

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

**5317. Studies in Accounting Theory I (Spring Only).** Study of selected topics and current issues in the area of accounting theory. *Prerequisite:* ACCT 3312 or permission of instructor.

**5318, 5319. Independent Studies in Accounting.**

**5320. Financial Planning and Control Using Microcomputers (Cross listed as ITOM 4307).** Study of uses and limitations of microcomputers in the financial planning and control process of the firm. Analyzes cases and problem situations using microcomputer software. Emphasis on financial analysis, budgeting, forecasting, capital expenditure analysis. Primarily lecture/discussion with some use of case studies and projects. *Prerequisites:* ACCT 2312, ITOM 2308, and FINA 3320.

**5321. Practicum in Financial Statement Analysis (Honors, Fall Only).** An honors course that examines the role of financial statement analysis in the evaluation of the firm and the prediction of its future condition. Topics covered include fundamental analysis, the use of accounting numbers in the credit market, the use of accounting numbers in the stock market, and the use of accounting numbers for corporate restructuring decisions. *Prerequisites:* ACCT 3311, FINA 3320, ITOM 2305 (or STAT 2301), and permission of instructor.

**5325, 5326. Accounting Internships.** *Prerequisites:* Senior standing, departmental approval.

### Business Administration (BA)

**3300, 3301. Special Topics in International Business.** Offered through SMU International Programs. *Prerequisite:* Junior standing.

**3303. Written Technical Communications for Accounting Majors.** *Prerequisite:* Junior standing.

**3380. Contemporary Issues in Business: Business of Journalism.** (Cross listed with CCJN) Designed to bridge the gap between journalists and business people by familiarizing each group with the other's profession. *Prerequisite:* Junior standing.

**4101. Executive Speaker Series.** *Prerequisite:* Junior standing. (One academic credit hour.)

**4315. European Union (EU) Seminar.** Offered through SMU International Programs and available spring only for full year students. *Prerequisite:* Junior standing.

**5180, 5280, 5380, 5381. Independent Studies in Business Administration.**

### Business Leadership Institute (BLI)

**1110. Special Topics in Business Administration: B.B.A. Scholars Seminar.** (One credit hour, Pass/Fail grading option) Provides an introduction to various business topics including an overview of business disciplines and careers in business. Restricted to B.B.A. Scholars in fall of their first year.

**2301. Contemporary Business Topics.** Practical application for interpersonal business skills such as integrity, leadership, team building, effective business presentations. For B.B.A. sophomores, juniors, or seniors.

**3303. Business Communications.** Seeks to improve students' oral and written communication skills and to help students better understand communication channels and appropriate media within organizations. For B.B.A. juniors or seniors as business elective credit.

### Finance (FINA)

Professor David C. Mauer, Department Chair

**Professors:** Andrew H. Chen, Albert W. Niemi, James L. Smith, Rex W. Thompson, Michel R. Vetsuypens; **Associate Professors:** Jeffrey W. Allen, Chun H. Lam; **Assistant Professors:** Evrim Akdogu, Venkat R. Eleswarapu, Tao-Hsien King, Peter I. MacKay, Sara B. Moeller, Kumar Venkataraman; **Lecturers:** Michael L. Davis, Jeffrey R. Hart.

See requirements to major in Finance in the "Programs of Study" section.



## 258 Cox School of Business

**3300. Special Topics in International Finance.** Offered through SMU International Programs.  
*Prerequisite:* Junior standing.

**3320. Financial Management.** Survey of concepts, practices, and problems surrounding financial markets, securities, and decision-making. Includes time value of money, market efficiency, evaluation of securities, and capital budgeting. *Prerequisites:* Calculus, ECO 1311, 1312; ACCT 2311; and ITOM 2305 or STAT 2301/2331. Students may not receive credit for this course and ECO 4368. Economics courses will not fulfill B.B.A. requirements.

**3330. Money and Capital Markets.** Analyzes the structural interrelationships among the important participants in the U.S. financial markets. Topics discussed include flow of funds, determinants of interest rates, monetary policy and interest rates, money and capital market instruments, and problems in managing financial institutions. *Prerequisite:* FINA 3320. Students may not receive credit for this course and ECO 3355.

**4325. Advanced Financial Management.** In-depth analysis of capital budgeting, cost of capital, sources of capital open to the firm, capital structure, dividend policy, mergers, and bankruptcy, in a combined lecture-case format. *Prerequisite:* FINA 3320.

**4326. Investment Analysis and Portfolio Management.** Evaluation of the interactive effects of economic, industry, company, and market considerations on the risk and return of individual assets. Analysis of the interrelationships of risky assets when combined in portfolios; asset pricing theory and implications. *Prerequisite:* FINA 3320. Students may not receive credit for this course and ECO 4378.

**4327. Speculative Markets (Spring Only).** Introduction to analysis of speculative securities such as options and futures. Evaluates underlying theories explaining speculative markets in which such securities are traded. Discusses strategies such as hedging and arbitrage. *Prerequisite:* FINA 4326.

**4328. Management of Financial Institutions. (Spring Only)** Management of assets, liabilities, and capital accounts of financial institutions in general and commercial banks in particular. Emphasis on an understanding of the interrelationship among profitability, liquidity, and capital adequacy. Uses simulations and/or cases to illustrate the concepts. *Prerequisite:* FINA 3330.

**4329. International Finance.** Analyzes the effects on financial transactions of dealing in foreign markets. Considers international financial markets and such issues as interest rate differences between countries and spot and forward transaction in foreign currencies. Major emphasis is given to the impact of international operations for the corporate financial manager. *Prerequisite:* FINA 3320.

**5325, 5326. Independent Studies in Finance.**

**5331. Advanced Concepts in Financial Management (Fall Only).** Selected advanced topics in corporate finance such as cost of capital, efficient markets, acquisitions, cash management, and applications of options concepts. Combined lecture-case format. *Prerequisite:* FINA 4325 or permission of instructor.

**5132/5232/5332. Practicum in Portfolio Management (Honors Section, One Hour Fall and Two Hour Spring).** Offers practical experience in investments by managing the Ann Rife Cox Investment Fund. Economic and industry analysis and the determination of their effect on investment decisions. Money and capital market forecasts; selection of individual securities; development of a portfolio strategy. *Prerequisites:* FINA 4326 and permission of instructor required, minimum 3.50 G.P.A. is typically necessary.

### Information Technology and Operations Management (ITOM)

Professor Amit Basu, Department Chair

**Professors:** Bezalel Gavish, Richard O. Mason, Marion G. Sobol; **Associate Professor:** Uday Apte; John H. Semple; **Assistant Professors:** Chester G. Chambers, Joakim Kalvenes, Neil J. Keon, Ulrike Schultze, Eli V. Snir; **Lecturers:** Ellen Allen, Aruna Apte, Michael Babb, James C. Collins.

See requirements to major in ITOM in the “Programs of Study” section.

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

**2305. Managerial Statistics.** Introductory course consisting of probability and descriptive statistics, regression analysis, decision making under uncertainty, and use of data in decision making. (STAT 2301 is an alternate for this course.) *Prerequisites:* Calculus, ECO 1311 and 1312, and the GEC Information Technology requirement.

**2308. Information Systems for Management.** The nature of computer and communications technologies used in organizations is investigated. Corporate databases; integrated software applications; inter-, intra-, and extranets, and other information technology-based tools are studied as tools that can enable superior business process performance. Both positive and negative impacts of information technologies on individuals, firms, and society are analyzed. The rudiments of systems integration and implementation are discussed. Coursework includes problem solving with information technology and case assignments involving information systems. *Prerequisite:* GEC Information Technology requirement, ITOM 2305, or STAT 2301.

**3306. Operations Management.** An introduction to the models and concepts used for problem solving in operations management. Topics include inventory management, production planning and scheduling, linear programming, decision analysis, simulation, and forecasting. Coursework includes problem solving and case assignments involving operations management. *Prerequisites:* Calculus, ECO 1311 and 1312, ACCT 2311 and STAT 2301 or ITOM 2305.

**3307. Database Design and Administration (Fall Only).** The management of the information resource and the issues in communicating data include defining information requirements, the role of information in the organization, and the design and administration of the system. The relational model is used along with microcomputer database management systems to facilitate the communication and distribution of data and its conversion into information. The process of normalizing data, data integrity and security, the Structured Query Language (SQL), and application generation are among the topics. *Prerequisite:* ITOM 2308.

**3354. Business Computer Programming (Visual Basic) (Fall Only).** The design, coding, testing, and debugging of business computer programs. The student will learn to specify, estimate, structure, pseudo-code, test, and code (in COBOL or alternative business programming language) a substantial business application. *Prerequisite:* ITOM 2308.

**3355. Advanced Programming Techniques (JAVA) (Spring Only).** Compares programming languages and tools based on their characteristics, complexity, and practicability for business applications. Programs, written and/or modified in a variety of programming languages (possibly including COBOL, SAS, C++, SLAM, and CASE tools), address a broad spectrum of business problems from batch transaction processing, data analysis, simulation, and report generation. Focuses on problem solving and the development of the logical thought processing skills required to solve business problems in a dynamic, quality-oriented environment. *Prerequisite:* ITOM 3354.

**4305. Systems Analysis and Design (Fall Only).** Emphasizes the technical and managerial skills required to analyze, design, and implement cost-effective systems for the collection and processing of information in a business environment. Topics include: systems development life cycle, prototyping, structured methodologies, business process analysis and redesign, and project management. Typically students complete a project. *Prerequisite:* ITOM 3354.

**4306. Information Systems in Organizations (Spring Only).** The application and management of information technology in business organizations. Application areas include systems to enable business processing, electronic data interchange, decision support systems, and expert systems. Management issues include designing and managing technology architectures, organizing and distributing information technology resources, make-vs.-buy, benchmarking and measuring performance of information resources, and project management. *Prerequisite:* ITOM 4305.

**4307. Financial Planning and Control Using Microcomputers (Cross listed as ACCT 5320).**



## 260 Cox School of Business

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

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

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

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

### Management and Organizations

Professor John W. Slocum, Department Chair

**Associate Professors:** Ellen F. Jackofsky, Donald M. VandeWalle; **Assistant Professors:** Anita D. Bhappu, Mel Fugate, Peter A. Heslin, Robert W. Rasberry.

See requirements to major in Management in the “Programs of Study” section.

**3300 and 3301. Special Topics in International Management I and II.** Offered through SMU International Programs. *Prerequisite:* Junior standing.

**3370. Management of Organizations.** A survey course to help students become aware of and develop skills in management which facilitate not only high performance and satisfaction, but also continued self-development. *Prerequisites:* Calculus; ECO 1311, 1312; ACCT 2311; and ITOM 2305 or STAT 2301.

**3371. Human Resources.** Seeks to increase understanding of theories of effective human resources utilization; to acquaint students with procedures and practices for recruitment, hiring, training, and development; to acquaint students with organizational and individual factors associated with effective human resource utilization. *Prerequisite:* MNO 3370.

**4371. Leadership and Culture.** An examination of the knowledge and skills relevant to the development of appropriate leadership behavior in various organizational contexts as well as effective influence in interpersonal relations. *Prerequisite:* MNO 3370.

**4378. Independent Studies in Management.** Research in this area will consider contemporary issues – theoretical, ethical, methodological, social, etc. — that are currently of interest to management. *Prerequisite:* MNO 3370 and permission of full-time faculty.

### Marketing (MKTG)

Professor Daniel J. Howard, Department Chair

**Professors:** Thomas E. Barry, William R. Dillon, Roger A. Kerin; **Associate Professors:** Amna Kirmani, Raj Sethuraman, Tasadduq Shervani; **Assistant Professors:** Richard A. Briesch, Edward J. Fox, Priyali Rajagopal, Suzanne B. Shu; **Lecturers:** Charles A. Besio, Judith H. Foxman, James T. Kindley.

See requirements to major in Marketing in “Programs of Study” section.

**3300. Special Topics in International Marketing.** Offered through SMU International Programs. *Prerequisite:* Junior standing.

**3340. Fundamentals of Marketing.** Examines three major areas: The nature of marketing decisions, the environment in which these decisions are made, and the relationship of these decisions to the firm, business, and society. *Prerequisites:* Calculus; ECO 1311, 1312; ACCT 2311; and ITOM 2305 or STAT 2301.

**3342. Marketing Research.** Nature and role of information in the decision-making process; identification and discussion of the elements and relationships that constitute the research process; planning and conducting a research project; the role and nature of a marketing information system. *Prerequisites:* MKTG 3340 and either ISOM 2305 or STAT 2301.

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

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

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

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

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

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

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

**4341. Marketing Implementation and Control.** Uses the case analysis method to examine strategy, tactics, and decision making regarding the implementation and control of marketing problems. *Prerequisite:* MKTG 3340.

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

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

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

Professor William B. Brueggeman, Department Chair

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

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

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

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

**4381. Real Estate Finance (Spring Only).** Development of technical competence necessary to structure real estate transactions. Computation of periodic payments, amortization schedules, and true borrowing costs. Examination of the secondary mortgage market. Application of



## 262 Cox School of Business

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

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

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

### Law Area (LT)

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

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

### Risk Management and Insurance Area (INS)

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

### Strategy and Entrepreneurship

Professor Gordon Walker, Department Chair

**Associate Professors:** David T. Lei, Robin L. Pinkley; **Assistant Professors:** David G. Hoopes, Gary T. Moskowitz, Steven R. Postrel; **Lecturer:** Evan L. Lukasik.

**3373. Negotiations.** Studies theories and processes of negotiation as it is practiced in a variety of settings. Focuses on understanding the strategy or conflict resolution in the context of competitive situations. Emphasis is placed on simulations, role playing, and cases. *Prerequisite:* MNO 3370.

**5370. Strategic Management.** Analyzes the process of policy making and strategic planning, always attending to the overall organization perspective while examining the objectives and interests of the subunits. *Prerequisites:* ACCT 2311 and 2312, ITOM 2305 or STAT 2305, FINA 3320, LT 3335, MKTG 3340, MNO 3370, ITOM 3306.

**5371. Advanced Strategic Management (Spring Only).** Seeks to extend the theories and concepts introduced in STRA 5370 and to broaden the understanding of strategic problems as found in modern corporations. Topics may vary. *Prerequisite:* STRA 5370.

**5378/79. Independent Studies in Strategy.** Research in this area will consider contemporary strategic issues currently of interest in strategy. *Prerequisite:* STRA 5370 and permission of full-time faculty.

### The Caruth Institute (CISB) (An Entrepreneurship Center)

Jerry White, Director

**5397. Entrepreneurship (Starting a Business).** How to plan and start a new business or expand an existing owner-managed or family-owned business. The personal characteristics of successful entrepreneurs; the career path of successful entrepreneurs; profit and cash flow forecasts; sources of information; forecasting sales, the importance of relevant experience; finding financing; the business plan. *Prerequisites:* FINA 3320, LT 3335, MKTG 3340, MNO 3370, ITOM 3306.

**5398. Entrepreneurship (Managing the Family-Owned Business).** Explores the unique challenges and opportunities involved in the management and ownership of family and closely-held enterprises. Examines key business, personal, and interpersonal issues relevant to the



continuity and management of these firms. Topics include strategic management and corporate governance; life cycle and systems analyses; leadership succession and career development; ownership transfer and estate planning; communication and conflict resolution; and the dynamics of family interactions and the closely-held business culture. *Prerequisite:* CISB 5397 or senior standing.

**5399. Independent Studies in Entrepreneurship.**



## MEADOWS SCHOOL OF THE ARTS GENERAL INFORMATION

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

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

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

In addition to working closely with a nationally renowned faculty, Meadows students have access to many eminent visiting professors, artists, and scholars, as well as the annual winners of the Algur H. Meadows Award for Excellence in the Arts. Recipients of the award spend several days in residence at Meadows in personal interaction with students. They have included playwright Edward Albee; filmmaker Ingmar Bergman; dancer and choreographer Martha Graham; television producer and journalist Don Hewitt; actress Angela Lansbury; artist Jacob Lawrence; musician and composer Wynton Marsalis; playwright Arthur Miller; soprano Leontyne Price; cellist and conductor Mstislav Rostropovich; composer and lyricist Stephen Sondheim; and dancer and choreographer Paul Taylor. The Meadows School also offers one of the nation's finest university complexes for instruction, performance, and exhibition in art, art history, arts administration, communications, dance, 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, 3681-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,





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

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

The four-story Jake and Nancy Hamon Arts Library is adjacent to the Owen Arts Center and houses all arts library collections, a slide library, an audio/visual center, 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 SCHOOL OF THE ARTS AND THE LIBERAL ARTS EDUCATION**

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

#### **Meadows Divisions**

Meadows consists of ten 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 Administration
- Cinema-Television
- Corporate Communications and Public Affairs
- Dance
- Journalism
- Music
- Theatre

#### **Programs of Study**

##### ***Bachelor of Arts***

- Advertising
- Art History
- Cinema-Television
- Corporate Communications and Public Affairs
- Electronic Media
- Journalism
- Music
- Specialized Studies in the Arts

##### ***Bachelor of Fine Arts***

- Art
- Art History



**266 Meadows School of the Arts**

Dance  
Theatre

***Bachelor of Music***

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

**Academic Minors**

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

Advertising  
Art  
Art History  
Arts Administration  
Corporate Communications and Public Affairs  
Dance  
Television & Media  
Cinema Studies  
History of the Visual and Performing Arts  
Journalism  
Music  
Photography



# ADMISSION

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## **AUDITIONS AND OTHER SPECIAL ADMISSIONS CRITERIA**

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

## **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 Office of Enrollment Services, PO Box 750296, Dallas TX 75275-0296. The application deadline for first-year students entering for the fall term is November 1 for early action, January 15 for regular decision and merit scholarships, and November 1 for the spring term. For transfer students, the application deadline is June 1 for the fall term and November 1 for the spring term. (See the University Admission section in the front of this bulletin.)

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

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

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

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

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

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

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

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

### **Readmission Students**

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



enrolled at SMU must also be forwarded to the Division of Enrollment Services. If five years have lapsed since the last term of enrollment at SMU, official transcripts from each college or university attended prior to SMU must also be forwarded to the Division of Enrollment Services. All data is due no later than July 1 for the fall term of entry and no later than December 1 for the spring term of entry. See “Readmission of Students” in the University Admission section for more details.

### **UNDERGRADUATE STUDENT FINANCIAL AID**

For many SMU students, scholarships and other aid make the cost of attending a distinguished university no more, and often less, taxing on their families’ financial resources than attending a public university. More than 75 percent of all SMU students receive some type of financial aid. For more information, see the Student Financial Aid section or contact the Division of Enrollment Services – Financial Aid.

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

#### **Meadows Undergraduate Artistic Scholarships**

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

For information regarding Artistic Scholarships, write to the Associate Dean for Student Affairs, Meadows School of the Arts, Southern Methodist University, PO Box 750356, Dallas TX 75275-0356.

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

#### **By January 15**

- Complete SMU Application for Admission
- Submit Financial Aid Form (FAF) to the College Scholarship Service
- Submit SMU Application for Financial Aid

#### **By March 1**

- Complete auditions and/or interviews



# DEGREE REQUIREMENTS

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## 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 third week in September for December graduation, by the last week in January for May graduation, and by the third week in June for August graduation. In addition to the requirements for general education and the major, candidates for graduation must also fulfill the following requirements:

1. Credits:

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

2. Grades:

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

3. Residency:

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

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

### Requirements for the Major

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

### General Education Requirements

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

### Double Majors

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

### Graduation Honors

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



**270 Meadows School of the Arts**

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

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

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

**Interdisciplinary Course Offerings (MSA)**

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

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

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

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

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

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

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

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

**MINOR IN ARTS ADMINISTRATION**

**Adviser:** Gregory Poggi

**Coordinator:** Lynette Hilliard

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

Requirement: 18 hours, distributed as follows:

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

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

**CCPA 2308** Strategic Writing I

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

**ARAD 4301** Management of the Arts

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

**The Courses (ARAD)**

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

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



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

### **MINOR IN HISTORY OF THE VISUAL AND PERFORMING ARTS**

**Adviser:** P. Gregory Warden

**Coordinator:** Bunny Williamson

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

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

Requirement: 18 hours, distributed as follows:

#### ***World Culture***

**CCCN 2360** The Black Experience in Cinema

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

**MUHI 1202** Music Literature

**MUHI 3251** The Romantic Century

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

**MUHI 4350** Music in World Cultures

*or*

**MUHI 3340** Jazz: Tradition and Transformation

**ARHS 3365** Arts of Pre-Columbian Middle America

#### ***American Emphasis***

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

**DANC 3375** American Popular Performance

**MUHI 1202** Music Literature

**MUHI 3251** The Romantic Century

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

**MUHI 4350** Jazz: Tradition and Transformation

**ARHS 3360** American Art to 1900

*or*

**ARHS 3362** American Art Since 1900

#### ***Romanticism***

**CF 3311** Mortals, Myths, and Monuments: Images of Greek and Roman Culture

**DANC 3376** Topics in Dance Masterpieces

**MUHI 1202** Music Literature

**MUHI 3251** The Romantic Century

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

**ARHS 3251** The Romantic Century

**ARHS 3360** American Art to 1900

#### ***20th Century***

**ARHS 2352** 20th-Century Art: Sources and Styles of Modern Art

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

**MUHI 1202** Music Literature

**MUHI 3251** The Romantic Century



**272 Meadows School of the Arts**

**MUHI 3252** Music in the 20th Century  
**MUHI 3339** Music for Contemporary Audiences

*or*

**MUHI 3340** Jazz: Tradition and Transformation  
**CCTR 4339** Television Criticism

***The Advent of Modernism: Studies in Contemporary Art and Popular Culture***

**ARHS 2352** 20th-Century Art  
**CF 3381** Modern Myth-Making: Studies in the Manipulation of Imagery  
**DANC 2371** Ballet Tradition  
**DANC 2372** 20th-Century Dance  
**MUHI 3339** Music for Contemporary Audiences  
**CCCN 3395** History of Broadcasting

*or*

**THEA 2391** Contemporary Dramatic Arts

***Hallmark American: American Arts and American Artists in the Modern Era***

**CCCN 2360** The Black Experience in Cinema  
**CF 3381** Modern Myth-Making: Studies in the Manipulation of Imagery  
**DANC 2371** Ballet Tradition  
**DANC 2372** 20th-Century Dance  
**MUHI 3340** Jazz: Tradition and Transformation  
**ARHS 3362** American Art Since 1900

***Ancient Arts History***

**ARHS 1306** Introduction to Architecture  
**ARHS 3312** Etruscan and Roman Art  
**ARTG 1304** Artists and Materials  
**CF 3311** Mortals, Myths, and Monuments: Images of Greek and Roman Culture  
**THEA 3381** Theatre History I  
**MUHI 4350** Music in World Cultures

***Arts in the Middle Ages***

**ARHS 1303** Introduction to Western Art I  
**ARHS 1304** Introduction to Western Art II  
**CF 3351** The Pilgrimage: Images of Medieval Culture  
**MUHI 3253** Survey of Medieval and Renaissance Music  
**THEA 3381** Theatre History I  
**ARHS 3321** Medieval Art

***Arts in Modern Society***

**ARHS 3252** 20th-Century Art  
**CF 3381** Modern Myth-Making: Studies in the Manipulation of Imagery  
**DANC 2372** 20th-Century Dance  
**DANC 2371** Ballet Tradition  
**THEA 3382** Theatre History II  
**MUHI 3340** Jazz: Tradition and Transformation

***Arts in the Early Modern World***

**CF 3313** Classicism and Anti-Classicism: The Visual, Musical, and Literary Arts  
**MUHI 1202** Music Literature  
**MUHI 3251** The Romantic Century  
**MUHI 3254** 17th- and 18th-Century Music  
**THEA 3381** Theatre History I





- THEA 3382 Theatre History II
- DANC 3376 Topics in Dance Masterpieces

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

- CCCN 2351 Film History I
- CCCN 2352 Film History II
- CCCN 2360 The Black Experience in Cinema
- CF 3381 Modern Myth-Making: Studies in the Manipulation of Imagery
- MUHI 4350 Music in World Cultures
- ARHS 2352 20th-Century Art: Sources and Styles of Modern Art

***20th-Century Studies in Visual and the Performing Arts***

- ARHS 2352 20th-Century Art: Sources and Styles of Modern Art
- CCCN 2351 Film History I
- CCCN 2352 Film History II
- CCCN 2384 World War II on Film
- CF 3381 Modern Myth-Making: Studies in the Manipulation of Imagery
- MUHI 3339 Music for Contemporary Audiences

***20th-Century Developments in the Visual and Performing Arts: A Historical Perspective***

- ARHS 3362 American Art Since 1900
- CCCN 2351 Film History I
- CCCN 2352 Film History II
- CCTR 3395 History of Broadcasting
- CF 3381 Modern Myth-Making: Studies in the Manipulation of Imagery
- MUHI 3337 Music, History, and Ideas

***Stylistic Expressions in the Visual and Performing Arts***

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

***Expression and Criticism of Ideas***

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



# PROGRAMS OF STUDY IN MEADOWS

## ADVERTISING

### Temerlin Advertising Institute for Education and Research

Professor Patricia Alvey, Distinguished Chair and Director

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

### Admission Requirements

In order to be admitted into the degree program for the Temerlin Advertising Institute, a student must have passed the following required courses with a 2.75 G.P.A. with no grade lower than a C: ENGL 1301, ENGL 1302, MSA 2301, ADV 2374, and a math fundamentals course. The student must earn at least a B- in both ENGL 1301 and in ENGL 1302. No exceptions will be granted. Admission requirements must be met to either major or minor in advertising. Students transferring from other universities must have completed equivalent courses and obtained the equivalent G.P.A. in those courses before they can be admitted to the Temerlin Advertising Institute.

### Program of Study Advertising (ADV)

Students pursue an advertising curriculum that offers concentrations with either a management or creative emphasis. The program prepares students for careers in several different areas of the profession, especially advertising agencies and corporate and retail advertising departments. Graduates are also prepared for careers in mass media outlets such as newspapers, magazines, television, radio, and interactive media. SMU advertising students receive a broad-based liberal arts degree with approximately 70 percent of their course work taken outside the Temerlin Advertising Institute. Students are required to take eight hours of a foreign language, and management track students must take a course in statistics. All SMU advertising students are required to take a core of advertising courses designed to teach advertising design, advertising research, advertising media planning, advertising marketing principles, and advertising campaigns. Because SMU is in the center of a dynamic top 10 U.S. advertising market, students are encouraged to take part in a professional internship for course credit during their senior year. Many students hold part-time jobs in advertising to gain additional experience. Thirty-six hours of communications courses are required for a major in advertising.

### B.A. Degree in Advertising Management Track

The management track prepares students for an advertising career in advertising agency account management, corporate advertising management, media planning, media buying, and media sales. Students will remain on the management track unless they declare the creative track no later than the second term of their junior year.

	<i>Credit Hours</i>
General Education Curriculum	41
Course Requirements (beyond General Education):	30
<b>MSA 2301</b> ADV 2374 Survey of Advertising	
<b>ADV 3375</b> Marketing Principles of Advertising	
<b>ADV 3376</b> Advertising Media Planning	





Advertising **275**

*Credit Hours*

<b>ADV 3385</b> Advertising Creative Development	
<b>ADV 3390</b> Advertising Design	
<b>ADV 3393</b> Advertising Research	
<b>ADV 4374</b> Advertising Campaigns	
<b>CCJN 4315</b> Communication Ethics	
<i>or</i>	
<b>CCJN 4316</b> Communication Law	
One 4000-or 5000-level three-hour elective in the Temerlin Advertising Institute excluding Advertising Internship, ADV 4325. Communications Elective Courses (ADV, CCJN, CCPA, CTV):	6
<b>Suggested Communications Electives:</b>	
<b>ADV 4317</b> Consumer Behavior	
<b>ADV 4325</b> Advertising Internship	
<b>ADV 4375</b> Contemporary Advertising Issues	
<b>ADV 4381</b> Advertising Sales Management	
Any other ADV course	
<b>CCJN 3320</b> Editing	
<b>CCPA 2327</b> Principles of Public Relations	
<b>CTV 3328</b> Electronic Media Management	
<b>CTV 2304</b> Basic Video and Audio Production	
<b>CTV 2301</b> Film and Video Aesthetics	
<b>Other Required Courses:</b>	
Foreign Language (Two terms of the same language)	8
Statistics	3
Meadows Elective	3
Free Electives	31-40
<b>Total Hours</b>	<b>122</b>

**Creative Track**

The creative track prepares students to enter the advertising profession as either a junior art director or copywriter. Students must declare for the creative track no later than the second term of their junior year. Creative track students will be exempt from the statistics course requirement for the advertising major.

*Credit Hours*

General Education Curriculum	41
Course Requirements (beyond General Education):	33
<b>MSA 2301</b> Mass Media and Society	
<b>ADV 2374</b> Survey of Advertising	
<b>ADV 3375</b> Marketing Principles of Advertising	
<b>ADV 3376</b> Advertising Media Planning	
<b>ADV 3385</b> Advertising Creative Development	
<b>ADV 3390</b> Advertising Design	
<b>ADV 3393</b> Advertising Research	
<b>ADV 4374</b> Advertising Campaigns	
<b>CCJN 4315</b> Communication Ethics	
<i>or</i>	
<b>CCJN 4316</b> Communication Law	
<b>A choice of one of the following:</b>	
<b>ADV 4354</b> Advertising Copywriting	
<i>or</i>	



**276 Meadows School of the Arts**

**Credit Hours**

<b>ADV 4355</b> Advanced Advertising Design	
The following portfolio class:	
<b>ADV 4385</b> Advertising Portfolio	
Communications Elective Courses (ADV, CCJN, CCPA, CTV):	3
<b>Suggested Communications Electives:</b>	
<b>ADV 4317</b> Consumer Behavior	
<b>ADV 4325</b> Advertising Internship	
<b>ADV 4375</b> Contemporary Advertising Issues	
Any other ADV course	
<b>CCJN 3320</b> Editing	
<b>CTV 2301</b> Film and Video Aesthetics	
<b>CTV 2304</b> Basic Video and Audio Production	
<b>Other Required Courses:</b>	
Foreign Language (Two terms of the same language)	8
Meadows Electives	6
Free Electives	31-40
<b>Total Hours</b>	<u><b>122</b></u>

**Honors Program**

A student may apply for the Temerlin Advertising Institute Honors Program after completion of the first semester as a declared advertising major. To qualify, the student must have an overall G.P.A. of 3.50. To graduate with Honors in Advertising, a student must complete four communications honors experiences (12 hours) and maintain a 3.50 G.P.A. in communications courses and a 3.30 G.P.A. overall and in honors classes. The honors requirements can be fulfilled through honors course sections within the various communications divisions, an honors internship, or an honors directed study under the supervision of the chair of advertising.

**Advertising Honors Sections**

- ADV 4325** Publicis Honors Internship
  - ADV 4374** Advertising Campaigns (American Advertising Federation National Student Advertising Competition class)
  - ADV 4375** Contemporary Advertising Issues
  - ADV 4386** Advanced Media Workshop
  - ADV 5310** Directed Study in creative or management track areas under direction of the chair of the Institute
- Other required courses with Honors sections:
- MSA 2301** Mass Media and Society
  - CCJN 4316** Communication Law

**Minor in Advertising**

The minor in advertising offers the student a cogent overview of the social, economic, legal, and marketing environment in which advertising functions. Courses offered in the minor are designed to satisfy the needs of the consumer of advertising messages, as well as those of a person who might choose advertising as a valuable adjunct to another career choice. Courses offered in the minor may be applied as required courses for the advertising major.

Requirements: 18 credit hours, distributed as follows:

- MSA 2301** Mass Media and Society
  - CCJN 4315** Communication Ethics
- or*



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

### The Courses (ADV)

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

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

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

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

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

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

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

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

**4300. Advertising Seminar.** Students experience an intensive study of advertising, usually via a series of seminars at leading advertising agencies, corporations, and mass media outlets. Students will have the opportunity to interact with senior advertising executives on a one-to-one basis in order to understand advertising's role in society and as a business and artistic function. *Prerequisites:* MSA 2301, ADV 2374, 3375, 3376, 3385, 3390, and 3393. Instructor permission required.

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



## 278 Meadows School of the Arts

**4325. Internship.** Off-campus opportunity for students to apply principles learned in various advertising courses in a professional setting. Students may be placed for the fall, spring, or summer terms. Through weekly, midterm, and final reports, the completion of an essay and the satisfactory accomplishment of 50, 100, or 150 hours of work, a student may earn one, two, or three academic credit hours respectively. Only three total credit hours may be earned through internships. *Prerequisites:* MSA 2301, ADV 2374, 3375, 3376, 3385, 3390, 3393. Junior standing and permission of institute chair. Restricted to advertising majors.

**4354. Advertising Copywriting.** Working within a creative strategy, students perfect the techniques necessary to write for each advertising medium. They develop the capability to write compelling advertising copy for newspapers, magazines, television, radio, outdoor, direct mail, and other advertising vehicles. This course is intended for creative track majors choosing copywriting careers. *Prerequisites:* MSA 2301, ADV 2374, 3385, and 3390. Restricted to advertising majors.

**4355. Advanced Advertising Design.** Building upon the prerequisite course in Advanced Design, ADV 3390, students apply the fundamentals of advertising layout and design with the goal of preparing material for professional use. Students learn Adobe Illustrator and receive an overview of Internet design. This course is intended for creative track majors choosing art direction or design careers. *Prerequisites:* MSA 2301, ADV 2374, 3385, and 3390. Restricted to advertising majors.

**4374. 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. Required for all majors. *Prerequisites:* MSA 2301, ADV 2374, 3375, 3376, 3385, 3390, 3393. Restricted to advertising majors.

**4375. Contemporary Advertising Issues.** Focuses on topics that are important to present-day advertising. Emphasis might vary from each term in topic areas ranging from but not limited to creative, media, research, management, international and mass theory and culture. *Prerequisites:* MSA 2301, ADV 2374, 3375, 3376, 3385, 3393, and senior standing. Restricted to advertising majors.

**4381. Advertising Sales Management.** Focuses on the role of the media in the advertising mix and those who sell media time and space. Examines the establishment of rate cards, sales forecasting, budgeting, building client lists, reading circulation and listenership/ viewership data properly, understanding discounting procedures, and perfecting negotiations and presentation skills. *Prerequisites:* MSA 2301, ADV 2374, 3375, 3376, 3385, 3393, and senior standing. Restricted to advertising majors.

**4385. Advertising Portfolio.** An intensive workshop course intended to prepare senior creative track majors for entry-level employment as copywriters and art directors and designers in agencies. Students will prepare an entry-level portfolio of work samples for review by potential employers by the end of this course. *Prerequisites:* MSA 2301, ADV 2374, 3385, 3390, 4354 or 4355. Restricted to advertising majors.

**4386. Advanced Media Workshop.** Intends to advance concepts learned in Advertising Media Planning, ADV 3376, and apply them to more sophisticated applications of media planning and buying. Particular emphasis will be placed upon the role of the computer in media decision-making. Students will use the computer to plan, execute, and verify media purchases, to maximize the client's dollars, and to justify allocations across and within media choices. *Prerequisites:* MSA 2301, ADV 2374, 3375, 3376, 3385, 3393, and senior standing. Restricted to advertising majors.

**5110, 5210, 5310. Directed Study.** This is an 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 Approval Form to the Temerlin Advertising Institute office before the start of the term. *Prerequisites:* Junior standing permission of the instructor and Institute Chair.

**5301-4. Topics in Advertising.** Focuses on special topics in advertising. Examples might be an



off-campus class to study the New York, Chicago, or other international advertising communities, or an on-campus seminar studying current advertising issues, or a comparison of U.S. advertising with that of other countries. *Prerequisites:* MSA 2301, ADV 2374, and permission of instructor.

## ART

**Professor** James Sullivan, **Division Chair**

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

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

This mixture will help students to produce significant works of art that speak to the contemporary issues. At the core of the mixture is substantial studio instruction in the fundamental areas of the making of art, supported by critical and historical studies. Drawing serves as the basic visual language binding the various disciplines. By encouraging technical and imaginative abilities that are both unmechanical and enthusiastic, the Art Division hopes to engender an artistic and intellectual flexibility that will serve a range of professional goals in the visual arts. Such flexibility of thought is essential for artists to meet the challenges of the rapidly changing visual and cultural life.

When students graduate, they will be prepared to continue as professional artists, to be capable of visually testing differences, questioning distinctions, and presenting conclusions. Their work should reflect an individual voice. In the spirit of their liberal education, they should continue earnestly and sincerely to question, appreciate, and respect the creative endeavors of all people. [meadows.smu.edu/art](http://meadows.smu.edu/art)

### Instructional Facilities

The tree-lined SMU campus offers a beautiful setting for learning. Unlike many universities in major cities, SMU guarantees housing for all four years of undergraduate study and also provides graduate accommodations if desired. Facilities for the study of art include well-lighted studios, individual workspaces and excellent equipment to support all media taught, as well as individual experimentation. Art students work as broadly and as experimentally as they wish within an environment of open artistic exchange, surrounded by artists in dance, music, theatre, film, and communications. Additional facilities include the Pollock Gallery – the art exhibition space of the Division of Art located in Hughes-Trigg Student Center. The Pollock Gallery provides students, faculty, staff, and the surrounding community with opportunities to experience a wide and thought-provoking array of exhibitions representing diverse artists, time periods, and cultures, as well as the B.F.A. and M.F.A. qualifying exhibitions. The Meadows School and SMU offer excellent library and technological resources, including the Hamon Arts Library (incorporating the Meadows computer center) as well as specific facilities within the Division of Art.

The division runs an extensive visiting artist program, ranging from visiting artist lectures and workshops to the Meadows Distinguished Visiting Professor, an internationally significant artist brought to campus for monthly visits during one semester of the year to teach and to conduct graduate critiques.



## 280 Meadows School of the Arts

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

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

### Admission and Financial Aid

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

### Programs of Study

#### *The B.F.A. Degree in Art*

The Division of Art offers one undergraduate degree, the Bachelor of Fine Arts. This degree prepares students to become professional artists, engage professions in the arts, or to continue studies at the graduate level. The division offers instruction in six broad areas of media and conceptual approach – painting, drawing, sculpture, printmaking, photography, and ceramics. Within this structure, the faculty encourages cross-disciplinary interaction, which the curriculum is designed to facilitate. First-year students intending to major in art should take *Foundations: Drawing and Design* in the fall and spring terms as the beginning of their B.F.A. studies. To earn a B.F.A. (125 hours), the student is required to take a minimum of 66 hours in the Division of Art and 9-12 hours in the Division of Art History. All majors in art are strongly encouraged to enroll in May term or summer term study of art in Fort Burgwin, New Mexico, in the May or summer after declaring the major.

Because the total number of hours required to satisfy the General Education requirements and the major requirements exceeds 122 term hours, students in the B.F.A. degree program of the Division of Art are exempt from three (3) hours of Perspectives and an additional three (3) hours taken from either Perspectives or Cultural Formations.

#### *Credit Hours*

General Education Curriculum (GEC)

35

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







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

**Minor in Art**

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

Requirement: 18 term hours, distributed as follows:

	<i>Credit Hours</i>
Foundation requirement	6
ASDR 1300	
ASSC 1300, or ASCE 1312 or 1313	

<sup>1</sup>(Courses at Fort Burgwin under ASAG will be counted in the concentration at the discretion of the adviser.)





**282 Meadows School of the Arts**

Introductory Art	<b>Credit Hours</b>
(any three of the following at the 1300 or 2300 level, leading toward work at the 3300 level in at least one discipline)	9
<b>ASCE 2312</b> or <b>2313</b> Ceramics	
<b>ASPT 1300</b> or <b>2300</b> Introduction to Painting I or II	
<b>ASDR 2300</b> Drawing II	
<b>ASPH 1300</b> Basics of Photography	
<b>ASSC 2300</b> Introduction to Sculpture II	
<b>ASPR 2320</b> or <b>2321</b> Printmaking, Intaglio, or Woodcut	
One additional course at the 3300 level	3

**Minor in Photography**

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

Requirement: 18 term hours, distributed as follows:

	<b>Credit Hours</b>
<b>ASPH 1300</b> Basics of Photography	3
<b>ASPH 2300</b> Black and White Photography	3
<b>ARHS 3367</b> History of Photography	3
<b>Total foundation study</b>	<hr style="width: 100px; margin-left: auto; margin-right: 0;"/> 9
Plus – Three additional courses at the 3000 level or higher	9
<b>Total</b>	<b>18</b>

**The Courses**

Studio courses generally require 6 hours per week of in-class exercises and critical discussion. Students should enroll with a firm commitment to regular attendance and should expect out-of-class work of 4-6 hours per week, per class, in addition to in-class studio exercises.

**Departmental Codes and Course Fees**

In enrolling for courses in art, it is necessary that the course number be preceded by the appropriate subject code prefix in order for credit to be properly recorded. *All courses at the 2300 level and above have prerequisite course work required. All directed studies courses require instructor approval before enrollment.*

*All courses in studio art, except lectures and seminars, have a laboratory fee of \$30 per term hour, which will be collected by the cashier at the time of enrollment.*

**Art, General Studio (ASAG)**

**Foundations: Drawing and Design.** A year-long foundations course for art majors or for those students seeking an intensive study of the visual arts, which explores contemporary assumptions and practice regarding the making of art while significantly addressing its tradition. The foundations curriculum consists of a two-term sequence of courses, designed to give the student intensive training in studio practice, exposure to a range of materials and methods, and an introduction to the theoretical issues of contemporary studio art. Students develop technical knowledge, adding to it discipline and the development of the intellectual, theorizing, and risk-taking aspects of art that must grow at an equal pace with studio practice in order to sustain their



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

*Fall*

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

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

Note: *Must* be taken concurrently; no exceptions

*Spring*

**ASAG 1601** Foundations III

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

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

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

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

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

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

**3350, 5350. Art Colloquium – New York.** Involves intensive analysis, discussion, and writing concerning works of art in museum collections and exhibitions, and in alternative exhibition spaces. The class topics studied will deal with the philosophical as well as the practical in order to define and understand the nature of the art our society produces and values. The colloquium meets in New York City for a period of two weeks in January. *Prerequisite:* Permission of instructor.

**3380, 3381. Critical Issues.** (Spring term only.) A seminar for art majors in their second or third year of studies, this course will investigate topics in current critical theory in the arts as well as the historical context for their development. Readings will be taken from modern philosophy and literary criticism as well as art theory and criticism.

**4300, 4301. Senior Seminar in Art.** (Fall term only.) For senior art majors. Discussion and exploration of issues facing artists today, including theoretical discussion as well as topics relevant to professional life in the visual arts.

**5001. B.F.A. Qualifying Exhibition.** Participation in the qualifying exhibition is required for all candidates for the degree of B.F.A. in Art.

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



## 284 Meadows School of the Arts

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

### **Ceramics (ASCE)**

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

**1313. Ceramics: The Vessel.** Further exploration of the potter's wheel as a tool to explore the expressive potential of the utilitarian and non-utilitarian vessel. Historical and contemporary approaches to the vessel will be examined. Emphasis on the analysis of the vessel, concentrated practice in control of the material, and critical judgment.

**2312. Ceramic Sculpture.** A comprehensive introduction to and exploration of the expressive characteristics of clay through the investigation of various hand-building techniques; traditional as well as contemporary approaches to the material will be explored. Studio work will involve kiln operation, clay and glaze formulation, and other processes associated with low-fire ceramics. Emphasis on the analysis of sculptural form, control of the material, and critical judgment. *Prerequisite:* Foundations or ASCE 1312 or 1313.

**2313. Ceramics: The Vessel.** Further exploration of the potter's wheel as a tool to explore the expressive potential of the utilitarian and non-utilitarian vessel. Historical and contemporary approaches to the vessel will be examined. Emphasis on the analysis of the vessel, concentrated practice in control of the material, and critical judgment. *Prerequisite:* Foundations or ASCE 1312 or 1313.

**2306. Ceramics in Taos.** An intensive study of ceramics in the physical and cultural environment of the Fort Burgwin Research Center. Particular emphasis on primitive and indigenous methods of clay preparation, forming, surface considerations, and kiln design. *Prerequisite:* Foundations, or ASCE 1312 or 1313.

**3312. Ceramic Sculpture.** Further exploration of the expressive characteristics of clay through the investigation of various hand-building techniques; traditional as well as contemporary approaches to the material will be explored. Emphasis on the analysis of sculptural form, control of the material, and critical judgment. *Prerequisite:* ASCE 2312 or permission of instructor.

**3313. Ceramics: The Vessel.** Further exploration of the potter's wheel as a tool to explore the expressive potential of the utilitarian and non-utilitarian vessel. Historical and contemporary approaches to the vessel will be examined. Studio work will involve kiln operation, clay and glaze formulation, and other processes associated with high-fire ceramics. Emphasis on the analysis of the vessel, concentrated practice in control of the material, and critical judgment. *Prerequisite:* ASCE 2313 or permission of instructor.

**4306. Ceramics in Taos.** Intermediate problems in ceramics in the physical and cultural environment of the Fort Burgwin Research Center. *Prerequisite:* ASCE 3312 or 3313 or permission of instructor.

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

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

**5306. Ceramics in Taos.** Advanced problems in ceramics in the physical and cultural environment of the Fort Burgwin Research Center. *Prerequisite:* ASCE 4312 or 4313 or permission of instructor.

**5310. Special Topics in Ceramics.** To be announced by the Division of Art. *Prerequisites:* ASCE 2312 or 2313, and 3312 or 3313; or permission of instructor.



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

### **Design (ASDS)**

**1300. Introduction to Studio – Design I.** Lectures and studio exercises familiarize the novice with the functions of visual elements, methods of idea-generation, the selection and organization of elements into two-dimensional compositions. *No prerequisite.*

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

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

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

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

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

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

**5301. Color and the Visual Image.** Color systems of Munsell, Itten, Photoshop palettes, etc., studied in the light of contemporary neurobiology and the capabilities of media. Klee, Albers, Matisse, and other masters of color focus the course on color modes. *Prerequisite:* 24 credit hours in art or permission of instructor.

**5302. Directed Studies in Design.**

### **Drawing (ASDR)**

**1300. Introduction to Studio – Drawing.** Drawing from life and from objects, as well as interior and landscape, and supplemented by outside assignments. Emphasis on perspective, materials, analysis of form, and critical judgment. *No prerequisite.*

**1310. Drawing in Italy.** This course will introduce students to *plein-air* drawing of the ruins, monuments, and landscape of Rome, with an emphasis on development of light, space, and compositional structure. *No prerequisite.*

**2300. Introduction to Studio – Drawing II.** For students who have completed Foundations or Beginning Drawing. Intensive study of the materials and processes of drawing and qualities of vision, using subjects from life as well as abstract composition. Extensive studio and outside work required. *Prerequisite:* ASDR 1300 or Foundations, or permission of instructor.

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



## 286 Meadows School of the Arts

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

**3303. Perspective.** An intensive study and analysis of spatial illusion, systems of perspective, and the geometry of visualization. *Prerequisite:* Foundations or ASDR 2300.

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

**5300, 5301. Drawing, Advanced.** *Prerequisites:* ASDR 4300 or 4301 or permission of instructor.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



**1306. Photography in Taos.** A study of photography in the physical and cultural environment of the Fort Burgwin Research Center.

**2300. Black-and-White Photography.** Exploration of the creative possibilities of photographic materials in the darkroom. Special attention given to black and white film development, and negative enlarging as well as a variety of manipulative techniques. *Prerequisite:* ASPH 1300 or permission of instructor.

**2306. Photography in Taos.** A study of photography in the physical and cultural environment of the Fort Burgwin Research Center. *Prerequisite:* ASPH 1300 or 1306, or permission of instructor.

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

**3302, 4303. Color Photography I and II.** Exploration of the aesthetic issues and technical concerns of color photography. Color print processing from negatives and transparencies, presentation and conservation techniques, and review of the history of color photography. May be taken as a first darkroom course. *Prerequisite:* ASPH 1300 (for 3302) ASPH 3302 (for 4303), or permission of instructor.

**3306. Photography in Taos.** An intermediate study of photography in the physical and cultural environment of the Fort Burgwin Research Center. *Prerequisite:* ASPH 2300 or 2306, or permission of instructor.

**3310. Large-Format Photography.** Students will be provided with a 4" x 5" view camera, light meter and tripod and introduce the special capacities of large format black-and-white photography. Film exposure and development based upon the theory and practice of the zone system. Further refinement of printmaking techniques, including contrast control through the use of bifilters, toning for archival quality, and the creation of an edition of silver gelatin prints. *Prerequisites:* ASPH 2300 or permission of instructor.

**4300, 4301, 5300, 5301. Special Topics in Photography.** Alternative processes, computer-based photography, and other topics to be announced. *Prerequisites:* ASPH 2300 or 3302, or permission of instructor.

**4306, 5306. Photography in Taos.** An advanced study of photography in the physical and cultural environment of the Fort Burgwin Research Center. *Prerequisites:* ASPH 3300, 3301, or 3306 (for 4306) ASPH 4300, 4301, or 4306 (for 5306), or permission of instructor.

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

#### ***Printmaking (ASPR)***

**2320. Printmaking – Beginning.** Introduction to the process of intaglio printing, etching, engraving, dry point, and aquatint. *Prerequisite:* ASDR 1300 or Foundations.

**2321. Printmaking – Beginning Woodcut.** Introduction to the process of relief printing. *Prerequisite:* ASDR 1300 or Foundations.

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

**4300, 4301, 5300, 5301. Printmaking Workshop.** *Prerequisite:* Permission of instructor.

**5100, 5101, 5200, 5201, 5302, 5303. Directed Studies in Printmaking.** *Prerequisite:* Permission of instructor.

**5301. Printmaking.** Advanced printmaking.



### **Sculpture (ASSC)**

**1300. Introduction to Studio Sculpture I.** An introduction to working in three dimensions in a variety of media, including clay, wood, and metal. Historical as well as contemporary approaches to sculpture will be examined to achieve an understanding of how to manipulate form, space, and expressive content in three dimensions. *No prerequisite.*

**2300. Introduction to Studio Sculpture II.** Intended for students who have some prior experience in sculpture or Foundations, this is an intensive introduction to the language of sculpture in a number of media. Emphasis is on sustained investigation using a number of perspectives, and on gaining confidence with and understanding of the tools, materials, and concepts of sculpture. Critical discussion, analysis of contemporary and historical work, and concentrated studio practice will be emphasized. *Prerequisite:* ASSC 1300, Foundations, or ASDS 1301.

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

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

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

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

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

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

### **ART HISTORY**

Associate Professor Randall C. Griffin, Division Chair

**University Distinguished Professors:** Annemarie Weyl Carr, Alessandra Comini; **Professors:** Karl Kilinski II, P. Gregory Warden; **Associate Professors:** Janis Bergman-Carton, Randall C. Griffin, Pamela Patton; **Assistant Professor:** Adam Herring; **Visiting Assistant Professor:** Charissa N. Terranova; **Adjunct Professor:** Edmund Pillsbury; **Adjunct Assistant Professors:** Mark Roglán, Eric White.







**Program of Study**

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

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

**B.A. in Art History**

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

	<i>Credit Hours</i>
General Education Curriculum	41
Division of Art History:	
Introduction to Art History (ARHS 1303, 1304, 1308)	6
Two of these are required and should be taken during the first or sophomore year.	
Upper-Level Art History Courses	27
No fewer than 27 hours, all at the 3000-level or above. These must include at least one 4000-level art history seminar in the junior or senior year. Majors must take at least one course in each of the following five areas: (1) Ancient Art; (2) Medieval Art; (3) Renaissance and Baroque Art; (4) Nineteenth- and Twentieth-Century Art; (5) Non-Western Art. One course must be in the history of architecture.	
Studio Art	3
Foreign Language	12
Students must have completed the intermediate level (12-16 hours) in one foreign language.	
Electives	30
At least 12 of these hours must be art history electives and must be at the 3000-level or above. In addition, students will be advised to take courses in history, literature, or other fields that are relevant to their areas of particular interest.	
Meadows Elective/Corequirement	3
<b>TOTAL</b>	<b>123</b>

**B.F.A. in Art History**

The B.F.A. is a liberal arts degree which provides the student with a course of study incorporating both art history and studio art. The degree requires 60 credit hours of work in art and art history of which a minimum of 33 term credit hours must be in art history and at least 12 hours in studio art. The remaining 15 hours may be distributed in either discipline at the student's preference. The degree provides the student with substantial exposure to each discipline and an opportunity to develop both scholarly and creative abilities in the visual arts. The degree is suitable for entry-level positions within the art field or other occupations and may provide the student with a foundation for advanced study in art, art history, art education, or arts



**290 Meadows School of the Arts**

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

	<i><b>Credit Hours</b></i>
General Education Curriculum	41
Division of Art History:	
Introduction to Art History (ARHS 1303, 1304, 1308)	6
Two of these are required and should be taken during the first or sophomore year.	
Upper-Level Art History Courses	27
No fewer than 27 hours, all at the 3000-level or above. Majors must take at least one course in each of the following five areas: (1) Ancient Art; (2) Medieval Art; (3) Renaissance and Baroque Art; (4) Nineteenth- and Twentieth-Century Art; (5) Non-Western Art. One course must be in the history of architecture.	
Introduction to Studio Art	12
Students must take ASDS 1300, ASDR 1300, ASPT 2300, and ASSC 2300.	
Other courses in the Divisions of Art or Art History	15
Electives	18
While some of these may be used in the Divisions of Art and Art History, students are strongly encouraged to use them in outside disciplines.	
Meadows Elective/Corequirement	3
<b>TOTAL</b>	<hr style="width: 100%; border: 0; border-top: 1px solid black; margin-bottom: 5px;"/> 122

**Honors Program**

The Honors Program is designed for those majors whose academic standing is deserving of exceptional recognition and who seek a greater intellectual challenge in the discipline of art history. To be eligible for the Honors Program, students must have and maintain a minimum 3.50 G.P.A. in art history and a minimum 3.00 G.P.A. in their overall course credits. They must also successfully complete a three-hour directed studies tutorial in art history.

***Distinction in Art History***

Majors with a minimum 3.50 G.P.A. in art history will graduate with “Departmental Distinction in Art History.”

**Minor in Art History**

The minor in art history enables all students in the University to extend their study into the realm of the visual arts and so to broaden their appreciation of the cultural content of artistic form. As a discipline especially dedicated to the examination of art in context, art history is a natural complement to a major in history, languages, anthropology, political science, sociology, psychology, philosophy, religion, music, or any of the humanities. It is also a rewarding minor for students who wish to combine business or engineering with a study of the humanities.

Art history majors should consider minors in advertising, anthropology, chemistry (for conservation), foreign languages, international business, international studies, and psychology in order to maximize their opportunities in obtaining rewarding careers.

Requirements: 18 credit hours in art history with a maximum of three 1000-level courses.

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





### Art History Courses (ARHS) Introductory Courses

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

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

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

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

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

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

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

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

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

**1325. Picturing the American West.** Explores the ways in which the American West has been represented in visual imagery from the early 19th century to today.

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

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

**1333. Introduction to Visual Culture.** Designed to help students develop the skills necessary to negotiate the visual culture in which we now live. Organized as an introduction to the media, methods, and issues of visual culture through the dialectic of copies and originals. Questions of originality and authenticity are particularly resonant today in the age of video and electronic



## 292 Meadows School of the Arts

media where digital technology has generated a world of endlessly reproducible, transmittable images. The class is particularly well-suited to students interested in art, art history, advertising, film, and electronic media.

### *Ancient Art*

**3306. Mummies, Myths, and Monuments of Ancient Egypt.** Mummies, magic, pyramids, and pharaohs provide the focus for a survey of the exotic world of the ancient Egyptians as seen through their brilliantly preserved art and architecture along the banks of the Nile. Egyptian artistic developments from Pre-Dynastic times through the New Kingdom are followed.

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

**3312. Etruscan and Roman Art.** A survey of the art, architecture, and material culture of Etruscan and Roman Italy from about 800 BC to the advent of Christianity. Begins with the Etruscans and their neighbors in Iron Age Italy and ends with Roman art in the age of Constantine. Special emphasis placed on the interpretation of art within the historical, social, and cultural context of ancient Italy.

**3313. The Etruscans and Early Italy: Art and Culture.** The art and architecture of early Italy, including Etruscan art, early Roman art, and “Italic” art will be studied with respect to the cultural context and environment.

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

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

**3316. Art in Rome.** A broad survey that explores the wide range of art works from the four major periods that Rome has to offer: Ancient, Medieval, Renaissance, and Baroque. Art historical methodologies will be stressed in looking at painting, sculpture, and architecture. On-site lectures will be given. (SMU-in-Rome.)

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

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

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

**3603. Archaeological Field Methods of Italy.** Archaeological field experience in classical archaeology in Italy.

### *Medieval Art*

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

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



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

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

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

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

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

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

### *Renaissance and Baroque Art*

**3330. Renaissance and Baroque Architecture.** The important architects, buildings, and trends in European architecture from about 1400 through the beginning of the 18th century.

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

**3332. Art of the High Renaissance and Mannerism.** A continuation of ARHS 3331 on a more intensive level, taking up key problems in the development of Central Italian and Venetian painting and sculpture from 1500 to 1550.

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

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

**3336. Seventeenth-Century Dutch Painting.** An examination of painting in Holland during the 17th century. Surveys Dutch painting in relation to the broad traditions of Netherlandish art as they developed in the 15th and 16th centuries.

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

**3338. Baroque Art in Italy, Spain, and the New World.** A survey of artistic currents in Southern Europe and the Americas during the 17th century, this course concentrates on the achievements of such artistic giants as Bernini, Caravaggio, Artemisia Gentileschi, Murillo, and Velázquez, studying the artistic controversies they ignited and placing them in the context of major social



## 294 Meadows School of the Arts

movements. Also looks at the work of artists who are less well-known and traces the development of Baroque styles in Central and South America.

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

**3343. 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.

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

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

**3347. Eighteenth-Century European Art and Theatre: Staging Revolution.** Considers intersections between the visual arts and the theater in Western Europe between 1770 and 1850. In addition to the obvious genres of the actor portrait and the costume piece, students will examine the impact of changing theories of acting, gesture, set design, and lighting on Neoclassical, Romantic, and Realist Art. The case studies around which the class is organized will include the work of Canova, David, Delacroix, Fuseli, Goya, Millais, Reynolds, Vigee-Lebrun, and Watteau.

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

### *Modern Art*

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

**3352. Impressionism, Symbolism, and the Deviant Body: Making a Difference.** Examines Impressionist and Symbolist art in relation to the emergence of the modern metropolis and the concept of modernity in Europe from 1848-1914. The discourse of deviance and degeneration that emerged in the context of 19th-century racial theory, criminology, and medical science will form the framework for discussion. (Also SMU-in-Paris)

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

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

**3357. 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.

**3358. Women in the Visual Arts: Both Sides of the Easel.** Offers an in-depth study of women in the visual arts in Europe and the Americas. Though introductory lectures will examine the historical exclusion of women from the canon, most of the class will look at images produced by and of women from 1850 to the present. Topics covered include feminist challenges to the



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

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

**3364. History of the Print.** A survey of the woodcut, the engraving, and the etching from their origins in 15th-century Germany to major developments of the printed media in the 20th century.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



## 296 Meadows School of the Arts

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

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

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

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

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

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

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

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

### *Undergraduate Seminars: Primarily for Majors*

**4310. Seminar in Ancient Art.** Specific topics for investigation will be chosen by the instructor.

**4320. Seminar in Medieval Art.** Specific topics for investigation will be chosen by the instructor.

**4321. Word and Image in the Early Middle Ages.** There are three purposes to this seminar: to encounter a distant but crucial moment in the history of our 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.

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

**4330. Seminar in Renaissance/Baroque Art.** Specific topics for investigation will be chosen by the instructor.

**4344. Images of Power: Kings, Nobles, and Elites in 17th-Century France.** Using art, literature, history, and philosophy, this course explores the social, political, and intellectual life of the French monarchy, aristocracy, and elites of the 17th century in and around Paris. As the course is set both intellectually and physically in Paris, students will visit monuments and





museums to encourage them to make immediate connections between what they read and what they see. (SMU-in-Paris)

**4350. Seminar in Modern Art.** Specific topics for investigation will be chosen by the instructor.

**4351. European Art and Media Culture 1789-1870.** Examines the emergence of a public sphere and a culture of looking in the 19th century. Discusses European visual art in relation to the rise of museum and gallery culture, journalistic illustration, the department store display window, photography and the panorama, the art critic, and early cinema.

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

**4362. The City of New York.** Examines the changing art and architecture of the city of New York from the 18th century to the present.

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

**4380. Seminar in World Art.** Specific topics for investigation will be chosen by the instructor.

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

**4101, 4201, 4301, 4302. Undergraduate Majors Directed Studies and Tutorials.**

**4111, 4211, 4311 Undergraduate museum internships.**

## CINEMA-TELEVISION

Rick Worland, **Chair**

**Associate Professors:** Rick Worland, David Sedman, Pamela Elder; **Assistant Professors:** Kevin Heffernan, Sean Griffin, Carolyn Macartney, Jane Greene; **Lecturer:** Kelli Herd.

Students pursue a Cinema-Television curriculum that offers separate concentrations (tracks) in cinema and television. Both concentrations are designed to provide a well-rounded program of technical, scholarly, and aesthetic training in the fields of film and television. Both programs also intend to prepare the student for a career in professional film/television production and/or writing, and to develop his or her creative abilities in the art form. A wide variety of courses in cinema and television history, theory, and criticism provide a basic and necessary knowledge of these media as art forms and as vibrant social and cultural institutions. In addition, students are required to pursue co-curricular elective courses in the creation and study of the traditional fine arts in Meadows. Finally, students are encouraged to take an internship in the professional sector in order to take advantage of local industry activity, gain practical experience in the field, and establish professional contacts.

The Cinema track offers experience in writing, shooting, directing, and editing film and video projects, as well as courses in the history, theory, and aesthetics of the medium. A basic video production course and two 16mm film production courses are required for all majors. Advanced elective courses in screenwriting, production, and editing are designed to develop students' technical skills, as well as their creativity as filmmakers.

The Television track offers experience in producing and editing electronic media and video projects, as well as courses in the history, criticism, economics, and social effects of the contemporary mass media and new moving-image technologies.



## 298 Meadows School of the Arts

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

### Instructional Facilities

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

### Admission and Degree Requirements

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

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

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

### Scholarships

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

### Honors Program

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

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

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

### Internships

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

### Directed Studies

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



**Class Attendance**

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

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

	<b>Credit Hours</b>
General Education Curriculum	41
<b>Common Core Requirements</b>	9
<b>CTV 1320</b> Survey of Television and Media (formerly EMF 1320 Survey of Electronic Media and Film)	
<b>CTV 2301</b> Film and Video Aesthetics	
<b>CTV 2304</b> Basic Video and Audio Production	
<b>Cinema Course Requirements</b>	24
<b>CTV 2307</b> Basic Audio Principles	
<b>CTV 2351</b> Film History	
<b>CTV 2352</b> American Film History (formerly CCCN 2352 Film History II)	
<b>CTV 2354</b> Basic Screenwriting	
<b>CTV 3355</b> Film Production I	
<b>CTV 3356</b> Film Production II OR CTV 3357 Film/ TV Lighting	
<b>CTV 4353</b> Film-Television Theory	
<b>CTV 4316</b> Producers Seminar <i>or</i>	
<b>CTV 3335</b> Film Exhibition and Distribution	
<b>Cinema-TV Electives</b> Any 9 Hours (may not be double-counted with any grouping above)	
Any Three CTV Courses (with approval of adviser); suggested courses include:	
<b>CTV 2332</b> American Popular Film	
<b>CTV 2344</b> History of Animated Film	
<b>CTV 2353</b> American Television History	
<b>CTV 2356</b> Writing the Fiction Script	
<b>CTV 2360</b> The Black Experience in Cinema-TV	
<b>CTV 2364</b> History of Cinema-TV Comedy	
<b>CTV 2384</b> War on Film	
<b>CTV 3300</b> Film/TV Genres	
<b>CTV 3304</b> History of Documentary Film-Television	
<b>CTV 3308</b> Non Linear Editing	
<b>CTV 3310</b> Screen Artists	
<b>CTV 3311-15</b> Great Directors	
<b>CTV 3350</b> Advanced Screenwriting	
<b>CTV 3357</b> Film/TV Lighting	
<b>CTV 3358</b> Directing the Screen Actor	
<b>CTV 3359</b> National Cinemas	
<b>CTV 3360</b> Gender and Representation in World Cinema	
<b>CTV 3390</b> Italian Cinema	
<b>CTV 3393</b> Video Production II: Field	
<b>CTV 4300</b> Cinema-Television Seminar	
<b>CTV 4318</b> Advanced Television Production Workshop	
<b>CTV 4339</b> Television Criticism	
<b>CTV 5301-04</b> Topics in Cinema-Television	



**300 Meadows School of the Arts**

**Credit Hours**

**Fine Arts Component:**

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

**Minor in Cinema Studies**

The minor in cinema studies offers the opportunity to study the historical and critical background of the film medium and to broaden one’s understanding and appreciation of a major 20th-century art form. Courses offered in the minor may be applied as required courses in the major.

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

- CTV 2301** Film and Video Aesthetics
- CTV 2351** Film History
- CTV 4353** Film-TV Theory

Three additional courses (9 hours) selected from any film/history criticism offering.

The following courses may be repeated once for cinema studies minor elective credit provided that the course material/topic is completely different each time:

- CTV 2332** American Popular Film
- CTV 3310** Screen Artists
- CTV 3311, 3312, 3214, 3315** Great Directors
- CTV 5301-5304** topics in Cinema

**Television (CTV)**

General Education Curriculum	41
<b>Common Core Requirements</b>	9
<b>CTV 1320</b> Survey of Television and Media	
<b>CTV 2301</b> Film and Video Aesthetics	
<b>CTV 2304</b> Basic Video and Audio Production	
<b>Television Course Requirements</b>	24
<b>CTV 2332</b> American Popular Film <i>or</i>	
<b>CTV 3304</b> History of Documentary Film-Television	
<b>CTV 2353</b> American Television History	
<b>CTV 3303</b> Video Production I: Studio	
<b>CTV 3328</b> Media Management <i>or</i>	
<b>CTV 3361</b> Media Programming	
<b>CTV 3393</b> Video Production II: Field <i>or</i>	
<b>CTV 4318</b> Advanced Production Workshop	
<b>CTV 4339</b> Television Criticism	



**Credit Hours**

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

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

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

**Fine Arts Component**

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

**Minor in Television and Media**

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

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

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

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





### The Courses *Cinema (CTV)*

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

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

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

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

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

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

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

**2353. American Television History.** Focus on the history of American television with an emphasis on the industrial and sociocultural aspects of the medium's development. Issues of race, gender, class, genre, sexuality, and national identity will be studied in the context of significant television shows of the past and present.

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

**2356. Writing the Fiction Script.** Instructs the student in the development of short and feature-length fictional screenplays. *Prerequisite:* CTV 2354.

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

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

**2384. War on Film.** An intensive examination of the period of the Second World War. Constructed around the cinematic records provided by newsreels, training films, propaganda films, and wartime documentaries.

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

**3304. History of Documentary Film.** An overview of the development of the documentary mode in cinema and television, offering a survey of the nonfiction film and video provided by newsreels, training films, propaganda movies, wartime documentaries, and "reality" TV.

**3308. Non-Linear Editing.** Focuses on the techniques of nonlinear editing and digital post-production in the media world. Students learn the craft and art of editing by using professional



digital editing systems like the Avid and Final Cut Pro. Emphasis on cutting scenes, studying major films, and reviewing the latest technological advances. Provides a strong foundation on the media's most unique art form. *Prerequisite:* 2304, .

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

**3311, 3312, 3314, 3315. Great Directors.** Critical and historical review of the world's great directors and their works.

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

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

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

**3355. Film Production I.** This 16mm film production course teaches all phases of production and editing for two silent films and for a third which utilizes sound-over interlock. *Prerequisites:* CTV 2304.

**3356. Film Production II.** This course in sync-sound film production provides an introduction to film industry practices and to the use of professional film equipment. Complete films are produced by students from concept through AB roll preparation to a final answer print. *Prerequisite:* CTV 3355.

**3357. Film/TV Lighting.** Examines all the major aspects of feature film as well as television production studio lighting. Students learn the fundamentals of film and/or video setups. Detailed analysis of selected features/TV shows, and a brief overview of the history of cinematography and its ever-changing technology will provide a full understanding of the art.

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

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

**4300. Cinema-Television Seminar.** An intensive study of a specific cinema or television-related topic. Topics vary each term.

**4305. Motion Pictures of Paris.** Ninety-three years of film history, focusing on Paris. Taken in residence.

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

**4325, 4326. Internship.** Allows students to earn academic credit through practical experience gained by working in the professional media, either part-time during the fall or spring terms, or full time during the summer. Students may take a maximum of three credit hours of internship. One hundred fifty hours of work per term is calculated as three credit hours. Internship credit is given on a pass/fail basis only. *Prerequisites:* Permission of instructor, upper division standing.

**4329. Film Criticism.** Examines various critical and analytic approaches to the cinema, emphasizing their application to specific films screened for the class. Students will learn to develop and scrutinize their own critical perspectives through regular writing assignments and discussions.

**4353. Film-Television Theory** (formerly CCCN 4353 Film Theory). Provides an overview of major theoretical writings on the cinema and television (including the work of theorists such



### 304 Meadows School of the Arts

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

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

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

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

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

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

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

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

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

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

**2353. American Television History.** Focus on the history of American television with an emphasis on the industrial and sociocultural aspects of the medium's development. Issues of race, gender, class, genre, sexuality, and national identity will be studied in the context of significant television shows of the past and present.

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

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

**3357. Film/TV Lighting.** Examines all the major aspects of feature film as well as Television Production studio lighting. Students learn the fundamentals of film and/or video setups. Detailed analysis of selected features/TV shows, and a brief overview of the history of cinematography and its ever-changing technology will provide a full understanding of the art.

**3301, 3302, 3304. Topics in Television.**

**3303/5303. Video Production I.** Basic principles and practices of television studio production are taught while rotating students through the various studio positions in a series of television production exercises. *Prerequisite:* CTV 2304.

**3304. History of Documentary Film-Television.** An overview of the development of the documentary mode in cinema and television, offering a survey of the nonfiction film and video provided by newsreels, training films, propaganda movies, wartime documentaries, and "reality" TV.

**3328/5328. Media Management.** Explores the relationship between the theory and practice of broadcast and cable management with emphasis on the legal and economic constraints on these media outlets.





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

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

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

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

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

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

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

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

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

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

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

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

**4325/5325. Internships.** Earn credit through practical experience by working at a professional media outlet, either part-time during fall and spring terms or full-time during summer. Requires a minimum of 175 hours in the internship setting. Taken on a pass/fail basis only. *Prerequisite:* Permission of instructor and junior or senior standing with a minimum 2.50 G.P.A.

**4328. Media Economics.** Examination of corporations and industries involved in the mass media. Emphasis is on understanding the interplay of markets buyers, sellers, consumers, and costs. Microeconomic and macroeconomic analyses are used in studying media organizations and industries.

**4339/5339. Television Criticism.** Examines contemporary critical methodologies as they apply to mass communications media.

**4353. Film-Television Theory** (formerly CCCN 4353 Film Theory). An overview of major theoretical writings on the cinema and television (including the work of theorists such as André Bazin, Sergei Eisenstein, Rudolf Arnheim, Laura Mulvey, and Christian Metz) and demonstrates the application of various analytical approaches to specific films and TV programs. *Prerequisites* CTV 2301, 2351.

**4360/5360. Social Effects of Mass Media.** Critical analysis of research on the influence of mass media messages on individuals and groups. Attention is focused on communication theory and how society puts such theories into practice in using the media for information, entertainment, and persuasion.



### 306 Meadows School of the Arts

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

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

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

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

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

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

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

## **CORPORATE COMMUNICATIONS AND PUBLIC AFFAIRS**

**Professor Rita Kirk Whillock, Chair**

**Assistant Professors:** Vanessa Beasley, Joe Downing, Gracie Lawson-Borders, Maria Dixon; **Senior Lecturers:** Christian Anderson, Nina Flournoy, Kathy LaTour; **Adjunct Lecturers:** Arnold Jones, Elaine Liner, Cecilia Stubbs Norwood.

Corporate Communications and Public Affairs (CCPA) is founded on the principle that business, government and nonprofit institutions must develop, plan, and implement strategic communications programs that establish and maintain mutually beneficial relations with the publics on whom their success depends. Corporate Communications and Public Affairs creates professionals skilled in research, critical thinking, writing, and advocacy who apply intellectual rigor and integrity to strategic communication.

Students seeking an undergraduate degree in Corporate Communications and Public Affairs receive a broad background in the liberal arts, followed by a major curriculum that prepares them to work in agencies, corporations, nonprofit organizations, cultural and educational institutions, associations, and government. The CCPA curriculum is designed to introduce students to the historical development of the communications field, educate students about the principles and theories behind corporate and public affairs activities, develop requisite communications skills, raise awareness of the ethical responsibilities of professional communicators, and help them develop the strategic communication and management capabilities required for success in a global environment. After developing a strong core of fundamental skills and knowledge in strategic communications, students learn how to research, plan, and execute corporate and public affairs programs. The CCPA program emphasizes critical thinking, problem solving, research, and writing.

In addition to major coursework in the division, Corporate Communications and Public Affairs students must complete a liberal or fine arts minor, which excludes journalism and advertising. 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. No more than 36 percent of a student's total hours of study



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

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

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

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

#### **Admission**

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

#### **Special Requirements**

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

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

#### **Scholarships**

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

#### **CCPA Honors Program**

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

#### **Programs of Study**

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

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



**308 Meadows School of the Arts**

	<b>Credit Hours</b>
General Education Curriculum	41
Foreign Language	8
<b>Core Requirements:</b>	<b>9</b>
<i>Must be taken in order. CCPA 2327 and CCPA 2308 may be taken concurrently.</i>	
<b>MSA 2301</b> Mass Media and Society	
<b>CCPA 2327</b> Introduction to Communication Theory and Practice ( <i>Prerequisite:</i> MSA 2301)	
<b>CCPA 2308</b> Strategic Writing I ( <i>Prerequisite:</i> MSA 2301, <i>prerequisite or corequisite:</i> CCPA 2327)	
<b>CCPA Course Requirements:</b>	<b>21</b>
<i>Core requirements must be completed before enrollment in any of the following.</i>	
<b>CCJN 4315</b> Ethics of Communication	
<i>or</i>	
<b>CCJN 4316</b> Law of Communication	
<b>Skills/Production – Required:</b>	
<b>CCPA 3352</b> Strategic Writing II	
<b>Skills/Production – Choose one:</b>	
<b>ADV 3390</b> Advertising Design	
<b>CCJN 3320</b> Editing	
<b>CCPA 4385</b> Technology and Strategic Communication	
<i>or</i>	
<i>Other Communications Skills/Production courses approved by CCPA faculty</i>	
<b>Research:</b>	
<b>CCPA 3375</b> Strategic Communication Research ( <i>Prerequisite:</i> Third-year standing)	
<b>Theory – Required:</b>	
<b>CCPA 3360</b> Project Management	
<b>Theory – Electives (choose one):</b>	
<b>CCPA 3321</b> International Communication	
<b>CCPA 3341</b> Intercultural Communication	
<b>CCPA 3345</b> Persuasion	
<b>CCPA 3350</b> Integrated Marketing Communication	
<b>CCPA 3365</b> Organizational Communication	
<b>CCPA 3380</b> Nonprofit Management	
<b>CCPA 4327</b> Argumentation and Advocacy	
<b>CCPA 4328</b> Media Convergence	
<b>CCPA 4386</b> Financial Relations	
<b>Application:</b>	
<b>CCPA 4325</b> Internship* ( <i>Prerequisite:</i> CCPA 3352, CCPA 3375, fourth-year standing and permission of adviser)	
<i>or</i>	
<b>CCPA 4395</b> Strategic Communication Campaigns ( <i>Prerequisite:</i> CCPA 3375 and fourth-year standing or approval of instructor)	
<b>CCPA Upper-Level Electives (choose four):</b>	<b>12</b>
<i>For general degree, choose any four from the following courses. For specialized emphasis in Corporate Communications, Public Affairs, or Nonprofit Management, see approved course list for emphasis/tracks.</i>	
<i>Core Requirements must be completed before these are taken.</i>	
<b>CCPA 3310</b> Crisis Management	
<b>CCPA 3321</b> International Communication	
<b>CCPA 3341</b> Intercultural Communication	
<b>CCPA 3345</b> Persuasion	

**Credit Hours**

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

or

**CCJN 4315** Ethics of Communication

**CCJN 4316** Law of Communication

**Meadows Elective/Corequisite:**

6

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

**Minor and Other Electives**

(minor to be determined with counsel of adviser)

25

TOTAL

122

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

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

**Public Affairs**

3 hours Internship\* in field as approved by faculty

Plus 6 hours from the following:

3 hours Public Opinion, The Press, and Public Policy

3 hours Argumentation and Advocacy

3 hours Media and Politics

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

**Nonprofit Management**

3 hours Internship\* in field as approved by faculty

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

3 hours Strategic Writing for the Nonprofit\*\*

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

**Corporate Communications**

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

3 hours Internship\* in field as approved by faculty.

Plus 6 hours from the following:

3 hours Crisis Management

3 hours Integrated Marketing Communication

3 hours Media Convergence

3 hours Financial Relations

3 hours International Communication

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

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



**310 Meadows School of the Arts**

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

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

**Credit Hours**

21

**Minor Requirements:**

**MSA 2301** Mass Media and Society

**CCPA 2327** Introduction to Communication Theory and Practice

**CCPA 2308** Strategic Writing I (*Prerequisite:* MSA 2301 and CCPA 2327)

**CCPA 3352** Strategic Writing II

**CCPA 3360** Project Management

**CCPA 3375** Strategic Communication Research (*Prerequisite:* Third-year standing)

**CCPA xxxx** Upper-level CCPA elective

**The Courses (CCPA)**

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

**2308. Strategic Writing I.** The fundamentals of structuring and presenting information in written form, especially for mass audiences and using all media. Emphasis on language usage and syntax. Required for majors. *Prerequisite:* MSA 2301. *Prerequisite or Corequisite:* CCPA 2327.

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

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

**3321. International Communication.** This course is designed to introduce students to the development of corporate communications in a global society. Students will compare and contrast corporate communications activities in the United States with those in other countries and will explore the opportunities and challenges involved in implementing public affairs programs on an international scale. *Prerequisite:* CCPA 2308.

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

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

**3350. Integrated Marketing Communication.** This course examines integrated communication theories and practices involving public relations, advertising, and marketing. Students examine various institutional approaches for developing strategic integrated communication campaigns. *Prerequisite:* CCPA 2308.

**3352. Strategic Writing II.** Students in this experiential class identify and coordinate with a client to prepare a range of written materials, including backgrounders, news releases, brochures, feature articles, and media kits. *Prerequisites:* CCPA 2308.

**3360. Project Management.** Students examine the business aspects of managing a public relations department and a public relations agency. The course provides an overview of the basic accounting skills required to read a financial statement, develop a budget, and allocate resources. Students analyze the manager's role in organizational and agency settings and explore techniques for dealing with clients, managing personnel, and supervising administrative and creative support staff. *Prerequisites:* CCPA 2308 and junior standing.

**3365. Organizational Communication.** This course provides an introduction to the field of organizational communication by acquainting students with communication and organizational theories and concepts. This course also covers current workplace issues related to communication such as gender, ethics, cultural diversity, and communication technologies. *Prerequisites:* CCPA 2308 and junior standing.

**3375. Strategic Communication Research.** Students learn social science research methods and apply them to strategic campaigns. Students develop/carry through a research project – from analysis of secondary sources to the creating of and reporting on original research. *Prerequisites:* CCPA 2308 and junior standing.

**3380. Nonprofit Management.** Students are introduced to the nonprofit sector and the needs it addresses, including the history of the sector, how nonprofits differ from for-profit and government organizations, governing issues of boards and how they operate, and staffing issues. The class explores the start-up process of defining and writing a mission statement, staffing and operational roles as well as accountability, ethics, and the role of the volunteer. Nonprofit structures in arts, human services, and other areas will be compared and contrasted. Requires concurrent enrollment in one-hour directed study encompassing a 50-hour commitment with a nonprofit organization. *Prerequisites:* CCPA 2308 and junior or senior standing.

**3382. Feature Writing.** This course develops student skills in researching, interviewing, writing, and editing for the production of publishable in-depth, nonfiction stories for newspaper, magazines, or Internet. Emphasis is on criticism and seeing copy through to actual publication. *Prerequisite:* CCPA 2308.

**3385. Strategic Writing for the Nonprofit.** Combining theory and practice, CCPA majors are matched with nonprofit agencies to produce communications materials while completing classroom exploration of the needs of nonprofits. Students identify the “publics” specific to the nonprofit and produce materials directed at these audiences, including the media, individual donors, corporations, foundations, volunteers, and the populations served by the agency mission. *Prerequisites:* CCPA 2308, and junior or senior standing. Requires concurrent enrollment in CCPA 4325 in an approved internship.

**4300. Public Affairs Seminar.** The seminar provides special studies in public affairs. *Prerequisite:* CCPA 2308.

**4302, 4303, 4304. Washington Term Studies.** Offers students an opportunity to study and practice corporate communications and public affairs in the nation's capital. *Prerequisite:* Concurrent enrollment in CCPA 4326 in an approved internship.

**4305. Washington Term Directed Studies.** This is an independent study under the direction and supervision of a faculty member while in Washington. 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.

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

**4326. Washington Term Internship.** This course is offered in conjunction with courses taken in Washington, DC. This internship provides students with experience working in public affairs in the nation's capital, supervised by a faculty member there.

**4327. Argumentation and Advocacy.** This course develops students' critical thinking skills.



### 312 Meadows School of the Arts

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

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

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

**4350. Public Opinion, The Press, and Public Policy.** This course examines the linkage between public opinion and public policy. Influences on the policy process are considered, with an emphasis on the agenda-setting role of the news media in translating public opinion to policymakers. *Prerequisite:* CCPA 2308.

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

**4385. Technology and Strategic Communication.** This course examines the application of technology as it relates to the management of communications in Corporate Communications and Public Affairs. Included are desktop publishing, Internet and database research skills, database creation, and strategic management and other creative applications. The course will address ethical and legal concerns associated with technology and its uses in strategic communications. *Prerequisite:* CCPA 2308.

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

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

**5110, 5210, 5310. Directed Study.** 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 term during which the study is to be undertaken. *Prerequisites:* Junior standing and permission of instructor.

**5301, 5302, 5303, 5304. Topics in Communication.** Study of timely issues.

## DANCE

Associate Professor Gregory Poggi, Interim Division Chair

**Associate Professors:** Shelley C. Berg, Nathan Montoya; **Assistant Professors:** Patricia Harrington Delaney, Karen Kriete, Sabrina Madison-Cannon; **Musicians:** Dick Abrahamson, Jay Majernik, Jamal Mohamed, Mina Polevoy, Edward Lee Smith, Janeen Vestal; **Adjunct Lecturers:** Jamal Mohamed, Susan White; **Professor Emerita:** Elizabeth A. Ferguson; **Associate Professor Emeritus:** Robert Beard; **Artists-in-Residence:** Allan Kinzie, Max Stone, Larry White.

The Division of Dance offers professional dance training within the context of a comprehensive liberal arts education. The goal is to develop the disciplined, versatile dance artist through a balanced study of ballet, modern dance, and jazz dance





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

#### **Instructional Facilities**

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

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

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

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

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

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

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

#### **Performance**

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



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

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

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

	<i><b>Credit Hours</b></i>
General Education Curriculum	35
Required Electives	12
Division of Dance:	
Performance Technique	32
A minimum combined total of 32 credit hours is required in Ballet (12), Modern Dance (12), and Jazz Dance (8). These courses are taken during the first two/three years of study.	
Advanced Performance Technique	6
These hours must be at the 3000 or 4000 level of proficiency in at least one major area of performance technique.	
Ensemble Performance	0
A minimum of four terms of ensemble work is required for a grade without credit. Enrollment will be processed by the administration after casting is determined for each term.	
Composition	8
Four terms of course work in dance composition are required beginning in the sophomore year.	
Theoretical and Applied Studies	19
Required course work consists of Dance Orientation, Dance Production I and II, Introduction to Pilates, The Art of Listening (MUHI 1321), Musical Concepts, Dance Notation I, Dance History I and II, and Kinesiology for Dance.	
Dance Electives	8
These hours may be taken in Advanced Performance Technique, Theoretical and Applied Studies, or Directed Studies. Electives taken within the Meadows School may also be used to fulfill this requirement. However, no single course may fulfill the Dance Electives requirement and the Meadows cocurricular requirement simultaneously.	
Meadows Elective/Corerequirement	3
The Meadows School requires three term credit hours of course work within the Meadows School but outside of the Division of Dance. Dance Electives may not be used to fulfill this requirement.	
<b>TOTAL</b>	<hr/> 123

**Regulations**

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

**Evaluation**

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

**Dance Performance Minor**

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

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

**Credit Hours****Select from the following:**

3

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

**Select from the following:**

6

- DANC 1151** Dance Production I
- MUHI 1321** Art of Listening
- DANC 1242** Musical Concepts
- DANC 2107** World Dance Rhythms I
- DANC 2160** Introduction to Pilates
- DANC 2241** Dance Composition I
- DANC 2361** Dance Notation I
- DANC 2370** Movement As Social Text
- DANC 2373** Dance History I: Court and Ballet



**316 Meadows School of the Arts**

**Credit Hours**

**DANC 2374** Dance History II: Modernism

**DANC 4260** Pilates

**DANC 4363** Kinesiology for Dance

**DANC 4366** Ballet Pedagogy

**Select from the following:**

9

**DANC 1311-4316** Performance Technique, Ballet

**DANC 1321-4324** Performance Technique, Modern Dance

**DANC 1231-4234** Performance Technique, Jazz Dance

**DANC 4103-4108** Pas de Deux

TOTAL

18

***Dance Courses Open to All University Students (DANC)***

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

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

**1303, 1304. Beginning Modern Dance.** Introduction to basic movement skills, experiences, and concepts of modern dance. Not applicable to the dance major or minor.

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

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

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

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

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

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

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

**2370. Movement As Social Text.** Investigation of ways in which movement and dance have meaning in different cultural, social, and historical contexts. Examination 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.

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

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

**3374. American Musical Theater History.** This course examines the evolution of the American



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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**3321, 3322, 3323, 3324. Modern Dance III.** Continuing development of contemporary dance technique at an advanced intermediate level with emphasis on refining performance quality, depth of physicality, dramatic expression, and individual style. Introduction of repertory. *Admission by placement.*

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

**4311, 4312, 4313, 4314, 4315, 4316. Ballet IV.** Advanced ballet technique, offering a transition from dance study to professional-level work with an emphasis on technical proficiency, musical phrasing, stylistic variables, and individual interpretation. *Admission by placement.*



### 318 Meadows School of the Arts

**4321, 4322, 4323, 4324. Modern Dance IV.** Advanced contemporary dance technique, offering a transition from dance study to professional-level work. *Admission by placement.*

**4231, 4232, 4233, 4234. Jazz Dance IV.** Further exploration of advanced techniques and styles of jazz dance, performance projection, individual style, characterizations, and musical theatre themes. Focus on extensive combination sequences and jazz repertory. *Admission by placement.*

**4110. Ballet – Supplemental.** Advanced ballet technique. May be taken as a supplement to Ballet III, Ballet IV, Men’s Ballet Technique, or Women’s Pointe Technique. *Prerequisites:* Junior or senior standing, Ballet III or IV placement, and instructor approval. *Corequisite:* DANC 3215, 3216, 3217, 3218, 3311, 3312, 3313, 3314, 3315, 3316, 4215, 4216, 4217, 4218, 4311, 4312, 4313, or 4314.

**4120. Modern Dance – Supplemental.** Advanced contemporary dance technique. May be taken as a supplement to Modern Dance III or IV. *Prerequisites:* Junior or senior standing and instructor approval. *Corequisite:* DANC 3321, 3322, 3323, 3324, 4321, 4322, 4323, or 4324.

**4130. Jazz Dance – Supplemental.** Advanced jazz dance techniques and styles. May be taken as a supplement to Jazz Dance III or IV. *Prerequisites:* Junior or senior standing and instructor approval. *Corequisite:* DANC 3231, 3232, 3233, 3234, 4231, 4232, 4233, or 4234.

**4210. Ballet – Immersive.** Advanced ballet technique. May be taken as a stand-alone course or as an immersive supplement to Ballet III, Ballet IV, Men’s Ballet Technique, or Women’s Pointe Technique. *Prerequisites:* Junior or senior standing, Ballet III or IV placement, and instructor approval.

**4220. Modern Dance – Immersive.** Advanced contemporary dance technique. May be taken as a stand-alone course or as an immersive supplement to Modern Dance III or IV. *Prerequisites:* Junior or senior standing, Modern Dance III or IV placement, and instructor approval.

**4230. Jazz Dance – Immersive.** Advanced jazz dance techniques and styles. May be taken as a stand-alone course or as an immersive supplement to Jazz Dance III or IV. *Prerequisites:* Junior or senior standing, Jazz Dance III or IV placement, and instructor approval.

#### **Ensemble Performance**

**1080. Ensemble Performance I.** Rehearsal and public performance of existing repertory and/or original works. By audition. Departmental approval and administrative enrollment. Required.

**2080. Ensemble Performance II.** Rehearsal and public performance of existing repertory and/or original works. By audition. Departmental approval and administrative enrollment. Required. *Prerequisite:* DANC 1080.

**3080. Ensemble Performance III.** Rehearsal and public performance of existing repertory and/or original works. By audition. Departmental approval and administrative enrollment. Required. *Prerequisite:* DANC 2080.

**4080. Ensemble Performance IV.** Rehearsal and public performance of existing repertory and/or original works. By audition. Departmental approval and administrative enrollment. Required. *Prerequisite:* DANC 3080.

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

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

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

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

#### **Composition**

**2241. Dance Composition I.** Introduction to the fundamental elements of dance composition,



including Laban-based movement vocabulary, dynamics, motivation, gesture, spatial concepts, elementary phrasing, abstraction and Motif Writing. Students participate in solo and small group studies with an emphasis on improvisation. Course includes visit to the Dallas Museum of Art. Required. *Prerequisite:* DANC 1242.

**2242. Dance Composition II.** Generation of solo movement through improvisation, recognizing spontaneous structures, and working with stage space, groups, and inspiration from other media, including music. Required. *Prerequisites:* DANC 2241 and DANC 2361.

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

**3244. Dance Composition IV.** Synthesis, application and elaboration of previously introduced choreographic principles and concepts. Exploration of ethical issues and social responsibilities of the choreographer. Emphasis placed on collaborative, multidisciplinary, and community service projects. Areas for collaboration may include music, visual arts, video, spoken and written text, elements of design, and emergent technology. Required. *Prerequisite:* DANC 3243.

### **Theoretical Studies**

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

**2370. 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. Open to all students.

**2373. Dance History I: Court and Ballet.** The development of ballet as a Western theatre art, from its roots in the French court to contemporary ballet in Europe and America. Emphasis will be placed on choreographic schools and styles as well as the consideration of the ballet aesthetic in a broader cultural context. Required.

**2374. Dance History II: Modernism.** The development of modernism in dance from the turn of the century to the present. Emphasis will be placed on the evolution of choreographic schools and styles as well as the relationship of dance to the arts and humanities and to the culture in which it is created. Required. *Prerequisite:* DANC 2373.

**3374. American Musical Theater History.** This course examines the evolution of the American Musical theater. This examination traces the development of the artistry in the integration of drama, music and dance that comes to define quality in this art form. Other forms of musical entertainment that contributed to this development will be examined, including minstrelsy, burlesque, revue, comic opera, and operetta. Particular emphasis will be placed on the relationship between the birth of the American dance forms of tap, jazz, and ballroom and the evolution of the American Musical Theater. Open to all students.

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

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

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

**4370. Dance Criticism and Aesthetics.** A practical introduction to writing about dance performance. Works of master critics are examined to gain a historical perspective and to



### 320 Meadows School of the Arts

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

#### **Applied Studies**

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

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

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

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

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

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

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

**2361. Dance Notation I.** Introduction to Labanotation, with emphasis on reading dance notation of ballet, modern dance, jazz dance, and multicultural dance forms. Introduction to LabanWriter, computer software for dance notation. Introduction to motif writing. Required. *Prerequisite:* DANC 1242 or instructor approval.

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

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

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