Hours**

3

#### **Select from the following:**

- DANC 2370** Movement as Social Text
- DANC 2373** Dance History I: Court and Ballet
- DANC 2374** Dance History II: Modernism



musical theater. This examination traces the development of the artistry in the integration of drama, music, and dance that comes to define quality in this art form. Other forms of musical entertainment that contributed to this development will be examined, including minstrelsy, burlesque, revue, comic opera, and operetta. Particular emphasis will be placed on the relationship between the birth of the American dance forms of tap, jazz, and ballroom and the evolution of the American Musical Theater.

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

### ***Dance Courses for Dance Performance Majors (DANC)***

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

#### ***Performance Technique***

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

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

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

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

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

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

#### ***Advanced Performance Technique***

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

**3215, 3216, 4215, 4216. Men's Ballet Technique.** Emphasis on the virtuosity specific to the male dancer in the ballet idiom. The class objective is to strengthen and develop the dancer to his utmost potential. Includes variations. *Admission by placement.*

**3217, 3218, 4217, 4218. Women's Pointe Technique.** Emphasis on the virtuosity specific to the female dancer in the ballet idiom. The class objective is to strengthen and develop the dancer to her utmost potential. Includes variations. *Admission by placement.*

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**4321, 4322, 4323, 4324. Modern Dance IV.**

including Laban-based movement vocabulary, dynamics, motivation, gesture, spatial concepts, elementary phrasing, abstraction and Motif Writing. Students participate in solo and small group studies with an emphasis on improvisation. Course includes visit to the Dallas Museum of Art. Required.

become familiar with a variety of methodologies in analyzing dance texts. Emphasis placed on observation and writing skills. Open to all students. *Prerequisite:* DANC 2373 or 2374 and instructor approval.

**Applied Studies**

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

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

**1242. Musical Concepts.** Basic analysis of music in terms of its form and structure, as related to dance composition and performance. Musical vocabulary, analysis of selected masterworks, and in-class performances are included. Required. *Prerequisite:* MUHI 1321 or instructor approval.

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

~~**2108. World Dance Rhythms II.** Continued listening, analysis, and performance of African, Latin American, and other ethnic dance rhythms. Techniques of playing percussion will be~~  
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