

# MEADOWS SCHOOL OF THE ARTS

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## GENERAL INFORMATION

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

Founded through the generosity of Algur H. Meadows, his family and the Meadows Foundation, the Meadows School is recognized as one of the nation's premier arts schools. It offers intense, specialized education in the communication, performing and visual arts to arts majors, and provides a rich variety of coursework for students from other disciplines exploring the arts as part of their liberal arts education.

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

### Academic, Performance and Exhibition Spaces

The Owen Arts Center houses the Greer Garson Theatre (a classical thrust stage), the Bob Hope Theatre (a proscenium theatre), the Margo Jones Theatre (a black box theatre), Caruth Auditorium (which includes a 51-stop, 3,681-pipe Fisk organ), the Charles S. Sharp Performing Arts Studio, the O'Donnell Lecture/Recital Hall and several smaller performance spaces, as well as classrooms, studios and rehearsal areas. The Doolin Gallery in the Owen Arts Center and the Pollock Gallery, housed in the Hughes-Trigg Student Center, are the art exhibition spaces of the Division of Art. Student work is exhibited and critiqued in the Doolin Gallery. Exhibitions organized in the Pollock Gallery provide students, faculty, staff and the community with opportunities to experience a thoughtful and wide array of exhibitions representing diverse artists, time periods and cultures.

The Meadows Museum exhibits one of the finest and most comprehensive collections of Spanish art outside of Spain, including works of such masters as El Greco, Velázquez, Ribera, Montañes, Murillo, Goya, Sorolla, Picasso, Gris, Miró and Tápies.

The Elizabeth Meadows Sculpture Collection includes important works by suwThe four-story Center and houses all arts library collections, a slide library, an audio/visual center and the Center for Instructional Technology in the Arts. The G. William Jones Film and Video Collection, a part of the library's holdings, is housed in the Greer Garson Theatre's 3,800-square-foot refrigerated storage vault, with screening rooms also in the building.

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

All first-year undergraduates spend at least one year as SMU Pre-Majors before transferring officially to Meadows. Students are assigned an academic adviser in the

liberal arts courses with the introductory course requirements of their intended major. After entering Meadows, normally in the sophomore year, students continue to combine courses in the major with UC/GEC requirements.

### **Meadows Divisions**

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

Temerlin Advertising Institute  
for Education and Research

Art

Art History

Arts Management and Arts

Entrepreneurship

Communication Studies

Dance

Film and Media Arts

Journalism

Music

Theatre

### ***Programs of Study***

**Bachelor of Arts**

**Bachelor of Music**

## ADMISSION

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

### Admission Procedures

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

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

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

Students must have completed a minimum of 24 term hours of study with a minimum cumulative GPA of 2.000. Students in various divisions also must receive formal recognition of suitable scholarly or creative ability and talent in the performing arts. Art students must submit a portfolio (12 images) to SlideRoom, the online digital portfolio system ([www.smu.slideroom.com](http://www.smu.slideroom.com)), halfway through their second term of art study for admission to study for the B.F.A. or B.A. degree. Art students are considered for admission to the B.F.A. or B.A. based upon that portfolio and review of transcript courses. Art history students are strongly encouraged to contact the chair of the Art History Division for a conference. Advertising, communication studies, film and media arts, and journalism students must successfully complete the prerequisite subset of courses with the appropriate GPA to be admitted to their degree programs. Advertising students must additionally complete a written on-site application to the program. It should be noted that all students in dance, music and theatre will have auditioned/interviewed prior to entering SMU.

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

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

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

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

### *Readmission*

Students should contact the Division of Enrollment Services, Office of Undergraduate Admission regarding readmission. A student who has been readmitted

## DEGREE REQUIREMENTS

### Requirements for Graduation

Students who are candidates for a degree in Meadows School of the Arts must submit a formal application for graduation to the Undergraduate Academic Services Office by the end of the first week of class for December and May graduation, and by the second day of summer school for August graduation. In addition to University-Wide Requirements and requirements for the major, candidates for graduation must also fulfill the following requirements:

#### 1. Credits

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

#### 2. Grades

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

#### 3. Credit Requirements:

- a. A minimum total of 60 term credit hours through enrollment at SMU.
- b. A maximum of 30 term credit hours of transfer work after matriculation.

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

### *Requirements for the Major*

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

### *University-Wide Requirements*

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

### *Double Majors*

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

### ***Graduation Honors***

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

### ***Commencement Activities Prior to Completion of Degree Requirements***

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

## **PROGRAMS OF STUDY IN MEADOWS**

### **Advertising**

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

**Professor Steven Edwards, Director**

**Professors:**

***Admission Requirements***

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

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<b>Communication Electives:</b>	6
Communication electives include any advertising, communication studies, film and media arts, or journalism course. A list of suggested communication electives is found in the <a href="http://www.smu.edu/temerlin">www.smu.edu/temerlin</a> .	
<b>Second Language</b> (two terms of the same language)	8
<b>Statistics (STAT 1301, 2301, 2331)</b>	



class assignment, but is designed to offer students the opportunity to document and showcase their identities as independent thinkers.

**Student Progress.** Students admitted to the creative program are required to produce work that meets artistic standards in order to continue taking courses in the program, consistent with Meadows School of the Arts policy. This evaluation is made by the creative program faculty, who regularly consult with industry professionals

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<b>Required Advertising Courses:</b>	12
<b>ADV 2374, 2375, 3385, 3362    MKTG 3340</b>	
<b>Advertising Elective:</b>	3

through case studies in which students develop advertising answers to marketing problems and opportunities. Required for all majors. ADV 2374. Restricted to Advertising majors and minors.

**ADV 3376 (3)**

**ADVERTISING MEDIA**

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

**ADV 3385 (3)**

**INTRODUCTION TO CREATIVITY**

A survey of the theoretical, practical and ethical issues associated with creative thinking. Examines both individual and organizational strategies for promoting creativity, and the creative thinker's role in shaping the culture. Also highlights the intellectual connections between the scholarship in creati

may replace ADV 3362. No other exceptions will be granted.) Restricted to Advertising majors.  
Departmental consent required.

**ADV 4196 (1)**

**TV COMMERCIAL CONCEPTING**



**ADV 4376 (3)****ADVANCED ADVERTISING MEDIA**

Applies concepts learned in Advertising Media Planning (ADV 3376) to more sophisticated applications of media planning and buying. Particular emphasis will be placed upon the role of technology in media decision-making. Students will plan, execute, and verify media purchases, to maximize the client's dollars, and to justify allocations across and within media choices.

ADV 2374 and 3376. Restricted to advertising majors.

**ADV 4381 (3)****ADVERTISING SALES MANAGEMENT**

Focuses on the role of the media in the advertising mix and those who sell media time and space. Examines the establishment of rate cards, sales forecasting, budgeting, building client lists, reading circulation and listenership/viewership data, understanding discounting procedures, and perfecting negotiations and presentation skills.

ADV 2374, 3362, 3376, 3393 and Senior Standing. (MKTG 3340 may replace ADV 3362. No other exceptions will be granted.) Restricted to Advertising Majors.

**ADV 4382 (3)****INTEGRATED MARKETING COMMUNICATION**

This course introduces students to the concept of coordinating traditional advertising with a variety of alternative consumer contact points to produce communications campaigns that

**ADV 4397/FILM 4301 (3)**

**TV ADVERTISING CONCEPT AND PRODUCTION**

Working in small groups, students create advertising concepts for an assigned client, and plan, shoot and post-produce television 30-second commercials for ultimate exhibition and/or submission to national competitions. May be repeated for credit in subsequent years.

ADV 2374, ADV 3385 and ADV 3395. Instructor consent required.

**ADV 4399 (3)**

**ADVERTISING CAMPAIGNS**

Integrating the major advertising principles, students develop and present an advertising campaign, including research, creative strategy, media plan and presentation of the campaign to a client.

ADV 2374, 3362, 3376, 3385, 3393. (MKTG 3340 may replace ADV 3362. No other exceptions will be granted.) Additional prerequisites for Creative Program students: ADV 3390 and 3395. Restricted to Advertising majors.

**ADV 5110 (1), 5210 (2), 5310 (3)**

**DIRECTED STUDY**

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

**ADV 5113 (1)**

**ADVERTISING PROFESSIONAL DEVELOPMENT**

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

**ADV 5301 (3), 5302 (3), 5303 (3), 5304 (3)**

**TOPICS IN ADVERTISING**

Focuses on special topics in advertising such as timely, evolving, ethical and/or international issues immediately relevant to the advertising industry. ADV 2374. Restricted to Advertising majors.

**Art**

**Professor Michael Corris, Division Chair**

**Professors:** Barnaby Fitzgerald, Bill Komodore, Laurence Scholder, James W. Sullivan, Philip Van Keuren (Director, Pollock Gallery), Mary Vernon. **Associate Professors:** Ira Greenberg, Debora Hunter, Noah Simblist. **Assistant Professor:** Brian Molanphy. **Senior Lecturer:** Charles DeBus.

The study and practice of art offers a unique experience for the exercise of imaginative freedom, the opportunity for the independent organization of work, and the

of study that prepares students for the successful continuation of professional practice as an artist, the pursuit of graduate study in art or the application of visual



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

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

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

All students submitting portfolios and admitted to the B.A. in art or B.F.A. in art degree programs are considered for artistic scholarships based on merit as they

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

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

<b>UC/GEC Requirements</b>	varies
ASAG 1300, 1304 (fall term) and one 1300-level course in ASCE, ASDR, ASIM, ASPH, ASPR, ASPT, or ASSC three 1300-level courses in ASAG, ASCE, ASDR, ASIM, ASPH, ASPR, ASPT, or ASSC (for the student who declares the major in art after taking a number of introductory courses)	9
<b>Required Art Courses:</b> ASAG 3310, 5315	6
<b>Advanced Art Studies:</b> Selected from Division of Art courses at the 3000 level or higher	15
<b>Additional Art Studies:</b> Selected from Division of Art courses at any level	6
<b>Art History:</b> No more than 6 credit hours at the 1000 level. ASAG 3350 may substitute for one 3000-level art history course. Courses in visual culture studies from other divisions may substitute with approval.	12
<b>Free Electives</b> (hours vary as needed to meet University residency and degree requirements)	
	<b>122</b>

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

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

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

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

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

with studies in other areas, such as art history or advertising, or for those who want

**ASAG 1300 (3)**

**OBSERVATION**

Seeing is not as simple as it looks. What people see, how they see, and how and why they chose

**ASAG 3310 (3)****ART IN THE WORLD**

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

**ASAG 3315 (3)****ART AND SOCIAL PRACTICE**

Research in a variety of areas that support practices in art outside the studio, including contemporary developments in criticism and theory, approaches to media, social and community contexts, and specific geographic or cultural contexts. Focused seminar discussion, research, and group projects. Permission of instructor.

**ASAG 3325 (3)****STUDIO WORKSHOP**

An intensive investigation in arts by students engaged in independent work, group collaboration, and analytical study. 15 credit hours in art or permission of instructor.

**ASAG 3350 (3)****ART COLLOQUIUM: NEW YORK**

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

**ASAG 3360 (3)****COLOR AND THE VISUAL IMAGE**

Color systems of Munsell, Itten, Photoshop palettes, etc. are studied in the light of contemporary neurobiology and the capabilities of media. Klee, Albers, Matisse, and other masters of color focus the course on color modes. 24 credit hours in art or permission of instructor.

**ASAG 3370 (3)****SPECIAL TOPICS IN STUDIO ART**

To be announced by the Division 2hed other masters of s97.5n9L5(c)4.6(4())oish)r mw i 4tc4iinstru2o

**ASAG 5001 (0)**

**B.F.A. QUALIFYING EXHIBITION**

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

**ASAG 5100 (1), 5200 (2), 5300 (3)**

**INTERNSHIP IN STUDIO ART**

Students work in internship positions that relate to their individual studio studies, including internships in teaching, in galleries, as assistants to established artists, or with businesses in the arts. Students should sign up for 1, 2, or 3 credit hours for internships of 3, 6, or 10 hours per week. Internships are supervised and evaluated by a member of the Division of Art faculty.

Approval of departmental chair or adviser.

**ASAG 5310 (3)**

**PROFESSIONAL PRACTICE IN ART**

For art majors in their final year of studies. A practical and informed approach to understanding the competencies that are required to sustain practice as an artist beyond the undergraduate experience. Students learn how to negotiate the professional aspects of art and to identify and take advantage of a host of opportunities. Topics include establishing a studio; applying for residencies and grants; exhibiting work; intellectual property law; the contemporary art market;

**ASCE 3310**

**SPECIAL TOPICS IN CERAMICS**

To be announced by the Division of Art.

**ASCE 5100 (1), 5200 (2), 5302 (3)**

ASCE 1300 or permission of instructor.





**ASDR 5305 (3)**

**DRAWING AS CONCEPT AND PERFORMANCE**

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

**Painting (ASPT)**

**ASPT 1300 (3)**

**INTRODUCTION TO PAINTING**

A first course in painting from life, objects, and concepts. Emphasis is placed on space, materials, color, analysis of form, and critical judgment.

**ASPT 3300 (3)**

**PAINTING INTERMEDIATE**

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

**ASPT 3305 (3)**

or advanced compact digital cameras that allow for manual exposure control. Assignments submitted digitally. Written examination. No darkroom or computer lab.

**ASPH 1310 (3)**

**INTRODUCTION TO VIDEO**

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

**ASPH 3300 (3)**

**BLACK AND WHITE PHOTOGRAPHY I**

Exploration of the creative possibilities of silver-based photographic materials in the darkroom. Special attention is given to black and white film development, negative enlarging, and a variety of manipulative techniques. Students provide their own film camera in any format.

ASPH 1300 or permission of instructor.

**ASPH 3302 (3)**

**BLACK AND WHITE PHOTOGRAPHY II**

Continuation of ASPH 3300 with emphasis on the zone system, film manipulation, chemical printing, and matting techniques. Includes the possibility of working in medium-to-large film formats, zone system, and bi-filter printing. ASPH 3300 or permission of instructor.

**ASPH 3303 (3)**

**COLOR PHOTOGRAPHY**

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

**ASPH 3304 (3)**

**DIGITAL TOOLS II**

Continued exploration of experimental use of image capture devices, software manipulation,

video. Students are required to attain technical proficiency and develop individual ideas and personal concepts within each video project. ASPH 1310.

**ASPH 3320 (3)**

**THE DOCUMENTARY IMPULSE**

Exploration of traditional and contemporary approaches to documentary photography through shooting assignments, lectures, and readings. Utilizing print-on-demand technology, each student produces a book of images and text on a self-defined project. Students work with digital cameras. ASPH 1300 or permission of instructor.

**ASPH 3325 (3)**

**THE PHOTOGRAPHIC PORTRAIT**

Exploration of traditional and contemporary approaches to the photographic portrait through shooting assignments, lectures, and readings. Students work in available light on location and with SMU's electronic strobe equipment in studio. Students also work with digital cameras. ASPH 1300 or permission of instructor.

**ASPH 3330 (3)**

**FASHION PHOTOGRAPHY**

Students photograph on location and in studio. Topics covered include on- and off-camera lighting techniques, concept development, art direction, working

**ASPH 5101 (1), 5201 (2), 5303 (3)**

**DIRECTED STUDIES IN VIDEO**

Students may take one course per term only.

Permission of instructor.

**Printmaking (ASPR)**

**ASPR 1300 (3)**

**INTRODUCTION TO PRINTMAKING**

Introduction to historical and contemporary printmaking in a wide variety of media, including intaglio printing, etching, engraving, drypoint, aquatint, monotype, silkscreen, woodcut, and numerous digital possibilities presented by the medium.

**ASPR 1321 (3)**

**PRINTMAKING: WOODCUT**

Introduces the process of relief printing.

**ASPR 3300 (3)**

**PRINTMAKING WORKSHOP**

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

**ASPR 5100 (1), 5200 (2), 5302 (3)**



**ASSC 5300 (3)**

**ADVANCED SEMINAR IN SCULPTURE**

Advanced investigation of contemporary practice in sculpture, including methods of research, means of production, and the critical and theoretical contexts of contemporary sculpture.

9 credit hours in art courses at the 3000 level or permission of instructor.

**Art History**

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

**Professors:** Randall C. Griffin, Roberto Tejada. **Associate Professors:** Adam Herring, Pamela A. Patton, Lisa Pon. **Assistant Professors:** Amy Buono, Eric Stryker. **Adjunct Professor:** Eric White. **Adjunct Associate Professor:** Mark Roglán. **Tufts Fellow:** Kristine Lairson.

***Bachelor of Arts in Art History***

The B.A. degree in art history trains stud

<b>Temporalities</b> (6 credit hours must cover a period pre-1500 C.E. and 6 must cover a period post-1500 C.E.; 6 of these 12 credit hours must have a global perspectives designation)	12
<b>Methods and Theories</b> (at least one seminar course)	6
<b>Art History Electives</b> (no more than 6 credit hours at the 1000 level)	12
<b>Studio Art</b>	3
<b>Language</b> (students must complete the intermediate level in a single second language)	12
<b>Free Electives</b> (hours vary as needed to meet University residency and degree requirements)	
	122

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

*Honors Program* 4-5 (45, 54, 121, 179, 309, 388) 2 (h), 3



**World Art**

ARHS 3359, 3361, 3363, 3376–77, 3379–83,  
3385, 3390–96, 3398

**Undergraduate Seminars:**

institutions of sport and spectacle in ancient Greece, Etruria, and Rome as evidenced by architecture, art, material culture, and historical sources.

**ARHS 1312 (3)**

**PICTURING THE AMERICAN WEST**

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

**ARHS 1315 (3)**

**MEDIEVAL MESSAGES: SYMBOL AND STORYTELLING IN MEDIEVAL ART**

This course is designed to introduce nn

**ARHS 1340 (3)**

**URBAN VISIONS: PLACE, CULTURE, AND THE THEORIES OF CITIES**

A history of ideas about city making, this course explores critiques of the spatial, environmental, social, and cultural life of cities, introducing Dallas as an urban laboratory.

**ARHS 1350 (3)**

**TRANSOCEANIC VISIONS: THE ARTS AND CULTURES OF THE PORTUGUESE EMPIRE**

Examines the arts of the Portuguese Empire, the world's first global empire extending around the world to West and East Africa, Brazil, India, Sri Lanka, China, and Japan.

**ARHS 3306 (3)**

**MUMMIES, MYTHS, AND MONUMENTS OF ANCIENT EGYPT: ART AND EXPRESSION OF ETERNAL EGYPT**

Mummies, magic, pyramids, and pharaohs provide the focus for a survey of the exotic world of the ancient Egyptians as seen through their brilliantly preserved art and architecture along the banks of the Nile. Egyptian artistic developments, from Predynastic times through the New

**ARHS 3316 (3)**  
**ART IN ROME**

objects. Direct study of medieval Spanish painting, sculpture, and manuscripts in the Meadows Museum and Bridwell Library supplement classroom lectures, discussion, and research projects. (Temporalities pre-1500; global perspectives)

**ARHS 3325 (3)**

**THE GOTHIC CATHEDRAL AND ITS WORLD**

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

**ARHS 3328 (3)**

**BYZANTINE ART**

The art of the Byzantine Empire from the end of Iconoclasm through the 14th century, examining major media (gold mosaics, mural painting, manuscript illumination, ivory carving, and enamel) and the role that this art played in the lives, thoughts, and writings of its contemporaries. (Temporalities pre-1500)

**ARHS 3329 (3)**

**PARIS ART AND ARCHITECTURE I**

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

**ARHS 3330 (3)**

**RENAISSANCE AND BAROQUE ARCHITECTURE**

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

**ARHS 3331 (3)**

**ART AND CULTURE OF THE ITALIAN RENAISSANCE**

Surveys major artistic developments of the Renaissance (1300–1600), with special attention to the work of Giotto, Donatello, Leonardo, Raphael, Titian, and Michelangelo. Includes study of the customs, literature, and philosophy of the period through selected readings of primary sources. (Temporalities pre-1500)

**ARHS 3332 (3)**

**SIXTEENTH-CENTURY ITALIAN ART**

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

**ARHS 3333 (3)**

**ART AND ARCHITECTURE IN ITALY**

A survey of major monuments in painting, sculpture, and architecture through classroom lectures and visits to the actual sites. (Temporalities pre- or post-1500) (SMU-in-Italy)

**ARHS 3335 (3)**

**NORTHERN RENAISSANCE ART**

A survey of major artists and monuments in France, Germany, and the Low Countries from

**ARHS 3336 (3)****SEVENTEENTH-CENTURY DUTCH ART**

An examination of visual culture of the Netherlands during the 17th century as an art of describing through the work of such painters as Hals, Vermeer, van Ruisdael, and Rembrandt, the major figures of the period. (Temporalities post-1500)

**ARHS 3337 (3)****THE BAROQUE FROM A NORTHERN PERSPECTIVE**

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

**ARHS 3338 (3)****BAROQUE ART IN ITALY, SPAIN, AND THE NEW WORLD**

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

**ARHS 3339 (3)****EL GRECO TO GOYA: SPANISH PAINTING OF THE GOLDEN AGE**

A survey of the painting traditions of Spain's 15th through early 19th centuries, including such artists as El Greco, Velazquez, Ribera, Murillo, and Goya. Lectures are supplemented by direct study of Spanish paintings and prints in the Meadows Museum. (Temporalities post-1500)

**ARHS 3343 (3)****GOYA AND HIS TIME**

A study of Goya's versatile talents as painter, etcher, lithographer, miniaturist, and a master of drawing. Through Goya's work it will be possible to follow the most relevant events of a decisive period for contemporary Spain.

**ARHS 3344 (3)****PAINTINGS AT THE PRADO**

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

**ARHS 3345 (3)****SURREALISM: PARIS 1924–1966**

An analysis of the premises and context of surrealism as they relate to art. Students study thematic concerns through various creative forms and examine the legacy of the movement. (Temporalities post-1500)

**ARHS 3346 (3)****PARIS ART AND ARCHITECTURE II**

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

**ARHS 3347 (3)****EIGHTEENTH-CENTURY EUROPEAN ART AND THEATRE: STAGING REVOLUTION**

Considers intersections between the visual arts and the theatre in Western Europe between 1770 and 1850. In addition to looking at the obvious genres of the actor portrait and the

costume piece, students examine the impact of changing theories of acting, gesture, set design, and lighting on neoclassical, romantic, and realist art. Case studies include the work of Canova, David, Delacroix, Fuseli, Goya, Millais, Reynolds, Vigee-Lebrun, and Watteau. (Temporalities post-1500)

**ARHS 3348 (3)**

**EIGHTEENTH-CENTURY ART**

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

**ARHS 3349 (3)**

**HIEROGLYPHS TO HYPERTEXT: THE ART AND HISTORY OF THE BOOK**

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

**ARHS 3350 (3)**

**MODERN ART AND MEDIA CULTURE, 1789–1870**

Examines the emergence of a public sphere and a culture of looking in the 19th century. Discusses European visual art in relation to the rise of museum and gallery culture, journalistic illustration, the department store display window, photography and the panorama, the art critic, and early cinema. (Methods and theories)

**ARHS 3351 (3)**

**HISTORY OF MODERN SCULPTURE**

A survey of the development of modern European and American sculpture from the late 19th century to the present. Also attempts to relate stylistic changes in sculpture to major trends in other mediums of expression and to art theory and criticism. (Temporalities post-1500)

**ARHS 3352 (3)**

historical contexts in which they are produced; the evolution of photographic technologies; and the idea of the photographic image as it appears in and is transformed through TV, video, film, conceptual art, and new media. (Temporalities post-1500)

**ARHS 3356 (3)**

**MODERN ARCHITECTURE**

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

**ARHS 3357 (3)**

**WOMEN ARTISTS**

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

**ARHS 3358 (3)**

**WOMEN IN THE VISUAL ARTS: BOTH SIDES OF THE EASEL**

In-depth study the visual arts, by and of women, in Europe and the Americas from 1850 to the present. Also, introductory lectures on the historical exclusion of women from the canon. Topics include feminist challenges to the history of art, abstraction and the female nude, the use of self as material for art, and feminist filmmaking. (Temporalities post-1500; methods and theories)

**ARHS 3359 (3)**

**TOPICS IN ART HISTORY: INTERNATIONAL STUDIES**

Specific topics for investigation will be chosen by instructor.

**ARHS 3360 (3)**

**MODERN PAINTERS IN SPAIN**

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

**ARHS 3361 (3)**

**SPECIAL STUDIES IN ART HISTORY**

Specific topics for investigation will be chosen by the instructor.

**ARHS 3362 (3)**

**PICTURING CHILDREN: EUROPEAN ART, 1848–1916**

Examines modern European art through the lens of changing history and perception of childhood. Looks at proliferation of imagt-a3.5(Spain)7.(n)relaiton 4 Tc(to th) ito totomarrp(to t.9(ntur(e)



**ARHS 3364 (3)**

**HISTORY AND THEORY OF PRINTS**

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

**ARHS 3367 (3)**

**HISTORY OF PHOTOGRAPHY I: ORIGINS–1940**

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

**ARHS 3368 (3)**

**ART AND CONTEXT: 1940–1970**

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

**ARHS 3369 (3)**

**CONTEMPORARY ART: 1965–PRESENT**

An international survey of contemporary art from 1965 to the present, with specific attention to the rise of the current proliferation of new modes and new media in art (multimedia, installation, performance, site-spe

**ARHS 3373 (3)**

**AMERICAN ART AND ARCHITECTURE TO 1865**

A survey of American painting, sculpture, and architecture from the Colonial period through the Civil War.

**ARHS 3374 (3)**

**AMERICAN ART AND ARCHITECTURE, 1865–1940**

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

**ARHS 3375 (3)**

**ARTS OF THE AMERICAN SOUTHWEST**

An overview of the visual culture of the region, defined as Texas, New Mexico, Colorado, Ari-



**ARHS 3396 (3)**

**ART AND ARCHITECTURE OF CHINA**

Important monuments in China, dating from 2000 B.C. to the present day, in a variety of media: cast bronze, stone, sculpture, painting on silk and paper, porcelain, wooden architecture,

**ARHS 4304/CFB 3314 (3)**

**THE CITY AS PLACE**

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

**ARHS 4310 (3)**

**SEMINAR IN ANCIENT ART**

Specific topics for investigation are chosen by the instructor. (Methods and theories)

**ARHS 4315 (3)**

**SEMINAR ON NORTHERN RENAISSANCE ART**

Specific topics for investigation will be chosen by the instructor.

**ARHS 4320 (3)**

**SEMINAR IN MEDIEVAL ART**

Specific topics for investigation are chosen by the instructor. (Methods and theories)

**ARHS 4321 (3)**

**WORD AND IMAGE IN THE EARLY MIDDLE AGES**

There are three purposes to this seminar: to encounter a distant but crucial moment in the history of the understanding of the image; to join powerful minds in thinking about the nature of the image; and to ask how it was that different stances to the image came to divide Byzantium, Islam, and the medieval West in the decades between 692 and 843. (Methods and theories)

**ARHS 4322 (3)**

**MUSEUM THEORY**

Specific topics for investigation are chosen by the instructor. (Methods and theories)

**ARHS 4324 (3)**

**ART HISTORY AND THE WORK OF ART**

Investigates the many means by which art historians and others have grappled with the questions surrounding all works of art, including material and ethical concerns, traditional art historical methods, and newer theoretical and interdisciplinary approaches. Based in the Meadows Museum, the course uses objects in the collection to bring to life the challenges inherent in the study of any work of art. (Methods and theories)

**ARHS 4330 (3)**

**SEMINAR IN EARLY MODERN ART**

Specific topics for investigation are chosen by the instructor. (Methods/theories seminar.)

**ARHS 4331 (3)**

**SEMINAR ON SPANISH ART**

Specific topics for investigation are chosen by the instructor. (Methods and theories)

**ARHS 4332/THEA 4387 (3)**

**ART AND DRAMA IN CLASSICAL ATHENS**

This undergraduate seminar is an intensive reading and discussion course focused on the relationships between the visual arts and dramatic performances as seen against the historical background of golden-age Athens during the 5th century B.C. The course is team-taught by senior faculty in the Department of Art History and the Division of Theatre. (Methods and theories)

**ARHS 4344 (3)****IMAGES OF POWER: KINGS, NOBLES, AND ELITES IN 17TH-CENTURY FRANCE**

Using art, literature, history, and philosophy, this course explores the social, political, and intellectual life of the French monarchy, aristocracy, and elites of the 17th century in and around Paris. Students visit monuments and museums to make immediate connections between what they read and what they see. (SMU-in-Paris)

**ARHS 4349 (3)****SEMINAR IN CONTEMPORARY ART**

Specific topics for investigation are chosen by the instructor. (Methods and theories)

**ARHS 4350 (3)****SEMINAR IN MODERN ART**

Specific topics for investigation are chosen by the instructor. (Methods and theories)

**ARHS 4351/ARHS 3350 (3)****MODERN ART AND MEDIA CULTURE, 1789–1870**

Examines the emergence of a public sphere and a culture of looking in the 19th century. Discusses European visual art in relation to the rise of museum and gallery culture, journalistic illustration, the department store display window, photography and the panorama, the art critic, and early cinema. (Methods and theories)

**ARHS 4352 (3)****PARIS AND LONDON: INDUSTRIAL CAPITALISM AND THE CITY**

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

**ARHS 4362 (3)****THE CITY OF NEW YORK**

This course examines the changing art and architecture of the city of New York from the 18th century to the present.

**ARHS 4371/WGST 3381/CF 3381 (3)****MODERN MYTH MAKING**

The quest for enduring cultural heroes and the projection of changing social messages as reflected in art from past epochs to modern times. Examples traced range from politician to musician, from the fine arts to television. Student reports on individual topics.

**ARHS 4380 (3)****SEMINAR IN WORLD ART**

Specific topics for investigation will be chosen by the instructor.

**ARHS 4386/CFB 3386 (3)****PATRONS AND COLLECTORS**

**ARHS 4399 (3)**

**RESEARCH AND METHODS IN ART HISTORY**

This seminar introduces students to seminal texts and contemporary debates in the research and writing of art history. Each week is devoted to a fundamental critical issue raised in the study of images and objects, including form, materials, content, context, connoisseurship, taste, biography, iconography, social identity, politics, ideology, class, and economics. Students read, discuss, and compare the many methods adopted by art historians and use those methods in discussions of objects in Dallas/Fort Worth collections. The course also contains a research and writing workshop component in which students are introduced to research tools, taught writing skills specific to art history, and guided through the process of conducting scholarly research. Enrollment is required for art history majors and is a prerequisite to all other 4000-level seminars. (Methods and theories)

**ARHS 5011 (0), 5012 (0)**

**MUSEUM INTERNSHIP**

**ARHS 5309 (3)****SEMINAR IN ROMAN ART**

Specific topics for investigation chosen by the instructors. Student reports will be discussed by seminar members.

**ARHS 5310 (3)****SEMINAR ON CLASSICAL MYTH IN ART**

Specific topics for investigation will be chosen by the instructors. Student reports will be discussed by seminar members.

**ARHS 5311 (3)****SEMINAR ON CLASSICAL AND NEOCLASSICAL ARCHITECTURE**

A detailed analysis of the vocabulary and syntax of Greek and Roman architecture and a study of the re-use of classical motifs, symbols and styles of architects from the Renaissance to the 20th century.

**ARHS 5316 (3)****SEMINAR IN NON-WESTERN ART**

Specific topics for investigation will be chosen by the instructor.

**ARHS 5320 (3)****SEMINAR IN MEDIEVAL ART**

Specific topics for investigation chosen by the instructor.

**ARHS 5321 (3)****SEMINAR: EARLY CHRISTIAN ART**

Taught jointly by professors in art history and theology, this seminar engages students in both disciplines in examining the emergence of a distinctly Christian visual culture, the functions and communicative strategies of its images and the role they played in both the religious and the cultural development of early Christianity.

**ARHS 5322 (3)****SEMINAR ON CONVIVENCIA: JEWISH, ISLAMIC, & CHRISTIAN ART IN MEDIEVAL SPAIN**

The art and architecture produced by the Christians, Jews and Muslims of Iberia during the 10th thru 15th centuries, studying the cultural contacts, conflicts and compromises that affected each culture's artistic traditions and contributed the diverse heritage of what now is called Spanish art.

**ARHS 5323 (3)**





**ARHS 5358 (3)**

**SEMINAR ON MODERN ART**

Specific topics for investigation chosen by the instructor.

**ARHS 5359 (3)**

**SEMINAR IN CONTEMPORARY ART**

Specific topics for investigation chosen by the instructor.

**ARHS 5360 (3)**

**SEMINAR IN BRITISH ART**

Specific topics for investigation chosen by the instructor.

**ARHS 5361 (3), 5362 (3)**

**SEMINAR IN AMERICAN ART**

Specific topics for investigation chosen by the instructor.

**ARHS 5366 (3)**

**SEMINAR IN PRE-COLUMBIAN**

Specific topics for investigation chosen by the instructor.

**ARHS 5368 (3)**

**SEMINAR ON THE MAYA CITY: ART AND CULTURE**

Specific topics for investigation chosen by the instructor.

**ARHS 5369 (3)**

**SEMINAR IN THE ART OF THE INCA**

## Arts Management and Arts Entrepreneurship

**Professor Zannie Giraud Voss, Division Chair**

**Assistant Professors:** Susan Benton Bruning, Elisabetta Lazzaro

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

### *Minor in Arts Entrepreneurship*

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<b>Core Requirements:</b>	12
AMAE 3301, 3305, 3387, 4390	
<b>Elective Course (one from the following):</b>	3
ADV 2374, 3391, 4317, 4318, 4365, 4382	
AMAE 3322	
COMM 3355	
<b>Additional Elective Course (one from the following):</b>	3
AMAE 3370, 4321	
ASAG 3350	
COMM 3360, 5302	
FILM 4316	

### *Minor in Arts Management*

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<b>Core Requirements:</b>	12
AMAE 3301, 3305, 3387, 4326 (may substitute COMM 3387 for AMAE 3387)	
<b>Elective Course (one from the following):</b>	3
ADV 2374, 3391, 4317, 4318, 4365, 4382	
AMAE 3322	
APSM 4372	
COMM 3355, 3380	
<b>Additional Elective Course (additional course from the list above, or one from the following with instructor approval6 Tw]:</b>	



## Communication Studies

### Associate Professor Ben Voth, Division Chair

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

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

The curriculum has the following strategic goals:

**Goal of Teaching:** To create competent communicators and citizens who are equipped to serve and transform business, government, civil society or education sectors here and around the world.

**Goals on Campus:** To be rigorous, relevant and transformative.

**Goals for Students:** To have upon graduation the ability to apply communication theory in a variety of contexts, including business, civil society, education, public affairs, or graduate or professional studies; the ability to bridge differences of identity through communication competency; and the ability to have a voice in the affairs of those who are silenced.

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

Students seeking an undergraduate degree in communication studies receive a broad background in the liberal arts, followed by a major curriculum that prepares

In addition to major coursework in the division, communication studies students must complete a minor. Determination of the minor should be considered carefully and should enhance and broaden the student's learning experience at SMU beyond the major. In keeping with the recommendations of the American Communication Association, the Public Relations Society of America's Task Force on Undergraduate Education, and the standards of the Accrediting Council for Education in Journalism and Mass Communications, students should select minors that emphasize the liberal arts. Students seeking to double major or minor in another communication-related field may need to complete more than the minimum 122 total hours required for graduation.

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

More information about the Communication Studies degree program is available at [www.meadows.smu.edu/com](http://www.meadows.smu.edu/com).

**Admission.** In addition to those requirements of the University and Meadows School of the Arts, undergraduate students planning to major or minor in communication studies must complete DISC 1312 and 1313 (or equivalents); one math course chosen from STAT 1301, 2301, 2331; and six hours of communication studies core coursework: COMM 2310, 2327. Students must earn a grade of C or better in each of these five core courses with a minimum cumulative 3.000 GPA before a major or minor may be declared. Once declared, students must successfully complete the remaining six hours of communication studies core coursework (COMM 2308, 3375) before taking any upper-division electives, with the exception of COMM 2300, 3300, which are open to all majors. Core coursework may not be repeated to meet the requirements to declare communication studies as a major or minor.

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

**Special Requirements.** Transfer hours for core course requirements may be

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





**COMM 2375 (3)**

**COMMUNICATION RESEARCH AND METRICS**

Students learn how to conduct professional research, identifying an organization or individual with an emerging communication need and then analyzing secondary sources in order to create an original research project that addresses that need. C or better in COMM 2310, 2327.

**COMM 3101 (1)**

**PRE-LAW SCHOLARS SEMINAR**

Introduces pre-law scholars to various legal topics, including an overview of legal subjects and careers in law. It also provides information relating to the law school admissions process. Restricted to Pre-Law Scholars who have completed their first two full-time academic terms.

**COMM 3300 (3)**

**FREE SPEECH AND THE FIRST AMENDMENT**

Examines the philosophy, cases, and issues relevant to the First Amendment right to free expression, with a focus on issues relevant to internal security, obscenity, pornography, slander, and the regulation of communication. Foundations of legal argumentation are also discussed.

**COMM 3302/CFB 3350/WL 3302/SOCI 3350 (3)**

**ETHNO-VIOLENCE: INTERDISCIPLINARY PERSPECTIVES**

An introduction to ethnviolence – violence or the threat of violence based on one's race, ethnicity, religion, gender, or sexual orientation – from a comparative, global and critical framework that synthesizes sociology, colonial studies, communications, and ethnic, religious,

of globalization, race, and socio-economic dynamics as impediments and conduits of cross-cultural collaboration and interaction. C or better in COMM 2308, 2310, 2327, and 2375 or 3375.

**COMM 3342/CFB 3342 (3)**

**RACE AND IDENTITY CONSTRUCTION IN GLOBAL CONTEXTS**

**COMM 3387 (3)**

**ADVANCED NONPROFIT COMMUNICATION: DONOR AND PHILANTHROPIC**

Introduces the fundamentals of philanthropy in a nonprofit's organizational processes and reviews historical, economic, and political forces that formed and continue to influence the development and funding of nonprofit organizations. Building on persuasion, interpersonal, and organizational communication theory, students explore the unique communication of philanthropy, grant writing, and donor relations. C or better in COMM 2308, 2310, 2327, 2375 or 3375, 3365, and 3380.

**COMM 3390 (3)**

**EMPLOYEE COMMUNICATION**

Introduces the theories, ethics, and methods of creating and measuring communication to employees and work groups. Topics include employee campaigns, communication with unionized work groups, and use of social media for employee and leadership interaction and collaboration. Students explore how employee discourse can shape perceptions of organizational culture and trust, employee retention and satisfaction, and external branding.

C or better in COMM 2308, 2310, 2327, and 2375 or 3375.

**COMM 3393 (3)**

**RHETORIC, POLITICS, AND MASS MEDIA**

Examines the dynamic and interpersonal relationship between the news media and politics: the media's influence on the political process, the relationship between reporters and public officials, the impact of media-based campaigns, and the ethical impact of media manipulation by political strategists.



**COMM 4375 (3)**

**HONORS THESIS IN COMMUNICATION**

This course provides advanced students with the opportunity to do original research on a topic related to communication. Students learn how to write research questions, conduct a literature

**COMM 5010 (0)****DIRECTED STUDY**

A directed study is a close collaboration between the professor and an advanced student who conducts rigorous project that goes beyond the experience available in course offerings.

Junior standing. Major or minor standing. The student must secure written permission from the instructor and return a completed form to the Communication Studies Division Office before the start of the term.

**COMM 5110 (1), 5210 (2), 5310 (3)****DIRECTED STUDY**

A directed study is a close collaboration between the professor and an advanced student who conducts a rigorous project that goes beyond the experience available in course offerings. The student must secure written permission from the instructor and return a completed directed studies form to the Corporate Communications and Public Affairs office before the start of the

system. Adjacent to the Sharp Studio (B100) is Studio B120. The third facility in the Owen Arts Center is Studio 1430, adjacent to the Margo Jones Theatre and the stage of the Bob Hope Theatre. A fourth studio is located in McFarlin Auditorium. Live accompaniment is provided for all studio classes.

***Admission, Audition and Financial Aid***

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

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

any curricular performances. A minimum



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

<i>Ensemble Performance</i>	DANC 1080, 2080, 3080, 4080–84
<i>Composition</i>	DANC 2241–42, 3243–44
<i>Theoretical Studies</i>	DANC 2370, 4190, 4290, 4390, 4363, 4365–66, 4370, 4373–74
<i>Applied Studies</i>	DANC 1151–52, 1244, 1326, 2107–08, 2160, 2345, 2361–62, 2381–82, 3381–82, 4003–08, 4045, 4103–08, 4145, 4245, 4260

**DANC 1030 (0)****PARTNERING I LAB**

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

**DANC 1080 (0)****ENSEMBLE PERFORMANCE I**

Rehearsal and public performance of existing repertory and/or original works. By audition.

**DANC 1303 (3), 1304 (3)**

**BEGINNING MODERN DANCE**

Introduction to basic movement skills, experiences, and concepts of modern dance. Not for credit in the Dance major.

**DANC 1305 (3), 1306 (3)**

**BEGINNING JAZZ DANCE**

Introduction to the fundamentals of jazz dance with emphasis on rhythm and theatrical style. Not for credit in the Dance major.

**DANC 1311 (3), 1312 (3), 1313 (3), 1314 (3)**

**BALLET I**

Introduction to and development of the fundamentals of classical ballet and pointe technique. Inclusive of pointe class, men's class, and partnering class. Restricted to dance majors and minors only.

**DANC 1321 (3), 1322 (3), 1323 (3), 1324 (3)**

**MODERN DANCE I**

Introduction to and development of the fundamentals of contemporary dance.

**DANC 1326 (3)**

**FOUNDATIONS OF MUSIC: HISTORY AND THEORY**

Introduces basic listening skills, historic musical literature, methods for exploring multiple genres of music and basic music theory related to rhythm and dynamics. The theoretical materials introduced in this class will be reinforced and practiced in the composition track (three terms of composition and one term of choreo-lab), which begins in the sophomore year.

**DANC 2080 (0)**

**ENSEMBLE PERFORMANCE II**

Rehearsal and public performance of existing repertory and/or original works. By audition.

abstraction and Motif Writing. Solo and small group studies. Emphasis on improvisation. Course will include visit to the Dallas Museum of Art. Required. DANC 1242.

**DANC 2242 (2)**

**DANCE COMPOSITION II**

Generation of solo movement through improvisation, recognizing spontaneous structures, and working with stage space, groups, and inspiration from other media, including music. Required.

DANC 2241 and DANC 2361 or Instructor approval.

**DANC 2301 (3), 2302 (3)**

**INTERMEDIATE BALLET**

Further exploration of classical ballet. Previous experience in the study of classical ballet is required. Not for credit in the Dance major.

**DANC 2303 (3), 2304 (3)**

**INTERMEDIATE MODERN DANCE**

Further exploration of modern dance. Previous experience in the study of modern dance is required. Not for credit in the Dance major.

**DANC 2305 (3), 2306(3)**

**INTERMEDIATE JAZZ DANCE**

Further exploration of jazz styles. Previous experience in the study of jazz dance is required. Not for credit in the Dance major.

**DANC 2311 (3), 2312 (3), 2313 (3), 2314 (3), 2315 (3), 2316 (3), 2317 (3)**

**BALLET II**

Continuing exploration of classical ballet technique on the intermediate level with an emphasis on more complex port de bras, adagio, tourner, enchainement, and allegro batterie. Inclusive of pointe class, men's class, and partnering class. Admission by placement.

**DANC 2321 (3), 2322 (3), 2323 (3), 2324 (3)**

**MODERN DANCE II**

Continuing exploration of contemporary dance technique at an intermediate level with emphasis on more complex movement phrasing, rhythmic variation, and use of space. Admission by placement.

**DANC 2361 (3)**

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

**DANC 2362 (3)**

**DANCE NOTATION II**

Continuing studies in Labanotation, including reading dance scores and working with computer applications for choreography. Inclusion of projects in documentation as opportunity allows.

DANC 2361.

**DANC 2370 (3)**

**MOVEMENT AS SOCIAL TEXT**

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

**DANC 2381 (3)**

**REPERTORY AND PERFORMANCE I**

Rehearsal and performance of world dances and major works of ballet and modern dance repertory, with discussion of the choreographic structure of the dances, to develop performance interpretation. Instructor approval.

**DANC 2382 (3)**

**REPERTORY AND PERFORMANCE II**

Rehearsal and performance of world dances and additional works of ballet and modern dance repertory, with discussion of the choreographic structure of the dances, to develop performance interpretation. DANC 2381 or instructor approval.

**DANC 3080 (0)**

**ENSEMBLE PERFORMANCE III**

Rehearsal and public performance of existing repertory and/or original works. By audition. Departmental approval and administrative enrollment. Required. DANC 2080.

**DANC 3086 (0)**

**EXPLORATIONS IN STYLE**

Explores of a variety of dance forms to broaden exposure of students to styles and techniques beyond the foundation of the standing curriculum. Junior or senior class standing and technique level placement of II or IV in the appropriate technique.

**DANC 3216 (2)**

world. The course will cover image design for performance advertisement and programs, audio editing and creating a sound score for choreography, digital video editing and dance for camera, and creating a personal website with video reel and digital resume. Students will learn these skills in a hands-on environment and will be responsible for completing project-based assignments.

**DANC 3321 (3), 3322 (3), 3323 (3), 3324 (3)**

**MODERN DANCE III**

Continuing development of contemporary dance technique at an advanced intermediate level with emphasis on refining performance quality, depth of physicality, dramatic expression, and individual style. Introduction of repertory. Admission by placement.

**DANC 3354 (3)**

**DANCE AND CAMERA**

Instruction in basic camera and editing skills and techniques designed to broaden and empower the dancer's understanding of the moving dance image on camera, and the ways this imagery may be modified and presented as digital media. A variety of modes of digital capture are covered, including single-camera archival, performer viewpoint, multicamera, and site-specific capture techniques. Students also learn basic nonlinear editing skills in support of creating a dancer/choreographer reel and digital portfolio. Junior or senior standing.

**DANC 3374/CFA 3337 (3)**

**THE EVOLUTION OF AMERICAN MUSICAL THEATER**

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

**DANC 3381 (3)**

**REPERTORY AND PERFORMANCE III**

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

**DANC 3382 (3)**

**REPERTORY AND PERFORMANCE IV**

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

**DANC 4004 (0)**

**PAS DE DEUX I**

Introduction to the basic elements of partnering inherent in classical ballet. Emphasis on technical skills and classical style. Includes excerpts from classical repertory. Admission by invitation. Instructor approval.

**DANC 4006 (0), 4106 (1)**

**PAS DE DEUX II**

Further exploration of the elements of partnering with an emphasis on more complex technical skills and stylistic versatility. Includes excerpts from classical repertory. Admission by invitation. Instructor approval.

**DANC 4008 (0), 4108 (1)**

**PAS DE DEUX III**

Further exploration of the elements of partnering with an emphasis on more complex technical skills and stylistic versatility. Includes excerpts from classical repertory. Admission by invitation. Instructor approval.

**DANC 4045 (0), 4145 (1), 4245 (2)**

**ADVANCED CHOREOGRAPHIC PROJECTS**

Individual directed studies in choreography with a culminating performance.  
DANC 3244 and instructor approval.

**DANC 4080 (0)**

**ENSEMBLE PERFORMANCE IV**

Rehearsal and public performance of existing repertory and/or original works. By audition.  
Departmental approval and administrative enrollment. Required. DANC 3080.

**DANC 4081 (0)**

**ENSEMBLE PERFORMANCE V**

Rehearsal and public performance of existing repertory and/or original works. By audition.  
Departmental approval and administrative enrollment. DANC 4080.

**DANC 4082 (0)**

**ENSEMBLE PERFORMANCE VI**

Rehearsal and public performance of existing repertory and/or original works. By audition.  
Departmental approval and administrative enrollment. DANC 4081.

**DANC 4083 (0)**

**ENSEMBLE PERFORMANCE VII**

Rehearsal and public performance of existing repertory and/or original works. By audition.  
Departmental approval and administrative enrollment. DANC 4082.

**DANC 4084 (0)**

**ENSEMBLE PERFORMANCE VIII**

Rehearsal and public performance of existing repertory and/or original works. By audition.  
Departmental approval and administrative enrollment. DANC 4083.

**DANC 4086 (0)**

**EXPLORATIONS IN STYLE**

Explores a variety of dance forms to broaden exposure of students to styles and techniques  
beyond the foundation of the standing curriculum. Junior or senior class  
standing and technique level placement of III or IV in the appropriate technique.

**DANC 4090 (0), 4190 (1), 4290 (2), 4390 (3)**

**DIRECTED STUDIES**

Supervised projects and/or research in theoretical studies, inclusive of community service  
projects. Arranged. Instructor approval.

**DANC 4091 (0), 4191 (1), 4291 (2), 4391 (3)**

**DANCE CAPSTONE**

Collaborative work and activities leading to the creation, preparation, and performance of a  
dance project. Required of all dance majors. Restricted to dance majors only.

**DANC 4104 (1)**

**PARTNERING**

Introduction to the basic elements of partnering inherent in classical ballet. Emphasis on  
technical skills and classical style. Includes excerpts from classical repertory. Admission by  
invitation. Instructor approval.

**DANC 4210 (2), 4211 (2), 4219 (2)**

**BALLET IMMERSIVE I, II, III**

Advanced ballet technique. May be taken as a stand-alone course or as an immersive supple-  
ment to Ballet III, Ballet IV, Men's Ballet Technique, or Women's Pointe Technique.

Junior or senior standing, Ballet III or IV placement, and instructor approval.

**DANC 4212 (2), 4213 (2), 4214 (2)**

**ADVANCED BALLET ELECTIVE**

Advanced ballet technique offering a transition from dance study to professional level work.

**DANC 4216 (2)**

**MEN'S BALLET TECHNIQUE**

Emphasis on the virtuosity specific to the male dancer in the balletic idiom. The class objective is to strengthen and develop the dancer to his utmost potential. Includes variations. Admission



**DANC 4322 (3), 4324 (3)**

**MODERN DANCE IV**

Advanced contemporary dance technique, offering a transition from dance study to professional-level work. Admission by placement.

**DANC 4363 (3)**

**KINESIOLOGY FOR DANCE**

Exploration of basic anatomy and the human body in motion. Normal and deviated skeletal structures and muscular development are assessed in regard to movement efficiency, injury potential, and dance aesthetics. Required.

**DANC 4365 (3)**

**BALLET PEDAGOGY**

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

**DANC 4366 (3)**

**DANCE PEDAGOGY: BALLET**

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

**DANC 4370 (3)**

**DANCE CRITICISM AND AESTHETIC**

A practical introduction to writing about dance performance. Works of master critics are examined to gain a historical perspective and to become familiar with a variety of methodologies in analyzing dance texts. Emphasis placed on observation and writing skills.

DANC 2371 or 2372 and instructor approval.

**DANC 4373 (3)**

**DANCE HISTORY I: BALLET**

The development of ballet as a Western theatre art, from its roots in the French court to contemporary ballet in Europe and America. Emphasis will be placed on choreographic schools and styles as well as the consideration of the ballet aesthetic in a broader cultural context. Required.

**DANC 4374 (3)**

**DANCE HISTORY II: MODERNISM**

The development of modernism in dance from the turn of the century to the present. Emphasis will be placed on the evolution of choreographic schools and styles as well as the relationship of

concerns affect technological and artistic choices, and preparing them to successfully negotiate their place in the industry upon graduation. As such, students are encouraged to take an internship in the professional sector to gain practical experience in the field and establish professional contacts.

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

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

### *Instructional Facilities*

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

### *Admission and Degree Requirements*

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

To be provisionally accepted to the B.F.A. in film and media arts prior to matriculation at SMU, a student must submit a portfolio of film/video work, which will be reviewed by a faculty committee to determine acceptance into the B.F.A. program. Upon matriculation, a pre-admitted student must complete FILM 1304 and 2354 with a cumulative 2.750 or better GPA in order to be fully admitted into the B.F.A.

To be considered for acceptance into the B.F.A. program while in attendance at SMU, students must have completed FILM 1304 and 2354 with a cumulative 2.750 or better GPA, and they must submit a portfolio. Students transferring from other universities must submit a portfolio, and must have completed equivalent courses to FILM 1304, 2354 and obtained the equivalent GPA in those courses before 8(P)-1.86(P)-1.9f82kol

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

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

Students registered for FILM 5212 will have, at most, until the second day of final exams that term to complete the proposed project to the satisfaction of their committees. This means thesis defenses should be scheduled no later than mid-April to



*The Courses (FILM)***FILM 1301 (3)****ART OF FILM AND MEDIA**

Introduction to the fundamental visual and audio techniques used in cinema, television, and emerging media to convey meaning and mood. Careful analysis of selected films, TV shows, and other media. Required of all majors.

**FILM 1302 (3)****MEDIA AND CULTURE**

Survey of the relationship between media and society. The technological, economic and legal aspects of the media industries will also be explored. Required of all majors and minors.

**FILM 1304 (3)****PRODUCTION 1**

Practical, comprehensive course in the fundamentals of video and audio production, covering cameras, microphones, lighting, shooting, editing, sound design, and outputting. Incorporates



and writing skills as integral components of video production. Students create a 5- to 10-minute documentary project on a topic of their choice. FILM 3304.

**FILM 3308 (3)**

**EDITING**

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

**FILM 3309 (3)**

**MULTICAM PRODUCTION**

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

**FILM 3310/CF 3390/WL 3310 (3)**

**SCREEN ARTISTS**

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

**FILM 3314 (3)**

**COMICS: FROM PANELS TO SCREENS**

Overview of comics, one of the most influential aesthetic forms of the past century, with emphasis on aesthetics (including genre), cultural history, and function as a media industry. Also analyzes the relationship between comics and other media forms, particularly film and TV.

**FILM 3316 (3)**

**16MM PRODUCTION**

A focus on visual language and 16mm film production techniques. Each student makes a short film, shooting only nonsynchronous original material. Covers use and operation of the Bolex 16mm film camera: incident light meter, fixed focal length lenses, film speeds, and color temperature ratings. Also, visual design through effective lens choice, mise-en-scène, location usage, and production design. Students gain a deeper understanding of how to use visual language to express their ideas. FILM 3304.

**FILM 3328 (3)**

**MEDIA MANAGEMENT**

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

**FILM 3330 (3)**

**MEDIA SALES**

Examines the contemporary world of electronic media sales. The goals are to combine strategic thinking with creative thought while keeping the target audience/client in mind.

**FILM 3335 (3)**

**FILM EXHIBITION AND DISTRIBUTION**

Examines contemporary practices in the distribution and exhibition of theatrical feature films, including the roles of audience survey techniques, booking, publicity, and advertising.

**FILM 3352 (3)**

**AMERICAN FILM HISTORY** Yepeuls Twr 54 161f.4(. )TJ Tw4(ami)-Ofs4(. )001i142.3528x00(n)-53-53.5 quesfe3(fe)m crcolor t5qu[que]4.5(s)1.(on indubuti)TJ10.624 0 TD-.0001 Tc9.0021 T4.3(vanta)l.9(m)f





routing within Pro Tools, surround mixing for film, multichannel mixing, and live routing techniques. May include topics such as stems, live mixing, and music mixing, depending on student and instructor interests. FILM 3304 or MSA 3310.

**FILM 3390 (3)**

**TOPICS IN PRODUCTION**

Focus on a specific area of production. Subjects and prerequisites vary from term to term.

**FILM 3391 (3)**

**TOPICS IN POSTPRODUCTION**

Focus on a specific topic of film/video postproduction. Subjects and prerequisites vary from term to term.

**FILM 3395 (3)**

**TOPICS IN FILM AND MEDIA STUDIES**

Focus on a specific topic pertinent to film and media studies. May focus on film and/or television history, criticism, critical theory, etc. Topics vary from term to term.

**FILM 3396 (3)**

**TOPICS IN MEDIA INDUSTRIES**

Focus on a specific topic related to the business/industrial side of film and media. Subjects vary from term to term.

**FILM 3397 (3)**

**GENDER AND SEXUALITY IN MEDIA**



**FILM 4353 (3)****FILM AND MEDIA THEORY**

Overview of major theoretical writings on cinema, TV, and new media (including the work of theorists such as Andre Bazin, Sergei Eisenstein, Laura Mulvey, and Christian Metz) and the application of various analytical approaches to specific texts. FILM 1301, 2351.

**FILM 4399 (3)****GLOBAL MEDIA SYSTEMS**

Overview of contemporary globalized media industries, policies, and texts, with an emphasis on how cultural differences and similarities are represented, marketed, and contested in television, film, and other media forms. FILM 2351 or instructor consent.

**FILM 5110 (1), 5210 (2), 5310 (3)****DIRECTED STUDY**

Independent study under the direction and supervision of a faculty member. A directed study is a close collaboration between the professor and an advanced student who conducts a rigorous project that goes beyond the experience available in course offerings. The student must secure written permission from the instructor and return a completed directed studies form to the division office before the start of the term during which the study is to be undertaken.

Junior standing and permission of instructor.

**FILM 5199 (1)****PRESENTATION AND CRITIQUE**

Students, faculty, and guests share creative and/or scholarly works in progress for discussion and constructive criticism. Meets biweekly. Graded pass/fail; absence or significant tardiness at more than two sessions results in a failing grade. All students are required to present work at least once over the course of the term. For those taking this as the completion of a thesis project begun in FILM 5211, 5214, or 5216, a passing grade requires completion of the thesis project to



This program is designed to allow exceptional students an opportunity to design an interdisciplinary program; it is not intended to be a way of avoiding divisional requirements. Certain Meadows courses are open only to majors or by audition. Admission to such courses is at the discretion of the faculty of the division in which such courses are offered.

The degree will be identified as a Bachelor of Arts. The transcript will refer to the major as "Interdisciplinary Studies in the Arts." A note on the transcript will denote the specialization. Students intending to seek admission to graduate schools are encouraged to include at least 30 hours of a coherent set of courses in an identifiable disciplinary field.

#### *Administrative Procedures*

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

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



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**UC/GEC Requirements**

varies



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**PHYS 3340**

***Minor in Creative Computing***

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

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

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<b>Theory (one from the following):</b>	<b>3</b>
ARHS 1332 20th-Century Art	
ARHS 3369 Contemporary Art: 1965–Present	
CSE 2240 Assembly Language Programming/Machine Organization	
CSE 2353 Discrete Computational Structures	
CSE 3353 Fundamentals of Algorithms	
MATH 3308 Introduction to Discrete Mathematics	
MATH 3353 Introduction to Linear Algebra	
PHIL 1301 Elementary Logic	
PHIL 3363 Aesthetic Experience and Judgment	
Capstone Project (determined by student's major)	<b>1</b>
	<hr/> <b>19</b>

### *Minor in Fashion Media*

**Associate Professor Camille Kraeplin, Program Director**

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

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<b>Required:</b>	<b>4</b>
MSA 3325/THEA 2319 Fashion, Media, and Culture	
MSA 4110 Fashion Media Project	
MSA 4125 Fashion Media Internship	
<b>Theory (one from the following):</b>	<b>3</b>
ARHS 1333 Introduction to Visual Culture	
ARHS 3350 Modern Art and Media Culture	
CCJN 4360 Women and Minorities in Media	
PSYC 3371 Psychology of Women	
SOCI 3345 Media Ethics and Gender	
SOCI 3371 Sociology of Gender	
WGST 2322/CFA 3302 Women: Images and Perspectives	
<b>Visual Media Skills (one from the following):</b>	<b>3</b>
ADV 3391 Creative Production (advertising majors may substitute ADV 3390)	
ASPH 1300 Basics of Photography	
CCJN 2304 Basic Video and Audio Production	
FILM 1304 Production 1	
<b>Written Media Skills:</b>	<b>7</b>
CCJN 2103	
One from the following:	
ADV 2374 Survey of Advertising	
ADV 4318 Interactive Advertising (advertising majors only)	
ARHS 3355 History of Photography II: 1940–Present	
ARHS 3367 History of Photography I: Origins–1940	
CCJN 2312 Reporting I	
COMM 2308 Strategic Communication	
CCJN 2302 Ethics of Convergent Media	
CCJN 2380 Digital Journalism	

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<b>Capstone (one from the following):</b>	<b>3</b>
<b>ASPH 3330 Fashion Photography</b>	
<b>CCJN 3370 Fashion Journalism</b>	
<b>COMM 5304 Fashion Public Relations</b>	

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***Minor in Graphic Design***

Cheryl Mendenhall, Program Director

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

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

***Core Course Requirements:***

**ADV 2310 ASAG 1310** Word and Image/Art and Design: 1900–Present

**ADV 3360** Introduction to Graphic Design Studio ( : ADV 3391)

**ADV 3391** Creative Production (Advertising creative track majors may use ADV 3390)

**ADV 4320** Typography ( ADV 3360, 3391; ASAG 1310)

***9 term credit hours (at least 3 advanced) chosen from:***

**ADV 4330** Logo and Trademark Design ( ADV 3360, 3391; ASAG 1310)

**ADV 4335** Publication Design ( ADV 3360, 3391; ASAG 1310)

**ADV 4360** Visualization of Information ( ADV 3360, 3391; ASAG 1310)

**ASIM 1310** Art and Code I

**ASIM 3310**

**History of Art**

**ARHS 1303** Introduction to Western Art I: Prehistoric Through Medieval

**ARHS 1304** Introduction to Western Art II: Renaissance Through Modern

**ARHS 1307** Introduction to Art History

**ARHS 1336** Rhetorics of Art, Space, and Culture: Ways of Knowing

Any art history course at the 3000 level or above

**Music**

**FILM 1304** Production 1

**FILM 3306** Non-fiction Production

**FILM 3316** 16mm Production

**FILM 3390** (topics: Experimental Camera or Convergent Media)

**MSA 3310** Fundamentals of Audio

**MSA 3330** (topics: Synthesizing Nature or Visualizing Data)

**MUTH 4310** Introduction to Electroacoustic Music

**MUTH 4311**

examine issues of both theory and practice in the individual disciplines (art, art history, cinema, dance, music, and theater) through readings that engage varied methodologies and through hands-on experiences with practitioners and scholars in Dallas.

**MSA 2051 (0), 2052 (0), 2151 (1), 2152 (1), 3351 (3), 3352 (3)**

**ARTISTS IN THE WORLD – THE TEACHING ARTIST AS CATALYST**

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

**MSA 2301 (3)**

**MEDIA LITERACY**

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

**MSA 2305 (3)**

**MEADOWS VIDEO PRODUCTION**

This course will teach students basic video production skills useful for any artistic or media field. Students will learn field production skills and nonlinear editing skills that will enable them to create video proski

relationship to culture, with an emphasis on the contemporary designers and fashion editors who have shaped the modern fashion landscape. This course supports the fashion media minor. No prerequisites. (Note: THEA 2319 may take the place of this course.)

**MSA 3330 (3)**  
**SPECIAL TOPICS**

Various topics determined by the instructor regarding studies in the arts.

**MSA 3369/CFA 3369 (3)**



**MSA 5310 (3)**

**DIRECTED STUDY**

Independent study under direction of an instructor.

**MSA 5326/AMAE 4326 (3)**

**CULTURAL POLICY**

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

**Journalism**

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

**Professor:** Tony Pederson. **Associate Professors:** Craig Flournoy, Camille Kraeplin. **Assistant Professors:**

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

Strong writing skills are essential to the student's success in the division's journalism curriculum and later in the profession of journalism. Students may enroll in journalism classes as first-year students. Those seeking permission to major in the Division of Journalism must have completed DISC 1312, 1313 (or equivalent). The student must earn a minimum GPA of 3.000 ( ) between these courses. Essay and grammar, spelling, and punctuation tests must be successfully completed before students are allowed to declare journalism as a major or minor. Students must declare a journalism major or minor before taking CCJN 2313. Students transferring from other universities must have completed equivalent courses and obtained the equivalent GPA in those courses before they can be considered a major candidate in the Division of Journalism. The Journalism Division has a focus on and commitment to diversity, recognizing the need for diversity in media and communications in the 21st century.

### ***Scholarships***

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

### ***Honors Program***

The honors program in journalism is highly selective. At midterm of the sophomore year, and again at midterm of the junior year, declared journalism majors with a GPA of 3.500 or better can apply to the honors program. All interested students, including those who have been previously awarded honors scholarships, need to apply for admission to the program. Those wishing to graduate with distinction in journalism must complete 12 hours of honors coursework within the Division of Journalism. Where specific honors sections are not offered in the Division of



international communications. Courses offered carry three credit hours. They do not require prerequisites, and they are designed to take full advantage of London's importance as an international center. Students live in dormitories in London. As part of their international experience, students are encouraged to explore the culture and fine arts offerings of London and European countries on their own, as class schedules permit.

### *Programs of Study*

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

***Minor in Journalism***

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

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CCJN 2103, 2302, 2304, 2312, 2313, 2380, 4316	19
Additional CCJN course	3
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	22

***The Courses (CCJN)*****CCJN 2103 (1)****WRITING AND EDITING TUTORIAL AND LABORATORY**

Introduction to basic journalistic writing for all media. Students review English grammar and punctuation, and become versed in Associated Press writing style. Combines an online tutorial with a required weekly lab. This course is required before students may enroll in CCJN 2312.

**CCJN 2302 (3)****ETHICS OF CONVERGENT MEDIA**

An exploration of the ethical issues that provide the foundation for all communication fields. These issues have become more complex as media and industries have converged. Topics include free speech, privacy, government regulation and censorship.

**CCJN 2304 (3)****BASIC VIDEO AND AUDIO PRODUCTION**

Offers students practical training in the fundamentals of broadcast communication. Students learn the basic techniques, including field production and editing, and control room and studio editing. 3 hours of lecture and one 1.5-hour lab per week. CCJN 2103 or 2303.

**CCJN 2312 (3)****REPORTING I**

The division's rigorous foundation writing and reporting course. Students gain critical skills needed to complete the major, including the fundamentals of gathering, documenting, organizing, and writing news stories in an accurate, fair, clear, and concise manner. 3 hours of lecture and one 1.5-hour lab per week. CCJN 2103 or 2303; 2302.

**CCJN 2313 (3)****REPORTING II**

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

**CCJN 2380 (3)****DIGITAL JOURNALISM**

Students study the convergence of traditional media as they apply to new communication technologies and produce multimedia Web sites that incorporate photography, videography, audio and graphics. CCJN 2304, 2312.

**CCJN 3325 (3)****TECHNOLOGY REPORTING**

**CCJN 3345 (3)****MASS MEDIA IN GREAT BRITAIN, POLITICS, PIN-UPS, AND PROPAGANDA**

Explores the interaction between power, politics, and mass media in Great Britain; the history of the media in Great Britain; the health (or lack thereof) of mass media today and its impact on politics and popular culture; and how journalists report the news abroad and in the United States. Daily assignments include examination of newspapers and broadcast and Internet news available in the U.K. Students write papers based on visits to renowned sites such as the British

**CCJN 3385 (3)**

**BROADCAST I**

Builds on skills learned in CCJN 2304, with more emphasis on deadline-driven, original, campus-based reporting and broadcast producing.

**CCJN 4310 (3)****EDITORIAL/OPINION WRITING**

Examines the role of opinion writing in American journalism and teaches techniques that will help students develop clear and effective editorials and columns on a range of topics. The course emphasizes critical thinking and writing skills. CCJN 2313. Restricted to majors and minors only.

**CCJN 4316 (3)****COMMUNICATION LAW**

An exploration of the historical and philosophical bases for freedom of expression. Practical applications of the law – in such areas as libel, censorship, access, privacy, obscenity, copyright, and government regulations – that affect broadcasting, advertising, and the press. Sophomore standing.

**CCJN 4326 (3)****WASHINGTON TERM INTERNSHIP**

Internship opportunities in the nation's capital. Restricted to majors and minors only.

**CCJN 4331 (3)****CURRENT ISSUES IN THE NEWS**

Encourages students to think critically about important issues in journalism today, acquaints them with the classic writings and ideas that have shaped modern journalism, and identifies the key concepts that have formed recent journalism criticism. The goal is to teach communications majors to become more creative problem-solvers as professionals, and more critical as media consumers. Sophomore standing.

**CCJN 4344 (3)****SPORTS JOURNALISM**

Emphasizes the particular narrative style and newsgathering techniques of sports stories and coverage. Students will learn how to interview sports personalities and compose stories relating to the competitive events and social issues surrounding the world of sports. CCJN 2313. Restricted to majors and minors only.

**CCJN 4345 (3)**

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relationship of law and ethics to each. Students engage with a wide spectrum of Internet issues, including privacy, intellectual property, antitrust concerns, content control, and electronic commerce.









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<b>PERB 1131, 1132, 2131, 2132 ( 1233, 1234)</b>	<b>4</b>	<b>4</b>	<b>4</b>	<b>4</b>
<b>Private Studies 3200</b>	<b>16</b>	<b>16</b>	<b>16</b>	<b>16</b>
<b>MURE 3101, 4201 (instrumental recitals)</b>	<b>3</b>	<b>3</b>	<b>3</b>	<b>0</b>
<b>MURE 3001, 4101 (voice recitals)</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>1</b>

*Bachelor of Music in Composition*


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<b>UC/GEC Requirements</b>	varies
<b>MUAS 1020</b> (one enrollment fall term of first year)	0
<b>MUAS 1010</b> (each term of residence except fall of first year)	0
<b>MUTH 1129, 1130, 1229, 1230, 2129, 2130, 2229, 2230</b>	12
<b>MUTH 3350, 4300, 4310, 5360, 5370</b>	15
<b>MUTH 3200 3300</b>	16
<b>MSA 3310</b>	3
<b>MUHI 1202, 3301, 3302</b>	8
<b>PERB 1131, 1132, 2131, 2132 ( 1233, 1234)</b>	4
<b>Private Studies 3200 3100</b>	4
<b>MURE 4201</b>	2
<b>MUCO 3208</b> (choral) <b>3209</b> (instrumental)	2
<b>PERE/PERB Ensemble:</b> (must include two terms of large ensemble and one term of <b>PERB 3116</b> )	8
<b>Music Electives</b>	4
<b>Community Experience: MSA 1001 1101</b>	0–1
<b>Free Electives</b> (hours vary as needed to meet University residency and degree requirements)	
	122*

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Each year, students are expected to organize at least one performance of an original work (completed in their studies) in a general/studio recital or another appropriate venue or medium, such as a film score, incidental music, a dance collaboration or an electronic music installation.

Attendance at regularly scheduled composition seminars is expected of all students enrolled in private composition study; failure to attend will be reflected in the grade given for composition.

*Bachelor of Music in Music Therapy*


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<b>UC/GEC Requirements</b>	varies
<b>MUAS 1020</b> (one enrollment fall term of first year)	0
<b>MUAS 1010</b> (each term of residence except fall of first year)	0
<b>MUTH 1129, 1130, 1229, 1230, 2129, 2130, 2229, 2230</b>	12
<b>MUHI 1202, 3301, 3302</b>	8
<b>PERB 1131, 1132, 2131, 2132 ( 1233, 1234)</b>	4
<b>PERB 1103, 1104</b>	2
<b>MUAS 5152 PERB 2113; MUAS 5153</b>	2
<b>Private Studies 3200 3100</b>	10
<b>MURE 3001 3101</b> (optional)	0
<b>MUCO 3208</b> (choral) <b>3209</b> (instrumental)	2
<b>PERE Ensemble</b>	5
<b>MUTY 1120, 1320, 3211, 3212, 3213, 3214, 3141, 3142, 3143, 3144, 4340, 4341, 4144, 4145, 4141, 4142</b>	26

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<b>Music Electives (may include MURE 3101 optional recital)</b>	10
<b>Community Experience: MSA 1001 1101</b>	0–1



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<b>MUCO 3208, 3210 (vocal)</b>		
<b>3209, 3211 (instrumental)</b>	4	4
<b>PERE Large Ensemble (each term of residence)</b>	5	5
<b>PERE Chamber Ensemble:</b>	1	1
Keyboard principals may substitute		
<b>MUAC 2101 2102</b>		
Vocalists may substitute large ensemble		
<b>PERB 3116 Contemporary Music Workshop</b>	1	1
<b>MUAS 2149, 5152</b>	2	2
<b>For Instrumental: MUAS 5146, 5147, 5148, 5149,</b>		
<b>5150, 5151, 5153, 5154 (optional for strings), 5155</b>	9	
<b>For Vocal or Keyboard: MUAS 5146 or 5147, 5148</b>		
<b>5149, 5150 5151, 4230; MPED 5216</b>		
(keyboard may substitute MUAS 5153)		7
<b>MUED 2250, 3330</b>	5	5
<b>MUED 3331 (instrumental) 3332 (vocal/keyboard)</b>	3	3
<b>PERB Diction (choose any two of the following:</b>		
<b>PERB 2106, 2108, 2107, 2109)</b>		2
<b>EDU 2350, 5327, 5349</b>	9	9

Student teaching, in addition to being subject to the eligibility requirements published by the Department of Teaching and Learning, must be approved by the Music Education Department, and must follow successful completion of all methods (MUED) and techniques (MUAS) courses. Student teaching is considered a full-time endeavor, with no daytime coursework or concurrent ensemble assignments.

*Dual Degree in Performance and Music Education*

Students who meet degree candidacy criteria in both performance and music

2. An alternative to the rigorous course of study required for the major in music for those students who do not aspire to a musical career.

Acceptance criteria for the minor include a successful audition or composition portfolio review and a theory/aural skill assessment prior to enrollment in private lessons or the theory sequence. The ability to read music is required. Musicianship (MUTH 1129, 1130, 2129, 2130) must be taken concurrently with the corresponding offering of written music theory (MUTH 1229, 1230, 2229, 2230). In any given term, private study will be approved only if the student is enrolled for at least one other



**552** Meadows School of the Arts

**MREP 5030 (0), MREP 5130 (1)**

**MUAS 1323 (3)****EXPLORING THE POWER OF MUSIC IN OUR LIVES – FROM CHAOS 2 CREATION**

Explores how to use music creatively to effect positive change. Includes the building blocks of sound and music (pitch, timbre, rhythm, melody, harmony), effects of the environment on the sound source, hearing systems, how sound and music affect the brain and body, music and emotions, and the uses of musical improvisation, composition, and songwriting to help express thoughts and feelings in healthy and creative ways. No previous music training is required.

**MUAS 2149 (1)****INTRODUCTION TO MUSIC EDUCATION**

A broad-based survey of the issues, aims, and opportunities in music education programs of all levels with an introduction to music education philosophies and methodologies. Fall term.

**MUAS 3011 (0), 3111 (1)****PRACTICUM IN MUSIC**

Practical on-campus work in areas such as piano technology or recording engineering. Specific learning outcomes, measures, and activities are stated in an individualized syllabus. Students are limited to a total of 3 credit hours for internships and practica. Departmental permission required.

**MUAS 3084 (0), 3184 (1), 3284 (2), 3384 (3)****INTERNSHIP IN MUSIC**

Internship credit for practical off-campus work in the music industry or with a professional music organization. Specific learning outcomes, measures, and activities are stated in an individualized syllabus. Students are limited to a total of 3 credit hours for internships and practica. Departmental permission required.

**MUAS 4230 (2)****GENERAL MUSIC PRACTICUM**

Focus of this course is on crafting and teaching mini-lessons for peers in the college classroom as well as in area public school classrooms. Video camera is used extensively for accurate feedback. Fall term. MUED 3330.

**MUAS 5110 (1)****COMPUTERS, KEYBOARDS/MIDI**

Introductory concepts and functional skills in contemporary electronic music technology. Operation of tone generators – samplers, synthesizers. Digital sequencing and music notation software. Basic applications in composition, performance, and pedagogy. Fall term.

**MUAS 5145/PERB 5145 (1)****OVERVIEW OF PIANO TECHNOLOGY**

Provides an overview of the history and development of the piano, grand and upright construction and regulation, tuning, temperament and relationships with technicians and retailers. Hands-on instruction in tuning techniques includes unison and octave tuning. Fall semesters.

**MUAS 5146 (1)****UPPER STRING TECHNIQUES**

Basic principles involved in playing and teaching violin and viola. Fall term. Reserved for Music Majors and Minors.

**MUAS 5147 (1)****LOWER STRING TECHNIQUES**

Basic principles involved in playing and teaching cello and bass. Spring term. Reserved for Music Majors and Minors.

**MUAS 5148 (1)****SINGLE REED AND FLUTE TECHNIQUES**

Basic principles involved in playing and teaching single-reed and flute instruments. Fall term. Reserved for Music Majors and Minors.

**MUAS 5149 (1)**

**DOUBLE REED TECHNIQUES**

Basic principles involved in playing and teaching double-reed instruments. Spring term.

**MUCO 3209 (2)**

**FUNDAMENTALS OF INSTRUMENTAL CONDUCTING**

The focus of the course includes basic conducting technique, score reading, score analysis, and general rehearsal procedures. Attention is given to rehearsal techniques in a laboratory setting.



**MUED 5252 (2)**

**WIND LITERATURE FOR THE SECONDARY SCHOOL**

Survey of new and standard literature suitable for secondary school students. Music for instrumental solo, ensemble, band, and orchestra will be examined. Fall term.

**MUED 5253 (2)**

**VOCAL AND CHORAL LITERATURE FOR THE SECONDARY SCHOOL**

Survey of new and standard vocal solo, ensemble, and choral literature suitable for the secondary school. Fall term.

**MUED 5257 (2)**

**COMPUTER APPLICATIONS IN MUSIC EDUCATION**

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

**MUED 5353 (3)**

**MUSIC IN EARLY CHILDHOOD EDUCATION**

A study of the role of music in teaching young children, including planning music experiences for preschool and early elementary levels. Offered irregularly.

**Music History and Literature (MUHI)**

**MUHI 1202 (2)**

**INTRODUCTION TO MUSIC IN WORLD SOCIETIES**

This course offers an introduction to basic elements of music within the context of cultural traditions of world musics. Students will study musical traditions of Western art music, jazz, African American gospel music, and musics of India, China, Africa, and Latin America. Musical forms, techniques, terminology, and chronology are presented, but primary emphasis is placed upon listening to and experiencing a diverse sample of music and its roles in societies. Spring term.

**MUHI 1321 (3)**

**MUSIC: ART OF LISTENING**

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

**MUHI 2310 (3)**

**THE BROADWAY MUSICAL**

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

**MUHI 3301 (3)**

**SURVEY OF MUSIC HISTORY I**

A survey of the origins and evolution of musical forms, compositional procedures, performing practices, and musical instruments in the West from the rise of the Christian liturgy through the death of J.S. Bach. As time permits, this survey will be presented within the contexts of related arts and historical events. Course content will include listening, score analysis, and practice in writing about music. Fall term. MUHI 1202.

**MUHI 3302 (3)**

**SURVEY OF MUSIC HISTORY II**

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

**MUHI 3339 (3)****MUSIC FOR CONTEMPORARY AUDIENCES**

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

**MUHI 3340 (3)****JAZZ: TRADITION AND TRANSFORMATION**

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

**MUHI 3341 (3)****WOMEN AND MUSIC**

This course introduces students to the rich traditions of musical women and to the variety of roles women have played in both art music and popular music. The course also introduces feminist and gender theories as related to the music of women and men.

**MUHI 3343 (3)****MUSIC AND IDENTITY IN COLONIAL AND POSTCOLONIAL FRANCE**

Designed for undergraduate students with or without musical backgrounds. Explores music in France and in the colonies of the Maghreb and Sub-Saharan Africa from the late nineteenth century to the present. It is based on a series of themes that divide the course into two parts. Part one focuses on the incorporation of foreign musical elements by composers living in France. This section will explore the social context for several musical compositions, and the musical traditions of Java, Spain, and Russia, which provided sources of inspiration for these works. The second half of this course focuses on the musical traditions of the Maghreb and Sub-Saharan Africa. This section will investigate certain events that led to the invention of new musical styles in these geographical areas and the music of the Diaspora in France. The course will examine how music has been used in colonial and postcolonial contexts to construct regional, ethnic, and national identities in France, and in formerly colonized countries. (SMU-in-Paris).

**MUHI 4192 (1), 4292 (2)****DIRECTED STUDIES IN MUSIC HISTORY**

Must be approved by department head.

**MUHI 4302 (3)****SEMINAR IN MUSIC HISTORY**

This course will provide advance investigation into a variety of topics in music history. The undergraduate seminar will be writing intensive and will consider such topics as music aesthetics, the works of a specific composer or compositional school, music within the context of a specific time and/or place, or in-depth studies of works relative to a particular genre. Topics to be announced each term. Students may take this seminar more than once. Offered every semester. MUHI 3301 and 3302.

**MUHI 4316 (3)****CHAMBER MUSIC OF THE 18TH AND 19TH CENTURIES**

An examination of chamber music literature from Haydn to Debussy and Ravel by means of analysis, recorded performances, open rehearsals, and live concerts.

**MUHI 4320 (3)****ORGAN HISTORY/LITERATURE**

A survey of the literature for the organ, Renaissance to contemporary. Required of organ majors and concentrations (undergraduate). Spring term.

**MUHI 4334 (3)****SURVEY OF VOCAL LITERATURE**

The course covers Western secular art song. Representative literature from the Renaissance, Baroque, Classic, and Romantic periods and the 20th century in terms of stylistic characteris-



**MUHI 4355/CFB 3355 (3)**

**MUSIC AND CULTURE: STUDIES IN POPULAR MUSIC**

This course focuses on music as an element of culture formation. Discussion of current scholarship introduces students to the multidisciplinary study of the role of human agency in creating meaningful spaces in which music unfolds its socio-political and cultural dimensions.

**MUPD 4397 (3)**

**PIANO PEDAGOGY II**

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

**MUPD 5103 (1)**

**CREATIVE PIANO TEACHING**

Pedagogical projects designed to meet the needs of the piano teacher. Offered in conjunction with the National Piano Teachers Institute each July. Majors are limited to one credit.

**MUPD 5196 (1)**

**DIRECTED STUDY IN PIANO PEDAGOGY**

**MUPD 5203 (2)**

**CREATIVE PIANO TEACHING**

Pedagogical projects designed to meet the needs of the piano teacher. Offered in conjunction with the National Piano Teachers Institute each July. Majors are limited to one credit.

**MUPD 5210 (2)**

**CURRENT TRENDS IN PIANO PEDAGOGY**

The psychological principles operative in group and class environments are explored through student participation and observation, with emphasis on teacher effectiveness. Survey of college-level keyboard texts. Offered spring term of even-numbered years.

**MUPD 5312 (3)**

**SURVEY OF PRECOLLEGE PIANO LITERATURE**

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

**MUPD 5325 (3), 5326 (3)**



**MUTH 3300 (3)**

**PRIVATE COMPOSITION**

Individual study with the composition faculty and regularly scheduled seminars with faculty and visiting guests for continuing or transfer students needing an accelerated degree plan. Fall and spring terms. Admission to the composition degree program and permission of area coordinator/chair.

**MUTH 3325 (3), 3326 (3)**

**COMPOSITION**

Individual study with the composition faculty and regularly scheduled seminars with faculty and visiting guests. Fall and spring terms. Junior major standing or permission of instructor.

**MUTH 3350 (3)**

**FORM AND ANALYSIS**

Study of musical form through examples from pretonal and tonal literatures.

MUTH 2130, 2230.

**MUTH 4130 (1)**

**COLLABORATIVE COMPOSITION**

Students will collaborate with artists in other disciplines on composition projects.

**MUTH 4184 (1), 4284 (2), 4384 (3)**

**DIRECTED STUDIES IN MUSIC THEORY**

Permission of instructor.

**MUTH 4190 (1), 4290 (2), 4390 (3)**





**MUTY 3142 (1)**

**PSYCHIATRIC MUSICAL THERAPY PRACTICUM II**

Supervised observation of and therapeutic experience with persons who exhibit psychopathological disorders. Fall term. MUTY 3212.

**MUTY 3143 (1)**

**MEDICAL MUSIC THERAPY PRACTICUM III**

Supervised observation and development of clinical skills with patients in medical settings. Spring term. MUTY 3213.

**MUTY 3144 (1)**

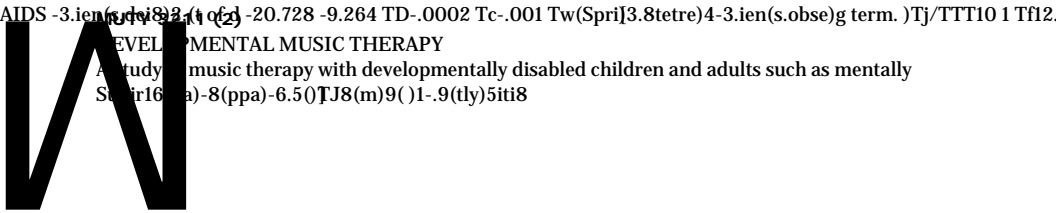
**GERONTOLOGICAL MUSIC THERAPY PRACTICUM IV**

Supervised observation and development of clinical skills with elderly clients. Spring term. MUTY 3214.

**MUTY 3145 (1)**

**DEVELOPMENTAL MUSIC THERAPY**

A study of music therapy with developmentally disabled children and adults such as mentally handicapped. Spring term. MUTY 3215.



**MUTY 4341 (3)**

**SURVEY OF MUSIC PSYCHOLOGY**

Basic study of music systems, with emphasis on perception of and responses to musical stimuli. Interpretation of the interdependence of psycho-socio-physiological processes in musical behavior, such as musical ability and preference. Fall term.

**MUTY 5340 (3)**

**TOPICS IN MUSIC THERAPY**

A survey of contemporary trends in music therapy, psychology, and medicine. The universality of music is shown, with applications in modern therapy, medicine, and health. Fall term.  
Permission of instructor.

**MUTY 5341 (3)**

**SEMINAR IN CLINICAL MUSICAL THERAPY**

A survey of contemporary trends in music therapy, psychology, and medicine. Through use of group process and self-exploration, students will develop a comprehensive, personalized, and demonstrable theory of clinical music therapy. Spring term. Permission of instructor.

**Class Instruction for Performance (PERB)**

<b>Performance Classes</b>	PERB 1103/1104, 1203/2203, 1205/2205/3205, 1206/2206, 2113/2114/2313
<b>Harpischord</b>	PERB 5015, 5115, 5118, 5213
<b>Piano</b>	PERB 1001, 1011, 1012, 1131, 1132, 1205, 1233, 1234, 2205, 2131, 2132, 3205, 5107, 5108
<b>Voice</b>	1206, 2017, 2106–09, 2206, 2117, 5101, 5017, 5117, 5208 MUAS 1323, 5320
<b>Other Music Courses</b>	MUHI 1321, 2310, 3339, 3340–41, 4350, 4355/CFB 3355 MUTH 4310

**PERB 1001 (0)**

**DEPARTMENTAL PERFORMANCE CLASS**

Departmental recitals, performance classes, master classes, guest artist performances, and lectures related to performance specialization. Students enroll concurrently with studies in applied music.

**PERB 1011 (0.5)**

**SIGHT READING FOR PIANISTS I**

A requirement for pre-music majors in Piano Performance, this course explores techniques to improve each student's ability to read music at any level through supervised practicing and reading of various piano literature.

**PERB 1012 (0.5)**

**SIGHT READING FOR PIANISTS II**

A requirement for pre-music majors in Piano Performance. Emphasis will be given to reading skills that are particularly useful in collaborative playing, including exposure to various types of scores and score preparation. Sight Reading for Pianists I.

**PERB 1103 (1)**

**MODERN ACOUSTIC GUITAR I**

Beginning class steel-string acoustic guitar skills with emphasis on flat-picking and finger-picking chords, strums, and additional left and right hand techniques for accompanying folk and popular songs in music therapy, music education, and recreational music settings. Fall Term.

**PERB 1104 (1)**  
**MODERN ACOUSTIC GUITAR II**

**PERB 2107 (1)**

**DICTION – GERMAN**

Principles of pronunciation and enunciation for singing in German. Phonetic practice and practical application to the performance of art songs and arias. Spring term.

**PERB 2108 (1)**

**DICTION – ENGLISH**

Principles of pronunciation and enunciation for singing in English. Phonetic practice and practical application to the performance of art songs and arias. Fall term.

**PERB 2109 (1)**

**DICTION – FRENCH**

Principles of pronunciation and enunciation for singing in French. Phonetic practice and practical application to the performance of art songs and arias. Spring term.

**PERB 2113 (1)**

**HAND DRUMMING AND ETHNIC PERCUSSION I**

Development of fundamental hand drumming and other percussion skills through listening, analysis and performance of African,

**PERB 2215 (2)**

**INTRODUCTION TO JAZZ THEORY AND IMPROVISATION**

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

**PERB 2313 (3)**

**HAND DRUMMING AND ETHNIC PERCUSSION**

On location in Bali, students will learn styles of drumming and percussion music from traditional cultures of Asia, particularly Indonesia, India, and the Middle East, using authentic percussion instruments from each region. Instructors will include SMU faculty together with

**PERB 5022 (0)**

**MUSIC THEATRE ACTING AND PERFORMANCE**

Fundamentals of acting in musical theatre: script analysis, blocking, character development, and scene study. Includes introduction to musical theatre movement and audition techniques.

**PERB 5213 (2)**

**STUDIES IN CONTINUO PLAYING**

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

**PERB 5310 (3)**

audition. Each season, the Symphony performs publicly in concert a wide variety of orchestral repertoire.

**PERE 1019 (0), 1119 (1)**

**MEADOWS WIND ENSEMBLE**

Although the majority of the membership is composed of students who are majoring or minoring in music, the class is open to all students on an audition selection basis. Performs a wide variety of literature that encompasses the symphonic band and wind orchestra idioms.

**PERE 1076 (0), 1176 (1)**

**CHORAL UNION**

A large mixed ensemble that regularly performs major works with instrumental accompaniment. Does not satisfy the vocal or large-ensemble requirement for voice majors or concentrations. Permission of instructor.

**PERE 2071 (0), 2171 (1)**

**CHAMBER ENSEMBLE: PIANO DUOS**

Preparation and performance of piano duets for one piano, four hands and two pianos, four hands. Does not fulfill chamber music requirements for music majors.

**PERE 2072 (0), 2172 (1)**

**CHAMBER ENSEMBLE: SONATAS**

Preparation and performance of repertoire for one instrument and piano. With adviser approval, one term may be counted toward chamber music requirements for undergraduate piano majors.

**PERE 3020 (0), 3120 (1)**

**WORLD MUSIC ENSEMBLE**

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

**PERE 3070 (0), 3170 (1)**

**CHAMBER ENSEMBLE: WOODWINDS, BRASS, PERCUSSION**

Preparation and performance of repertoire for various ensembles of 3–9 mixed instruments, one to a part, without conductor.

**PERE 3071 (0), 3171 (1)**

**CHAMBER ENSEMBLE: KEYBOARD**

Preparation and performance of repertoire for ensembles that include keyboard as a member of a trio, quartet, quintet, or sextet with mixed instruments, without conductor.

**PERE 3072 (0), 3172 (1)**

**CHAMBER ENSEMBLE: STRINGS**

Preparation and performance of repertoire for various ensembles of 3–9 mixed instruments, one to a part, without conductor.

**PERE 3073 (0), 3173 (1)**

**MEADOWS PERCUSSION ENSEMBLE**

Rehearsal and performance of standard percussion ensemble literature. By audition.

**PERE 3074 (0), 3174 (1)**

**CHAMBER ENSEMBLE: VOICE**

Preparation and performance of chamber music repertoire that includes a solo singer in a small instrumental ensemble without conductor.

**PERE 3077 (0), 3177 (1)**

**SYZYGY CONTEMPORARY CHAMBER ENSEMBLE**

Preparation and performance of the music of living and local composers as well as seminal works of the 20th century for various mixed ensembles, typically without conductor. Fulfills one



term of chamber music requirement and the contemporary music workshop requirement.  
Audition or consent of instructor.

**PERE 3150 (1)**

**CHAPEL CHOIR**

Choir sings for 11 a.m. University Service of Worship (Protestant) on Sundays at Perkins Chapel; 14 services per term. Rehearsal at 9:30 a.m. Sunday.

**PERE 3175 (1)**

### *Instructional Facilities*

The Division of Theatre is housed in the well-equipped facilities of the Meadows School of the Arts. These facilities include the Greer Garson Theatre (a 380-seat theatre with a classical thrust stage), the Bob Hope Theatre (a 400-seat proscenium theatre), the Margo Jones Theatre (a 125-seat “black box” theatre), the Hamon Arts Library and numerous rehearsal studios.

### *Admission*

Prospective theatre majors at SMU are admitted by audition and interview. All prospective students prepare an audition, consisting of two contrasting monologues and a song. Candidates may also be asked to demonstrate improvisational skills. Students seeking admission into the B.F.A. in Theatre Studies program may also be asked to demonstrate ability in their particular area of interest by supplying writing samples, portfolio materials, etc. Admission to the major requires both admission to SMU and admission through the theatre audition process.

**Transfer Students.** Admission procedures for applicants seeking to transfer from other schools are the same as those for first-year applicants. Transfer students may begin work only in the fall term.

### *Evaluation of Progress and Artistic Growth*

Students must continually demonstrate a high order of talent and commitment in both class work and production work to progress in the curriculum. At the end of each term, the faculty of the Division of Theatre evaluates each student’s progress, examining all aspects of a student’s academic and production participation.

Every student meets with the faculty to receive this evaluation. An unsatisfactory evaluation is accompanied by the reasons for this evaluation and the terms for continuation in the program. An unsatisfactory evaluation may also result in a student’s immediate dismissal from the program.

### *Degrees and Programs of Study*

The Division of Theatre offers the B.F.A. degree in theatre with a specialization in theatre studies, and the B.F.A. degree in theatre with a specialization in acting.

### *Bachelor of Fine Arts in Theatre*

~~With a minimum of 90 credit hours (including 25 in 500-level and 30 in 100-level) and 28 (gr~~

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**UC/GEC Requirements**  
**Division of Theatre:**

varies

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THEA 4105, 4106 Voice for the Stage V, VI	
THEA 4207, 4208 Movement V, VI	
THEA 4309 Business and Professional Aspects of the Theatre	
Community Experience: MSA 1001 1101	0
Free Electives (hours vary as needed to meet University residency and degree requirements)	
	122*

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### *The Courses (THEA)*

The following classes are open to all students: THEA 1380, 2311, 2319, 2321, 3312–3314, 3316, 3318 3381–3382, 4373, 4381–4385, 5319. **Note:** There are no performance opportunities for nontheatre majors.

#### **THEA 1303 (3), 1304 (3)**

##### **DRAMATIC ARTS TODAY**

An introduction to theatre and performance for entering theatre majors. Considers basic artistic concepts, disciplines, and vocabulary common to this program, providing an elementary foundation in theatre with an emphasis on acting.

#### **THEA 1380 (3)**

##### **MIRROR OF THE AGE**

Introduction to theatre emphasizing the role of the audience in the experience of performance. Semiotic and communications models are used to explore the dynamic interaction and changing relationship between performance, audience and society. Theatre-going experiences are discussed and analyzed.

#### **THEA 2101 (1), 2301 (3), 3301 (3), 4101 (1), 4201 (2), 4301 (3), 5101 (1), 5201 (2), 5301 (3)**

##### **DIRECTED STUDY**

Directed Study courses are not required and are taken only as needed. Their form and content is not predetermined. The student and the adviser decide what kind of activity or learning experience should occur. Before the end of th

**THEA 2142 (1)**

**COSTUME RUNNING/CONSTRUCTION CREW**

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

**THEA 2240 (2)**

**LIGHTING PRACTICUM**

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

**THEA 2241 (2)**

**SCENERY PRACTICUM**

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

**THEA 2242 (2)**

**COSTUME PRACTICUM**

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

**THEA 2271 (2), 2272 (2), 2273 (2), 2274 (2), 2275 (2), 2276 (2), 2277 (2), 2278 (2)**

**TECHNICAL THEATRE LABORATORY**

Various workshops are structured to introduce students to a broad range of technical experience. May include properties design and construction, audio design for performing arts, advanced electrics, costume construction, scenic construction for film and television.

**THEA 2303 (3)**

**ACTING 1**

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

**THEA 2304 (3)**

**ACTING 2**

Beginning script work, in which the actor learns to analyze a scene for its events and to particularize these events in a series of expressive action tasks. Sophomore course.

THEA 2303.

**THEA 2305 (3)**

**VOICE FOR THE STAGE 1**

Employing body awareness, modified yoga positions, and a variety of isolated physical actions, students deepen their experience of breath, impulse, and vibration. This process of freeing the vocal mechanism allows students to practice ease and efficiency of vocal release and to begin to make acting choices that are self-revealing. General patterns of self-editing and an initial expansion of the actor's range and flexibility in performance are addressed.

**THEA 2306 (3)**

**VOICE FOR THE STAGE 2**

Students continue to practice ease and efficiency of vocal release and deepen their ability to make acting choices that are self-revealing. Vocal power, flexibility, and efficiency are enhanced and refined. Students are introduced to phonetic information and begin to execute detailed speech actions.

**THEA 2307 (3)****MOVEMENT 1**

Teaches students to individuate internal energies of the body; to use these energies to move the body to create precise statutory mime for the stage; and to begin to synthesize physical listening skills for ensemble acting. Skills taught include juggling, Hatha yoga, corporal mime, illusionistic pantomime, Tai Chi Ch'uan, and the improvising of mime pieces.

**THEA 2308 (3)****MOVEMENT 2**

Increases students' physical listening skills and practices these in unarmed stage combat. Skills taught include T'ui Sh'uo, Chi Sao, foil fencing (left and right), French sabre, Kung-fu animals, and conventions of unarmed stage combat. THEA 2307.

**THEA 2311 (3)****THE ART OF ACTING**

Basic work in acting, voice, and movement for the nonmajor. Relaxation, concentration, imagination, and the actor's exploration and use of the social world.

**THEA 2319/MSA 3325 (3)****FASHION HISTORY AND CULTURE**

How and why does what we wear tell us who we are? A study of clothing: its role in and reflection of various historical cultures, including the relationship between fashion, art, architecture, and the decorative arts of selected time periods. For majors and nonmajors.

**THEA 2321 (3)****SPECTACLE OF PERFORMANCE**

Ever wonder how they do that? Spectacle is part of our life and culture. Students will learn to deconstruct spectacle and analyze its influence upon themselves and society at large. Go backstage to experience firsthand how effects are achieved. Students will be required to attend performances in a wide range of live venues and discuss what they observe, enabling them to view performance on a critical level. For majors and nonmajors. No prerequisites.

**THEA 2322 (3)****TEXT ANALYSIS**

Aids first-year student in the skills necessary to read a play as an actor, a director, a playwright, a designer, and a student of drama; as such, it is an essential foundation step in the major. Explores key styles and genres of dramatic literature and allows students to become familiar with important texts in the development of theatre. The class focuses on a balance of lecture and discussion, and assignments include reading, written papers, and text-based exercises. Guest lecturers from the faculty provide perspective on different areas of theatre production.

**THEA 2333 (3)****TECHNICAL DRAWING FOR THE THEATRE**

Principles and practice in the techniques of drafting traditional and non-traditional types of stage scenery. Students will learn how to prepare and present construction and detail drawings

student's participation on a lighting crew for a department production. Students are expected to provide appropriate materials as needed.

**THEA 2372 (3)**

**THEATRE TECHNOLOGY 2: COSTUME CONSTRUCTION TECHNIQUES**

Introduces basic costume patterning and construction methods. Includes draping, drafting, and flat-patterning. Also, terminology, equipment usage, and the skills necessary to the entire costuming process. Students are expected to provide appropriate materials as needed.

**THEA 2373 (3)**

**THEATRE TECHNOLOGY 3: STAGECRAFT**

Introduction to the organization of the scene shop, tool maintenance and usage, construction techniques, technical drawing development, computer applications, rigging, time and material budgeting. Students will complete class projects and work on Meadows School of the Arts stage productions. Students are expected to provide appropriate materials as needed.

**THEA 2374 (3)**

**THEATRE TECHNOLOGY 4: INTRODUCTION TO THEATRICAL SOUND**

Introduction to the organization of the sound studio, maintenance and usage of equipment, recording techniques, and computer applications. Students will complete class projects and





**THEA 3321 (3)**

**TOPICS IN DESIGN 1: LIGHTING**

Presents approaches to lighting design and poses specific design problems for the student to solve. Attention is also given to color, composition, cueing and production through presentations and discussions in class. Students will participate in department productions as assistant designers and electricians. Students are expected to provide appropriate materials as needed.

**THEA 3322 (3)**

**TOPICS IN DESIGN 2: DIRECTOR – DESIGNER RELATIONSHIP**

The course covers design metaphors, ground plans, and terminology. It also explores the director-designer relationship and the elements of design as they relate to theatrical space. Students are expected to provide appropriate materials as needed.

**THEA 3323 (3)**

**TOPICS IN DESIGN 3: COSTUME**

Students develop an understanding of the basic principles of costume design used to create statements about a play and its characters. Lectures and class discussions prepare students to confront specific problems in design projects. Students are expected to provide appropriate materials as needed.

**THEA 3324 (3)**

**TOPICS IN DESIGN 4: SOUND**

This course will introduce the basic principles of theatrical sound design and the practices and skills required to develop a production's sound design and supportive technical documentation. Students will be introduced to, system layout, effects development, source researching, and organization. The combined hands-on presentations and class assignments will allow students to develop a working knowledge of the sound designer's responsibilities and skills. Students are expected to provide appropriate materials as needed.

**THEA 3331 (3)**

**PLAYWRITING 1**

Creative exploration in the development of performance scripts with emphasis on structural vocabularies of story, plot, character development, and dramatic action.

**THEA 3332 (3)**

**PLAYWRITING 2**

Intermediate techniques of playwriting with emphasis on developing individual style and voice; writing one-act plays. THEA 3331.

**THEA 3341 (3)**

**DIRECTING 1**

Researching the history of designer/director relationships and creating and conceptualizing various approaches to texts, with a goal of achieving a working vocabulary in the collaborative language among theatre artists. The course culminates in a director/designer presentation and/or performance.

**THEA 3342 (3)**

**DIRECTING 2**

Production styles and methodologies evidenced in the art of major modern directorial innovators. Directing projects required. THEA 3341 and permission of instructor.

**THEA 3357 (3)**

**DESIGNING WITH COMPUTERS, STAGE PROJECTION**

An exploration of the tools for computer image creation and their application. Software used includes, but is not limited to AutoCAD, MiniCAD and Adobe Photoshop.

**THEA 3361 (3), 3362 (3)**

**STAGE MANAGEMENT 1**

Fuller explanation of the methods and techniques of theatrical stage management. THEA 2361.

**THEA 3371/THEA 5371 (3)**

**AUTOMATED LIGHTING 2**

Students will have the opportunity to work with Vari-Lite, Robe and Martin automated lighting fixtures while learning advanced programming skills.

**THEA 3373/THEA 5373 (3)**

**DRAPING I**

A study of pattern making that utilizes both the three dimensional approach of draping fabric on a dress form and drafting patterns by formula. Students will learn to drape a basic bodice, skirt, and collars. The will create a basic sleeve pattern by formula. The will manipulate these patterns to achieve a variety of shapes.

**THEA 3374/THEA 5374 (3)**

**DRAPING II**

Exploration of period dress from a draping point of view.

**THEA 3375 (3)**

**THEATRE TECHNOLOGY 5: LIGHTING AUTOMATION**

Advanced study in the field of automated lighting and control systems.

**THEA 3376 (3)**

**THEATRE TECHNOLOGY 6: ADVANCED**

**THEA 4106 (1)**

**VOICE FOR THE STAGE 6**

A continuation of the voice curriculum including the study of the International Phonetic Alphabet and dialect/accent work and the addition of specific skills for a variety of media. Cold reading skills, studio time and use of microphones, and commercial work for radio and television spots are addressed. Permission of instructor.

**THEA 4207 (2)**

**MOVEMENT 5**

An exploration of historical movement and dance including selected dances, movements, and manners of the 16th through the 20th centuries, focusing on the embodiment of the style of

**THEA 4331 (3)****PLAYWRITING 3**

Advanced work in the development of performance scripts for the stage with emphasis on full-length works. THEA 3332.

**THEA 4332 (3)****PLAYWRITING IV**

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

**THEA 4341 (3)****DIRECTING 3**

Advanced project studies in stage direction with emphasis on the interplay between director and other artistic collaborators (playwrights and/or designers). THEA 3342 and permission of instructor.

**THEA 4342 (3)****DIRECTING 4**

Advanced techniques in the interpretation of established dramatic literature and/or creation of original work for the stage. Emphasis on collaboration between director and playwright. This course is for the student seriously considering directing as a career. Explores professional career choices for the young director. THEA 4341 and permission of instructor.

**THEA 4357 (3)****DESIGNING WITH COMPUTERS: STAGE PROJECTION**

Working with the tools necessary to create projected scenery, students learn the fundamentals of creating projected images for the stage.

**THEA 4361 (3), 4362 (3)****STAGE MANAGEMENT 2**

Fuller explanation of the methods and techniques of theatrical stage management. THEA 3361, 3362.

**THEA 4363 (3)****PRODUCTION MANAGEMENT**

This course will introduce students to the role of the production manager for live entertainment. Budgeting, scheduling, and the business aspects of the manager will be discussed.

**THEA 4373 (3)****CREATIVE DRAMATICS**

Creative problem-solving using the medium of improvisational theatre. Develops spontaneity and a sense of humor. Permission of instructor.

**THEA 4376 (3)****LIGHTING AUTOMATION I**

This course presents approaches to lighting design and poses specific Design problems for the students to solve. Attention is also given to color composition, queuing and production values. The course will focus on Vari\*Lite, Robe and Martin experimentation.

**THEA 4381/CF 3377 (3), 4382/CF 3382 (3), 4383 (3), 4384 (3)****STUDIES IN THEATRE, DRAMA AND PERFORMANCE**

An examination of selected topics in theatre, drama, and performance. Texts, topics, and critical approaches vary.

**THEA 4385 (3)****STUDIES: THEATRE, DRAMA, PERFORMANCE**

A senior-level, interdisciplinary seminar that examines cultural production through the media of art, architecture, dramaturgy, festival and theatre.

**THEA 4386/CFA 3386 (3)**

**EUROPEAN THEATRE 1879–1953**

A survey of major figures and movements in European theatre beginning with the premiere of Ibsen's, \_\_\_\_\_ and culminating with the premiere of Beckett's, \_\_\_\_\_.

**THEA 4387/ARHS 4332 (3)**

**ART AND DRAMA IN CLASSICAL ATHENS**

This undergraduate seminar is an intensive reading and discussion course focused on the relationships between the visual arts and dramatic performances as seen against the historical background of golden-age Athens during the Fifth Century B.C.

**THEA 4491 (4), 4492 (4)**

**SPECIAL PROJECT 1, 2**

This course serves to bring together three years of class work, shop/studio experience and growth to give each student a meaningful and challenging hands of leadership experience in either the design or technical area.

**THEA 4493 (4), 4494 (4)**

**SUMMER THEATRE WORKSHOP 1, 2**

Students may engage in summer theatre work and gain credit toward degree completion. Approval of enrollment and credit for this class must be obtained from the chair of the Division of Theatre and Program Head.

**THEA 5001 (0), 5002 (0), 5003 (0), 5004 (0)**

**DESIGN LAB I, II, III, IV**

Exploration of techniques in advanced Design.

**THEA 5205 (2), 5206 (2)**

**MOVEMENT I, II**

Exploration of the actor's self through immersion in physical skills for the theatre, including T'ai Chi Ch'uan, corporal mime, improvisation, juggling, hatha yoga, unarmed stage combat, animal-style wu-shu, and foil fencing.

**THEA 5207 (2), 5208 (2)**

**VOICE FOR THE STAGE I, II**

A series of progressive exercises/experiences designed to introduce basic principles of physical, vocal, and imaginative freedom, encouraging the removal of psychophysical barriers to sound production, and developing the voice's sensitivity to impulse, power, flexibility, and range. Organic exploration of sounds of speech, using IPA pillows and Sound and Movement improvisations. Text work includes development of self-scripted solo pieces, exploration of poetry and song, and the application of voice work to modern dramatic texts.

**THEA 5209 (2), 5210 (2)**

**APPLIED MOVEMENT I, II**

Body work as it pertains to economy of movement, alignment, proper use, kinesthetic awareness, strength, flexibility, and freeing the physical instrument. Includes acrobatics, the Lecoq twenty movements, and Neutral Mask, as well as physicalization of text, improvisation, and ensemble projects employing the physical work investigated throughout the term.

**THEA 5221 (2), 5222 (2)**

**SCENE DESIGN I, II**

An introductory course for designers focusing on the communication skills (visual and verbal) necessary for collaborating with the director and the other artists in the theatre. Included is a Design Seminar that explores the text relative to its literary, musical, social, and historical influences.

**THEA 5223 (2), 5224 (2)**

**COSTUME DESIGN I, II**

An introductory course for designers with emphasis on the application of design principles and the use of research materials.

**THEA 5225 (2), 5226 (2)****LIGHTING DESIGN I, II**

Fundamentals of learning how to see, exploring the mind's eye, and painting with light. How to translate theatrical moments and music into lighting sketches, story boards, and atmospheres. Developing points of view and approaches. Fundamentals of the tools of the lighting designer and assistant skills and techniques are studied.

**THEA 5241 (2)****COLLABORATION: DIRECTORS AND DESIGNERS**

Team taught by directing and design faculty, this course emphasizes the building of a collaborative process among theatre artists. Students research historical collaborative relationships, create and conceptualize approaches to various texts, and familiarize themselves with the approaches of artists currently working in the theatre.

**THEA 5258 (2)****ADVANCED DESIGNING WITH COMPUTERS**

A continuation of the exploration of tools for computer image creation and their applications. Software used includes, but is not limited to, AutoCAD, MiniCAD, and Adobe Photoshop.

**THEA 5259 (2)****ADVANCED DESIGN SKILLS**

Students learn advanced skills in theatrical design practice. Topics include hand drafting, theatrical model-making, set sketching, fashion illustration, introduction to textiles, and digital tablet drawing.

**THEA 5303 (3), 5304 (3)****ACTING I, II**

Studio focuses on defining a fundamental acting process. Stress is placed on the identification of behavioral blocks, channeling impulses into uncluttered and organic psychophysical connections, and using the text as a blueprint for action. Courses combine a mix of exercise, improvisation and scene study with materials drawn from modern American Realism as well as J20(m as well as J20

**THEA 5357 (3)**

**DESIGNING WITH COMPUTERS: STAGE PHOTOGRAPHY**

An exploration of the tools for computer image creation and their applications. Software used includes, but is not limited to, AutoCAD, MiniCAD, and Adobe Photoshop.

**THEA 5375 (3)**

**THEATRE TECHNOLOGY 5: LIGHTING AUTOMATION**

Advanced studies in the field of automated lighting and control systems. Students will explore top brands of intelligent lighting equipment, learning to program and provide simple repair and upkeep of equipment.

**THEA 5398 (3), 5399 (3)**

**PRODUCTION RESEARCH AND DEVELOPMENT I, II**

Script analysis, background research, and performance design for actors, designers, and directors.