



**MEADOWS SCHOOL OF THE ARTS**



**GRADUATE PROGRAMS**

**SOUTHERN METHODIST UNIVERSITY**

**2013–2015**

**N O N D I S C R I M I N A T I O N P O L I C Y**

Southern Methodist University will not discriminate in any employment practice, educational program or educational activity on the basis of race, color, religion, national origin, sex, age, disability, genetic information or veteran status. SMU's commitment to equal opportunity includes nondiscrimination on the basis of sexual orientation and gender identity and expression. The Office of Institutional Access

# BULLETIN OF SOUTHERN METHODIST UNIVERSITY

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VOL. XCI

2013–2015

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Southern Methodist University publishes a complete bulletin every two years. The undergraduate catalog and the Cox, Dedman Law, Hart eCenter and Simmons graduate catalogs are updated annually. The Dedman College, Lyle, Meadows and Perkins graduate catalogs are updated biennially. The following catalogs constitute the General Bulletin of the University:

Undergraduate Catalog  
Cox School of Business Graduate Catalog  
Dedman College of Humanities and Sciences Graduate Catalog  
Dedman School of Law Graduate Catalog  
Hart eCenter Graduate Catalog  
Lyle School of Engineering Graduate Catalog  
Meadows School of the Arts Graduate Catalog  
Perkins School of Theology Graduate Catalog  
Simmons School of Education and Human Development Graduate Catalog

In addition, certain locations or programs provide their own schedules:

Continuing Education                      SMU-in-Plano



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# OFFICIAL UNIVERSITY CALENDAR

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**p 9 n 1 r i r 20 4 e m**



**S u m m e r 2 0 2 4 e m m**

Summer term consists of three primary sessions: first session, second session and a full summer session. Each primary session has different deadline dates. There are

***SMU-in-Taos Summer I Session 2014***

***Note:***

**Monday, 4/28** : Arrival of students 4–6 p.m.  
**Thursday, 5/1** : First day of classes  
**Friday, 5/2** : Last day to enroll, add courses and drop courses without a grade record.  
**Monday, 5/5** : Examinations. a  
**Thursday, 5/8** : Departure of students.

***Second Summer Session 2014***

***Note:***

**Thursday, 5/1** : Last day to file for August graduation.  
**Friday, 5/2** : Independence Day University offices closed 32 Tm03 0 6.48 106.14 -.0013 Tc-.0841 T



# DESCRIPTION OF THE UNIVERSITY

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To create and impart knowledge that will shape citizens who contribute to their communities and lead their professions in a global society.

Southern Methodist University will create, expand and impart knowledge through teaching, research and service, while shaping individuals to contribute to their communities and excel in their professions in an emerging global society. Among its faculty, students and staff, the University will cultivate principled thought, develop intellectual skills and promote an environment emphasizing individual dignity and worth. SMU affirms its historical commitment to academic freedom and open inquiry, to moral and ethical values, and to its United Methodist heritage.

To fulfill its mission, the University strives for quality, innovation and continuous improvement as it pursues the following goals:

- Goal one: To enhance the academic quality and stature of the University.
- Goal two: To improve teaching and learning.
- Goal three: To strengthen scholarly research and creative achievement.
- Goal four: To support and sustain student development and quality of life.
- Goal five: To broaden global perspectives.

As a private, comprehensive university enriched by its United Methodist heritage and its partnership with the Dallas Metroplex, Southern Methodist University seeks to enhance the intellectual, cultural, technical, ethical and social development of a diverse student body. SMU offers undergraduate programs centered on the liberal arts; excellent graduate and continuing education programs; and abundant opportunities for access to faculty in small classes, research experience, international study, leadership development, and off-campus service and internships, with the goal of preparing students to be contributing citizens and leaders for our state, the nation and the world.

SMU comprises seven degree-granting schools: Dedman College of Humanities and Sciences, Edwin L. Cox School of Business, Dedman School of Law, Bobby B. Lyle School of Engineering, Meadows School of the Arts, Perkins School of Theology, and Annette Caldwell Simmons School of Education and Human Development.

Founded in 1911 by what is now the United Methodist Church, SMU is non-sectarian in its teaching and is committed to the values of academic freedom and open inquiry.

At its opening session in 1915, the University had two buildings, 706 students, a 35-member faculty and total assets of \$633,540.

Today, the University has more than 100 buildings, a total enrollment that has averaged more than 10,000 the past 10 years, a full-time faculty of 723 and assets of \$2.2 billion – including an endowment of \$1.2 billion (market value, May 31, 2012).

Offering only a handful of degree programs at its 1915 opening, the University presently awards baccalaureate degrees in more than 80 programs through five undergraduate schools and a wide variety of graduate degrees through those and one professional school.



Of the 10,893 students enrolled for the 2012 fall term, 6,249 were undergraduates and 4,644 were graduate students. The full-time equivalent enrollment was 6,155 for undergraduates and 3,256 for graduate students.

Nearly all the students in SMU's first class came from Dallas County, but now 48 percent of the University's undergraduate student body comes from outside Texas. In a typical school year, students come to SMU from every state; from more than 90 foreign countries; and from all races, religions and economic levels.

Undergraduate enrollment is 51 percent female. Graduate and professional enrollment is 42 percent female.

A majority of SMU undergraduates receive some form of financial aid. In 2012–2013, 80 percent of first-year students received some form of financial aid, and 37 percent of first-year students received need-based financial aid.

Management of the University is vested in a Board of Trustees of civic, business and religious leaders – Methodist and non-Methodist. The founders' first charge to SMU was that it become not necessarily a great university, but a great

**ND C D CC A NA A IRE A I E I**

Southern Methodist University is accredited by the Southern Association of Colleges and Schools Commission on Colleges to award bachelor's, master's, professional and doctoral degrees. Contact the Commission on Colleges at 1866 Southern Lane, Decatur, Georgia 30033-4097 or call 404-679-4500 for questions about the accreditation of Southern Methodist University. Note: The commission is to be contacted only if there is evidence that appears to support an institution's significant noncompliance with a requirement or standard.

Individual academic programs are accredited by the appropriate national professional associations.

In Dedman College, the Department of Chemistry is accredited annually by the Committee on Professional Training of the American Chemical Society, and the Psychology Department's Ph.D. program in clinical psychology is accredited by the American Psychological Association.

The Cox School of Business is accredited by AACSB International, the Association to Advance Collegiate Schools of Business (777 South Harbour Island Boulevard, Suite 750, Tampa, Florida 33602-5730; telephone number 813-769(i)5.7(et1(9)5.g8(hool of B

In the Meadows School of the Arts, the Art and Art History programs are accredited through the National Association of Schools of Art and Design, the Dance Division is accredited by the National Association of Schools of Dance, the Music Division is accredited by the National Association of Schools of Music, the Music Therapy program is approved by the American Music Therapy Association, and the Theatre program is accredited by the National Association of Schools of Theatre.

Perkins School of Theology is accredited by the Commission on Accrediting of the Association of Theological Schools (ATS) in the United States and Canada (10 Summit Park Drive, Pittsburgh, Pennsylvania 15275-1110; telephone number 412-788-6505) to award M.Div., C.M.M., M.S.M., M.T.S. and D.Min. degrees.

Accredited programs in the Simmons School of Education and Human Development include the Teacher Education undergraduate and graduate certificate programs, which are accredited by the State Board of Educator Certification (SBEC) and the Texas Education Agency (TEA). The undergraduate program is approved annually by TEA. The Learning Therapist Certificate program, which is accredited by the International Multisensory Structured Language Education Council, was last re-accredited in 2011.

## MEADOWS GENERAL INFORMATION

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

In addition to working closely with a nationally renowned full-time faculty, Meadows students have access to eminent visiting professors artists and the winners of the Algur H. Meadows Award for Excellence in the Arts. Award recipients who have lectured or performed and presented master's classes include film artist Ingmar Bergman; dancer and choreographer Martha Graham; dancer and choreographer Merce Cunningham; cellist and conductor Mstislav Rostropovich; actor, director and producer John Houseman; artist Robert Rauschenberg; playwright Arthur Miller;

also were built. The Greer Garson Theatre, completed in 1992, is a unique combination of historical stage design and a state-of-the-art technical theatrical environment. This addition to the Owen Arts Center also houses the Dean's Suite and the G. William Jones Film and Video Collection, as well as a screening room and a 3,800-square-foot refrigerated storage vault. With the completion of these projects, Meadows School of the Arts occupies approximately a half-million square feet of space.

**NATIONAL CENTER FOR ARTS RESEARCH**

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

NCAR's mission is to be the leading provider of evidence-based insights that enable arts and cultural leaders to overcome challenges and increase impact. The scope of this work requires the collaboration of multiple national organizations such as the



# FINANCIAL INFORMATION

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NSD, NNS SNPLAV XEE I I GE E

A catalog supplement, the

is issued each academic

**A student whose University account is overdue or who in any other manner has an unpaid financial obligation to the University will be denied the recording and certification services of the Office of the Registrar, including the issuance of a transcript or diploma, and may be denied readmission until all obligations are fulfilled. The Division of Enrollment Services may stop the registration, or may cancel the**



**M S p t R n r P l y e a e n a**

The SMU Prepayment Plan (a single payment for up to 9 years) allows families to avoid the effects of tuition and fee increases.

# MEADOWS ACADEMIC REGULATIONS

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## **M S D S ' A R R E E G E E**

The Master of Arts degree assumes a goal of general cultural development in the arts and humanities, while the Master of Fine Arts, Master of Sacred Music and Master of Music degrees suggest professional graduate training, with activities more concentrated in one area. The M.F.A. and M.M. degrees are normally predicated upon a

**S O D O L R A E**

**Enrollment for nine credit hours of coursework per term is recognized as a full-time**

# ACADEMIC RECORDS, GENERAL







**Each fall, spring and summer term has an enrollment period during which the formal process of enrollment in the University is completed. Prior to each enroll-**



**this procedure or financial aid should be directed to the Office of the Associate**

**d u n t n u G s t l l A s r i i r e z m e ( )**

Students desiring to audit (visit) a class, whether or not concurrently enrolled for regular coursework, are required to process an Audit Enrollment Request Form. Forms are available at

**Documentation for Absences**

SMU's Memorial Health Center does not provide documentation for granting excused absences from class. If students are absent for illness, they should talk to their professors about how they might catch up with the material missed. If students are seriously ill and require hospitalization or an extended absence, students should talk to their professors and the Office of Student Life to decide how to deal with the interruption in their studies.

**Understanding Course Numbers**

Each SMU course has a four-digit course number. The first number indicates the general level of the course: 1 – first year; 2 – sophomore; 3 – junior; 4 – senior; 5 – senior or graduate; 6, 7, 8, 9 – graduate. The second digit specifies the number of credit hours (“0” for this digit denotes no credit, one-half hour of credit, or 10–15 hours of credit; for theology courses, a “1” denotes one or one and one-half hours of credit). The third and fourth digits are used to make the course number unique within the department.

**Departmental Grade Information**

The student's grades are available to the student through Access.SMU Student Center.

**Student Grade Conversion**

The grade of a student in any course-by course (0.6 to 1.0) to 5.8 (e) 6.15.6(

6 Meadows School of the Arts Graduate Catalog

**d D r , r W Fæ Gf**

Failing is graded

**d g h nC s æ G e**

Changes of grades, including change of the grade of , are initiated by the course

CD CS DN SNA SA V AC O I E S P I A G I R R IR  
d c d c g ns i A i m

GE

For an effective advising relationship, the student must be prepared when meeting with the adviser. The student must initiate the advising appointment. The adviser

*Definitions: Academic Probation, Academic Suspension,  
Academic Reinstatement and Academic Dismissal*

**Academic Probation** is a serious warning that the student is not making satisfactory academic progress. A student on academic probation is still eligible to enroll and is considered in good standing for enrolling in classes and for certification purposes. Academic probation is not noted on the permanent academic record; however, a student on academic probation may be subject to certain conditions during the period of probation and will be subject to academic suspension if he or she does not clear academic probation.

**Academic Suspension** is an involuntary separation of the student from SMU. Academic suspension is for at least one regular term. The term of suspension might be for a longer period depending on the policy of the school of record or the terms of the individual student's suspension.

The status of academic suspension is recorded on a student's permanent academic record. While on academic suspension, a student is not in good academic standing

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Students must file an Application for Candidacy to Graduate with their academic dean's office or records office at the beginning of the term in which they will complete all degree requirements. Applications should be filed by the deadline date on the Official University Calendar.





# STUDENT AFFAIRS

ND C CN D DM ACO DO C DI EC A IE G F E  
h H rd C St uHr nt d h t e snr t se i f ier i e ye

Intellectual integrity and academic honesty are fundamental to the processes of learning and of evaluating academic performance, and maintaining them is the responsibility of all members of an educational institution. The inculcation of personal standards of honesty and integrity is a goal of education in all the disciplines of the University.

The faculty has the responsibility of encouraging and maintaining an atmosphere of academic honesty by being certain that students are aware of the value of it, that they understand the regulations defining it, and that they know the penalties for departing from it. The faculty should, as far as is reasonably possible, assist students in avoiding the temptation to cheat. Faculty members must be aware that permitting dishonesty is not open to personal choice. A professor or instructor who is unwilling to act upon offenses is an accessory with the student offender in deteriorating the integrity of the University.

Students must share the responsibility for creating and maintaining an atmosphere of honesty and integrity. Students should be aware that personal experience in completing assigned work is essential to learning. Permitting others to prepare their work, using published or unpublished summaries as a substitute for studying required material, or giving or receiving unauthorized assistance in the preparation of work to be submitted are directly contrary to the honest process of learning. Students who are aware that others in a course are cheating or otherwise acting dishonestly have the responsibility to inform the professor and/or bring an accusation to the Honor Council.

Students and faculty members must share the knowledge that any dishonest practices permitted will make it more difficult for the honest students to be evaluated and graded fairly and will damage the integrity of the whole University. Students should recognize that both their own interest, and their integrity as individuals, will suffer if they condone dishonesty in others.

## H H I S Y R E

All SMU students, with the exception of graduate students enrolled in the Cox School of Business, Dedman School of Law or Perkins School of Theology, are subject to the jurisdiction of the Honor Code ([www.smu.edu/studentlife](http://www.smu.edu/studentlife), "Student Handbook" link) and as such are required to demonstrate an understanding of and to uphold the Honor Code. In support of the Honor Code, the Honor Council has the responsibility to maintain and promote academic integrity. The Honor Council is composed of a minimum of 27 members selected through an application and interview process organized by the Honor Council Executive Board. Five faculty members and a



Student Council is. Clear disciplinary procedures are an important part of the mission of SMU as an educational institution. The intent of the system of due process at SMU is to be educational and not merely punitive for students. The goal continues to be to produce quality citizens. It is pertinent to the purpose of discipline to

hours. For 2013–2014, upperclass, transfer and graduate students are not required to live on campus but may apply on a space available basis.

The Department of Residence Life and Student Housing operates one apartment residence hall designated for graduate students. It, a one-bedroom apartment facility, houses single graduate students, married students (graduate and undergraduate) with families and some senior undergraduates. Families with no more than two children may be housed in Hawk Hall.

Students having special housing needs because of a disability should contact the SMU Office of Disability Accommodations and Success Strategies in order to establish eligibility for accommodations. When applying for housing, students should also submit information to RLSH regarding a request for accommodations. DASS and RLSH will work together with the student on their specific situation to make necessary accommodations.

Each apartment is equipped with a telephone, local telephone service, voice mail system and wireless Ethernet connections to the University's computer system. All residence halls are air-conditioned and some have individually climate-controlled rooms. Washing machines and dryers are located in all residence halls. Meal plans are not required in the graduate hall.

New graduate students should submit the completed application and contract to RLSH with a check or money order for \$100 made payable to Southern Methodist University for the nonrefundable housing deposit.

Priority of assignment is based on the date on which applications are received by RLSH. Notification of assignment will be made by RLSH. Rooms are contracted for the full academic year (fall and spring terms).

Room charges for the fall term will be billed and are payable in advance for students who register before August 1, and room charges for the spring term will be billed and are payable in advance for students who register before December 1. Students who enroll after these dates must pay at the time of enrollment.

Room charges for the full academic year will be due and payable should a student move from the residence hall at any time during the school year. Accommodations for shorter periods are available only by special arrangement with RLSH before acceptance of the housing contract.

For more information, students should visit [www.smu.edu/housing](http://www.smu.edu/housing) or contact the Department of Residence Life and Student Housing, Southern Methodist University, PO Box 750215, Dallas TX 75275-0215; phone 214-768-2407; fax 214-768-4005; [housing@smu.edu](mailto:housing@smu.edu).

H HS S C L A V R E I E E  
 M MS Ht h t n C i l l e r a n a e e  
 / d www ht ht n . l r e m e a e e

The University's health facilities are located in the SMU Memorial Health Center,

[www.smu.edu/healthinsurance](http://www.smu.edu/healthinsurance). Health insurance is separate from the student Health Center fee and is paid for independently.

A complete pharmacy with registered pharmacists is open from 8:30 a.m. to 5 p.m., Monday through Friday. Many prescription plans are accepted, and the pharmacy will transmit pharmacy claims to a student's insurance company if provided with the student's pharmacy benefits information.

X-rays and laboratory tests are available for nominal fees. All X-rays are interpreted by a radiologist.

All students (undergraduate, graduate, part-time and full-time, to include international and IEP/ESL students) are required to have an SMU medical history form on file in the SMU Health Center before registration. To comply with SMU policy, all students must also submit to the Health Center immunization records that provide proof of immunization against measles, mumps and rubella. These MMR immunizations must be documented by a physician, public health record, military health record or school health record. Students will not be allowed to register without immunization compliance.

Students are encouraged to check their Access.SMU account for immunization status. Immunizations are available at the Health Center. Health history forms are available on the Health Center's website at [www.smu.edu/healthcenter](http://www.smu.edu/healthcenter).

Effective January 1, 2012, Texas state law requires that all new students under the age of 30 must provide documentation demonstrating they have been vaccinated against bacterial meningitis. The documentation must show evidence that a meningitis vaccine or booster was given during the five-year period preceding and at least 10 days prior to the first day of class of the student's first term. Students should provide the documentation at least 10 days before the first day of class. Students seeking exemption from this requirement due to health risk or conscience, including religious belief, should see the second page of the SMU medical history health form. More information is found under Final Matriculation to the University in the Admission to the University section of this catalog.

Students should schedule appointments with physicians at times when classes will not be missed. The Health Center does not issue excuses from classes for illness. Students should refer to the Health Center website ([www.smu.edu/healthcenter](http://www.smu.edu/healthcenter)) for the Class Absence Policy.

Students are encouraged to call one or both parents when ill. Parents or guardians will be notified in cases of life-threatening illnesses. The Health Center staff may not speak to parents without the student's permission.

All health service records are confidential. A copy of medical records may be released to a physician only with a written release by the student. Records are not made available to parents, SMU administrators, faculty or staff without the student's written consent.

CAPS provides psychiatric evaluation, crisis intervention and group/individual/couples psychotherapy for students. All interviews are conducted on a voluntary and confidential basis. There is no charge to students who have paid the University health fee. Students can seek confidential help for concerns such as anxiety, depression, relationship issues, career/life planning, sexual identity, eating/body image concerns and sexual assault/sexual harassment matters. Any laboratory tests or pharmaceuticals ordered will be charged to the student. For more information regarding scheduling appointments, students





C O S O P R R L A E I E R

D n t n C t p S t r e i i a e n e f e f e m

Dedman Center for Lifetime Sports ([www.smu.edu/recsports](http://www.smu.edu/recsports)) is a facility designed for recreational sports and wellness. A 170,000-square-foot expansion and renovation was completed in 2006. The center provides racquetball courts; aerobic studios; an indoor running track; basketball courts; indoor and outdoor sand volleyball courts; climbing wall; bouldering wall; 25-meter, five-lane recreational pool; 15,000 square feet of fitness and weight equipment; lobby; and café. Various fitness classes are offered. These facilities are open to SMU students, faculty, staff and members. Services and programs available include, but are not limited to, intramural sports, sport clubs, the Outdoor Adventure program, personal training and assessments, massage therapy, swimming lessons and camps.

M O N C N W ' R E E

[/ d wwwwu .n.vt.si. re m e e ne](http://www.wcu.edu/wcu)

The Women's Center for Gender and Pride Initiatives of Southern Methodist University empowers students within the University to increase awareness and understanding of gender equity issues. The center aims to eliminate barriers, diminish prejudices, and create a supportive climate and space for all. Through advocacy, information, referral services and leadership experiences, the Women's Center provides a safe haven for students struggling with issues of injustice and oppression. Student organizations advised here include the Women's Interest Network; Campus YWCA; Women in Science and Engineering; and Spectrum, the lesbian, gay, bisexual, transgender and ally organization. Also housed in the Women's Center is the SMU Women's Symposium ([www.smu.edu/womsym](http://www.smu.edu/womsym))

# CONTINUING AND PROFESSIONAL EDUCATION

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The Office of Continuing and Professional Education provides noncredit courses that

# EDUCATIONAL FACILITIES

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M S S L B A R R I I E  
[/ d v s u b v u . s . l i r r i e m a e](#)

Service to Southern Methodist University students, faculty and staff is the primary goal of all libraries at SMU. The libraries of the University contain nearly four million volumes. The fully interactive Web-based library catalog system provides access to bibliographic records of materials housed in all SMU libraries and hypertext links to other databases, digitized collections and relevant websites. All SMU libraries offer wireless Internet access.

SMU libraries rank first in total volumes held among non-Association of Research

## OFFICE OF INFORMATION TECHNOLOGY

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The Office of Information Technology, located in Fondren Library West, is responsible for providing computing and communications services in support of academic and administrative functions for students, faculty, staff, alumni and patrons of the University. These services include an SMU email account, access to enrollment and financial data online, Internet access, telephone services, Web-based services, technical support, and a variety of software and hardware discounts.

SMU offers high-speed network connections throughout campus. Students can take advantage of both wired and wireless connections throughout all areas of the residence halls. Wireless coverage also extends throughout the campus in most classrooms, libraries, common areas and several outdoor locations. In addition to on-campus Internet connections, OIT provides off-campus access to resources via a virtual private network connection.

All students receive an SMU email account, which remains active throughout their enrollment at the University. The email account may be accessed online via [webmail.smu.edu](mailto:webmail.smu.edu). In addition, students have access to a variety of Web-based services, e.g., Access.SMU, personal Web space, network storage space and academic applications such as the Blackboard Course Management System. All academic information, including grade history, financial information, transcripts and class registration, is available through the Access.SMU system.

The IT Help Desk provides technical support for most computing issues from 8 a.m. to 6:30 p.m. Monday through Thursday, and from 8 a.m. to 5:30 p.m. on Friday. Evening and weekend support are available from our student staff via walk up or chat. Both phone and in-house support is available for on- and off-campus connectivity issues. The Help Desk also offers phone support for the Microsoft Office Suite and other common applications.

Although most students have their own computers, there are a number of public computer labs available for use. Almost all of the labs contain both Mac and PC workstations and support a variety of programs. There is also 24-hour computer access available in the Hughes-Trigg Student Center.

OIT also provides on-campus telephone and voicemail services for on-campus residents and discounts on cellular services, which students may obtain at any time throughout the year.

For additional information on services provided by IT, students should visit [www.smu.edu/help](http://www.smu.edu/help) or call the Help Desk: 214-768-HELP (214-768-4357).

# SPECIAL ACADEMIC PROGRAMS

**N H S S D C O L N MA A P L G A A R A B**  
[/ d wwwu s . . l e m](http://www.usma.edu/esl)

Students whose first language is not English may encounter special challenges as they strive to function efficiently in the un

Students enrolling in 2000-level Intensive En

More information about the ESL Program is available on the website or from the director, John E. Wheeler ([jwheeler@smu.edu](mailto:jwheeler@smu.edu)).

**h u C s S r e L e ( E )**

students who speak English as a second language prepare for their teaching responsibilities skills needed as international teaching assistants, ITA-related teaching methodology, cross-cultural communication within the American classroom, and presentation skills. Also, examining demonstrations, and periodic out-of-class individual consultations on the student's language and pedagogical skills. The course is free of charge, noncredit bearing, and transcribed as pass or fail.

**1 1** **ESL 1000 NOCS SE ( ) EA**. The goal of this course is to improve ESL students' oral and aural interactive skills in sp

tening, and American idiomatic usage so that they may become more participatory in their meet the needs of undergraduate and graduate students who may be fully competent in their field of study yet require specialized training to effectively communicate in an American class- dit bearing, and transcribed as pass or fail.

ESL Program approval required.

**1** **ESL 1001 NOCS SE ( ) EA LK I I II** students make use of their knowledge and practice to explore various aspects of American stud- ies. In addition to speaking and presentation skills, reading and writing are also exploited as a means for students to gain a deeper understanding of American culture, customs, attitudes, and idiomatic use of the language. The course is nonc fail. ESL 1001 is recommended as a precursor but is not a prerequisite. ESL Pro-

**ESL 2000 XDH M EPV I ( ) IE**. All 2000-level ESL courses are exclusive to the Intensive English Program. This multilevel, yearlong program is designed to prepare stu- dents and professionals for academic success at the university level. The course of study consists

currently enrolled and newly incoming students, as campus housing and meals are available during the 6-week summer term. This is a noncredit, nontranscribed program, and separate tuition fees are charged. ESL Program approval required.

**1 D** **ESL 3000 O V D AS ( ) ARWA FR**. This course helps students develop their grammar and writing skills within the context of academic readings. Problem areas of English grammar and style are explored through periodic assignments, research documentation methods, and a final research project. The course is free of charge, noncredit bearing, and tran- ESL Program approval required.

**D** **ESL 3002 CC VA AN ( ) AWA**. Building on the principles of grammar and style covered in ESL 3001, this course helps students further improve the writing skills needed for their particular academic careers, using academic texts as a basis for out-of-class writing assignments and a final research project. The co transcribed as pass or fail. ESL Program approval required.

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**S** **140P NCC S N SE** **R ( ) EA .** Students improve their pronunciation by focusing on sentence stress, rhythm, intonation, and body language while learning to mimic American speech patterns. With the instructor's assistance and extensive individual feedback, students develop personal strategies and exercises to become more aware of their own weaknesses. The course is free of charge, noncredit bearing, and transcribed as pass or fail.

ESL Program approval required.

**M S N NPO - - L A I**  
/ d v w w u n . . l e m a

In fall 1997, SMU opened a campus in Plano's Legacy Business Park with three well-defined goals: 1) to extend SMU's resources to meet the educational needs of residents in rapidly growing Collin County and beyond, 2) to make enrollment in graduate-level programs more convenient for working professionals, and 3) to collaborate with area businesses by offering programs to serve the training needs of their employees, as well as to provide corporate meeting space.

SMU-in-Plano serves more than 800 adult students each year (excluding enrollment in noncredit courses) through a variety of full-time, evening and weekend programs leading to master's degrees and/or professional certificates in business administration, counseling, dispute resolution, liberal studies, education and learning therapies, engineering, and video game technology (The Guildhall at SMU). During the summer, nearly 2,000 children participate in a variety of programs designed to enhance their academic skills. The campus also provides important outreach services to the surrounding Collin County communities; these services include the Mediation and Arbitration Center, the Diagnostic Center for Dyslexia and Related Disorders, and the Center for Family Counseling.

Conveniently located about one mile south of the intersection of state Highway 121 and the Dallas North Toll Road, SMU-in-Plano sits in the shadows of the international corporate headquarters of Hewlett Packard, Frito Lay, JCPenney, Pizza Hut and several others. Originally the training facility for EDS (now HP), the campus is set on 16 landscaped acres and consists of four buildings with nearly 200,000 square feet of classroom space. An additional nine acres adjacent to the facility gives SMU-in-Plano room to grow in the future.

pharmacology, ocean sciences, biomedical sciences, nuclear chemistry and mathematics.

ORAU's Office of Partnership Development seeks opportunities for partnerships and alliances among ORAU's members, private industry and major federal facilities. Activities include faculty development programs, such as the Ralph E. Powe Junior Faculty Enhancement Awards, the Visiting Industrial Scientist Program and various services to chief research officers.

For more information about ORAU and its programs, students should contact Dr. James E. Quick, ORAU councilor for SMU, 214-768-4345, or Monnie E. Champion, ORAU corporate secretary, at 423-576-3306; or visit the ORAU website at [www.orau.org](http://www.orau.org).

## RIGHT TO KNOW

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Southern Methodist University is pleased to provide information regarding academic programs, enrollment, financial aid, public safety, athletics and services for persons with disabilities. Students also may obtain paper copies of this information by contacting the appropriate office listed below. Disclosure of this information is pursuant to requirements of the Higher Ed



- d. The requirements for return of Title IV grant or loan assistance.
- e. Enrollment status of students participating in SMU study abroad programs, for the purpose of applying for federal financial aid.

ut n / n n c . 4su si i l Fr e r B: [www.smu.edu/srka](http://www.smu.edu/srka) [www.smu.edu/bursar](http://www.smu.edu/bursar)

University Bursar, Blanton Student Services Building, Room 212  
214-768-3417

- a. Tuition and fees.
- b. Living on campus.
- c. Optional and course fees.
- d. Financial policies.
- e. Administrative fees and deposits.
- f. Payment options.
- g. Any refund policy with which the institution is required to comply for the return of unearned tuition and fees or other refundable portions of costs paid to the institution.

SS . 5 : [www.smu.edu/alec/dass](http://www.smu.edu/alec/dass)

Disability Accommodations and Success Strategies  
Altshuler Learning Enhancement Center  
214-768-1470

- a. Description of the process for establishing eligibility for services and documentation guidelines.
- b. Listings of the various on- and off-campus resources.
- c. Discussions of transitioning to postsecondary education.
- d. Tips for faculty on teaching and making accommodations.

b c s 6. l i : [www.smu.edu/srk/athletics](http://www.smu.edu/srk/athletics)

Associate Athletic Director for Student-Athlete Services, 316 Loyd Center  
214-768-1650

- a. Athletic program participation rates and financial aid support.
- b. Graduation or completion rates of student athletes.
- c. Athletic program operating expenses and revenues.
- d. Coaching staffs.

Q s c 7. P li : [www.smu.edu/srka](http://www.smu.edu/srka); [www.smu.edu/pd](http://www.smu.edu/pd)

SMU Police Department, Patterson Hall  
214-768-1582

Southern Methodist University's Annual Security Report includes statistics for the previous three years concerning reu



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Drinking water is everywhere

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Critical Art (30 hours) e

**M B V2A.NB M C A A S (N) IVARIG G** Exploring current interactive tools and technologies, the interactive industry landscape, and the resources available; identifying the right interactive tools for the right purpose, based on marketing and business objectives; understanding the technologies and tools currently being used; relating interactive initiatives to measurable return on investment; understanding the tracking tools available and interpreting statistical data; planning budgets for interactive initiatives; and other topics. Also, managing the power of user-generated content in today's complex, integrated media environment.

**M 6 e V2A.3 C :NSAHN X ( ) IP . I** Research advertising industry work

**MM 6073 AS. 3 B L A .** (Provide unparalleled exposure to advertising as a cultural force during 4–5 weeks of travel to countries important in the new global advertising industry. All graduate advertising students take part in this extended global travel course spe-

**D 6 9 1 3 5. 3 0 P O V O A A ( . )** Students continue development of an advertising portfolio. Special focus is given to the development of nontraditional and alternative media strategies. Students are also required to develop self-promotional materials to complement the portfolio. Portfolios are reviewed by a jury of creative professionals at an end-of-term critique.  
ADV 6385 Portfolio. Restricted to advertising graduate students.

**D 6 5 9 1 3 A N 3 C S V P A R ( ) . A E A G I G**

D S N O V I F I A I R

s p r D r J a s S u l l i v a n , e r i c i r i r i A a e m

Michael Corisf Barnaby Fitzgerald, James W. Sullivan, Philip Van Keuren, Mary Vernon. s p s i r A r : D e b o r a H u n t e r , N e a h S i m b l i s t . s p i s r A r : M a r y Walling Blackburn, Brian Molanphy, Brittany Ransom. i r r t r : C h a r l e s D e B u s e s A l r j : K a e l A l f o e d , A l e j a n d r o B o r s a n i , D a v i d D r e y e r , M i s t y K e a s l e r , M a r g a r e t Meehan, Don Relyea.

The Master of Fine Arts is the terminal degree in studio art. Students who earn the M.F.A. will be able to show a substantial body of work of uniformly high quality and distinct originality. The student will also have an intellectual grasp of the broad context, historical and current, within which the artist functions. The degree program is designed to comprise a two-year focused period of study, terminating with the M.F.A. qualifying exhibition and oral exam.

M t s n t i r i r i e A f e A

Graduate-level study is offered in painting, drawing, sculpture, printmaking, ceram-



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Courses at or above the 5000 level in individual disciplines may count towards the graduate studio course (ASAG) requirement.

**Additional facilities include the Pollock Gallery, the art exhibition space of the**

## Students in the M.F.A. Program

Each year up to five Meadows Scholarships are reserved for incoming graduate students, awarded based upon artistic merit. These awards are for up to full tuition and fees remission and include teaching assistant stipends of up to \$4,000 per nine-month academic year. A number of other scholarship programs, including the Mary Cameron Bassett Jones Fund, offer significant funding for projects, materials and travel in support of creative research.

## Approval for the M.F.A. Qualifying Exhibition

With the approval of the graduate committee, each student will participate in the M.F.A. Qualifying Exhibition. The M.F.A. Qualifying Exhibition is a group show of all graduate student candidates wishing to receive their M.F.A. degree. Approval to exhibit must be obtained in the term prior to the exhibition. This approval usually is given at the critique at the end of the prior fall term.

The quality of this exhibition will be the primary determinant of whether the M.F.A. degree will be granted. Once approved for the M.F.A. exhibition, the student must enroll for ASAG 6301 M.F.A. Qualifying Exhibition and Exam course in the spring term with the chair of his or her graduate committee.

During the period of the graduate exhibition, the entire faculty will interview each student. This examination is to establish that the student's creative work is of sufficient maturity and that his or her general knowledge of critical and historical issues is at the level expected of an M.F.A. candidate. At this time, the student will be expected to present an oral defense or explanation of his or her work, a slide presentation explaining the nature of the creative process involved in the creation of his or her work, as well as the following: a written statement related to the issues represented in the work, a CD or DVD containing 20 images of work produced during the graduate program, a current curriculum vitae, and a list of work in the graduate exhibition. This information should be presented in digital format. Students may not graduate unless this information is accepted and on file.

If the faculty finds the oral and written review to be unsatisfactory, the student will have the option for a single retake within 10 days of the first review. The student will not be eligible to receive his or her degree after a second failure. This oral review (ASAG 6301) may be repeated the following spring term. Once the exhibition and the faculty examination are accepted and the required materials are turned in, the student will receive his or her degree at the graduation ceremony at the end of the term.

## Retention of Student Work

Meadows School of the Arts is entitled to retain as many as two pieces of work by each student. The intention is to honor the successful candidate and to provide evidence of student success in lieu of the usual formal thesis. These works enter the University art collection.

Courses in individual disciplines, at or above the 5300 level, also are available for graduate credit.

*General Studio (ASAG)*

**1 500 A O N B Y F C D A F X B I** (for students who entered prior to fall 2010) Participation in the qualifying exhibition is required for all candidates for the degree of B.F.A. in art.

**1 5 A O A , 5200 N 2 H 300 S E N P ( O ) R I ( )** . Students work in internship positions that relate to their individual studio studies, including internships in teaching, in galleries, as assistants to established artists, or with businesses in the arts. Students should sign up for 1, 2, or 3 credit hours for internships of 3, 6, or 10 hours per week. Internships are supervised and evaluated by a member of the Division of Art faculty. Approval of departmental chair or adviser.

**1 S S O P 53 A O D 3 E C N R L ( ) A I A R** . For art majors in their final year of studies. A practical and informed approach to understanding the competencies that are required to sustain practice as an artist beyond the undergraduate experience. Students learn how to negotiate the professional aspects of art and to identify and take advantage of a host of opportunities. Topics include establishing a studio; applying for residencies and grants; exhibiting work; intellectual property law; the contemporary art market; and alternative models of production, distribution, and exchange of art. ASAG 3390.

**1 S C 53 A 5 A B E O P C A G R A ( )** . A culmination of the study of art in support of the production of a body of work for exhibition. Required for the B.A. in art and the B.F.A. in art. ASAG 3390.

**SD 53 R 5 3 O V P G** . (K) Intensive investigation in arts by students engaged in independent work, group collaboration, and analytical study. 15 credit hours in art or permission of instructor.

**M 6 3 5 0 0 3 N A I D E Y ( W )** . Involves intensive analysis, discussion, and writing concerning works of art in museum collections and exhibitions, and in alternative exhibition spaces. Students study the philosophical as well as the practical to define and understand the nature of the art society produces and values. The colloquium meets in New York City for 2 weeks in January.

**1 1 6 - 5 0 A 2 0 6 - 2 6 4 G 2 2 0 E 3 6 2 S B 2 0 . 3 ( O ) A R A** Independent study with individual faculty members. Teaching is essentially through private critiques. Classroom work can be arranged in instances where regular work from models or specific technical information or equipment is needed. Scheduling of critique of classroom work is the responsibility of the student.

**D M S 3 0 0 A 3 N A B A . A** Forum for discussion of current issues in the theory and practice of art. As opportunity presents, students meet with artists, dealers, curators, critics, and collectors.

**M 6 3 0 A 3 . N H Y F C D M F X B I I** . Preparation for the qualifying exhibition for candidates for the degree of M.F.A. in art and oral presentation/exam.

**1 SD 6 3 5 0 3 O V P G** . (K) Intensive investigation in art by students engaged in independent work, group collaboration, and analytical study. Graduate standing.

*Ceramics (ASCE)*

**C 1 , 5 A O D , 5200 2 S E B 0 2 . S ( ) M N C ) S R C ( ) E E** Students may take one course per term only. ASCE 3300.

**C D D M 5 3 0 0 C 3 S C V A E A** (Students refine their understanding of the discipline of ceramics based on their grasp of techniques and principles from the first two courses. Employing the fluid nature of ceramics to flow across disciplines, students select a common ground (for example, architecture, food service, or the human figure) and identify specific techniques (for example, printing, throwing, or painting) to accomplish primarily self-initiated projects of research and making. ASCE 3300 or permission of instructor.

**C S C E 3 3 0 0 3 M P N C S L E C A ( ) I E .** To be announced by the Division of Art. ASCE 3310 or permission of instructor.

*Drawing (ASDR)*

1 1 , 5 00 D , 5200 2 3302. S ( ) N ( ) RN ( I ) VE EStuARIs may I  
take one course per term only. ASDR 3300.

D D 3300. 3 NP N V A A ( ) An intensive studio experience for students who  
development in drawing. AR V (A)rawing at the senior level exemplifying independ-  
ASDR 3300 or permission of instructor.

D D 3303. 3 SR N D R D (Y)SD : E LS NA VI AE A . Offers senior E E  
level development in drawing and individual responses to the ruins, monuments, and landscape  
of Italy, which are themselves the subjects of many masterpieces encountered in churches, mu-  
seums, and archaeological sites. Students are allowed the freedom to explore formal issues and  
expressive means in response to these subjects, producing a visual record of their perceptions  
and thoughts in representational, abstract, or conceptual modes. Critiques allow students to  
demonstrate skills in formal analysis and interpretation. Enrollment is limited.  
ASDR 3300.

D 3305. 3 CR9 W IN AR P (A) N C AG . This course begins with the E E  
premise that the contemporary artist conceives of drawing as an expanded field of expressive  
and conceptual possibilities. Drawing understood as concept or performance is neither solely  
preparatory nor descriptive. Rather, drawing is constructed using a variety of means, including  
imaginative systems of notation, graphic conventions drawn from visual culture at large, and  
scripted physical actions. ASDR 3305.

*Painting (ASPT)*

1 P , 5 00 D , 5200 2 3302. S ( ) N ( ) NPRN ( I ) E EStuARIs may I  
take one course per term only. ASPT 3300.

P D D 3300. 3 NP N V A A ( ) An intensive studio experience for students who  
wish to develop a significant body of work in painting. Independent development is stressed  
alongside a program of readings and individual and group critiques. 6 credit hours  
in painting at the 3000 level or permission of instructor.

P NP 3303. 3 O A ( ) An advanced study of painting in the physical and  
cultural environment of the Fort Burgwin Research Center. ASPT 3300, or 3306,  
or permission of instructor.

*Photography (ASPH)*

H 1 P , 5 00 D , 5200 2 3302. S ( ) HN ( ) ORH ( I ) P EY E I . StudE AR  
may take one course per term only. Permission of instructor.

H 1 1 P 1 , 5 0 D , 520 2 3303. S ( ) D N ( ) R ( I ) VEStuARIs may take E

**D** **M** **P** **N** **O** **H** **S** **A** **R** **T** **H** **E** **R** **I**  
**ss** **sp** **i** **r** **A** **p** **Parhela A. Patton, C** **r** **ri** **e** **x** **a** **e** **ma**  
**ss** **r** **r** : Randall C. Griffin, Roberto Tejada. **sp** **si** **r** **A** **r** : Janis Bergman-Carton,  
 Adam Herring, Pamela A. Patton, Lisa Pon. **sp** **s** **r** **A** **r** : Beatriz Balanta, Amy  
 Buonotri, Eric Stryker. **sp** **d** **A** **ju** **n** **Eric White**. **e** **f** **sp** **A** **i** **j** **r** **A** **r** : Mark  
 Roglan. **e** **f**  
**M** **t** **s** **t** **s** **r** **r** **a** **e** **f**

*Admission and Financial Aid*

Admission to the graduate program is selective. Students are expected to have had substantial undergraduate work in the history of art. A minimum of 12 term credit hours of undergraduate art history above the survey level or equivalent is required before a student may begin to accumulate hours for graduate credit. Students who have been admitted without adequate undergraduate preparation will be expected to take the requisite number of undergraduate hours before or during their first term at SMU. The applicant should have a reading knowledge of one world language. Applicants must take the GRE graduate school admission test or, in the case of non-U.S. citizens who are residents outside the U.S., have a previous degree from an English-speaking university. An interview with the art history graduate adviser is desirable.

Outstanding students are awarded tuition grants and teaching/research assistantships. These awards are based on merit. Students accepting the offer of a scholarship may not decline the accompanying assistantship. In addition, the division has funds available so that graduate students may travel to conduct research on their thesis topic.

Application for admission with financial aid must be filed in full by January 10 for the fall term. To receive a graduate application for admission and/or information concerning assistantships and fellowships, scholarships and degree programs, write

D t c p sP mt H il s i r if y A y





- 15 D N M S N 5322 RC D N C S H M S (R) V I V E D W H A S C L I E N A E I A I R A A D  
 S NP V L . T h e a r t a n d a r c h i t e c t u r e p r o d u c e d b y t h e C h r i s t i a n s , J e w s a n d M u s l i m s  
 of Iberia during the 10th thru 15th centuries, studying the cultural contacts, conflicts and com-  
 promises that affected each culture's artistic traditions and contributed the diverse heritage of  
 what now is called Spanish art.
- 15 M S Z N 5324 R B N W B A (R) I E A S Special topics for investigation will be chosen  
 by the instructor.
- 15 H 5324 R B O Y A . R (F) A E G  
 632 . S S A F . ( R A B E
- 15 M S N 5330 R B N S B A N (R) I E A I R A . Specific topics for investigation  
 chosen by the instructor.
- 15 1 M S N 5331 R B D O Y N A (R) I A E R . Specific topics for investigation will be  
 chosen by the instructor.
- 15 M S N 5332 R B H O N S B A (R) C E R R R A . Specific topics for investigation  
 chosen by the instructor.
- 15 M S N 5333 R B C N 8 A (R) I E I . Specific topics on 18th-century art  
 and/or architecture chosen by the instructor.
- 15 M S N 5334 R B M N O A (R) I : E A . Specific topics for investigation chosen  
 by the instructor.
- 15 M S N 833 N R B O N A (R) I E R I A A R E
- 15 M S N 5341 R B H M P A (R) I . Specific topics for investigation chosen by the  
 instructor.
- 15 H S 6343 R B O R Y O P O H P (F) . A R G  
 S B 6344 R B M B S N R A A ( ) I A E . R A E R I E  
 M 5344 . R B N B A R . ( ) A R E E
- 15 M S N 5350 R B M O N S C A (R) I E R An interdisciplinary investigation of the  
 cultural sources and subject matter of Romanticism in Europe and America. Students will pre-  
 sent oral reports on topics of their choice.
- 15 1 M S N 5351 R B N O D N A (S) M E R S D A A E R I n t r o d u c t o r y l e c - I  
 tures on centers, sources and styles of the two international art movements with emphasis on  
 parallel manifestations in dance, music, literature, cinema and philosophy.

HS 763C .RS OH P L B RA ). I AR I G  
S S HN853A .RS SO CP A A ) R I

1 M S 1053A N B N A (R)ApAItAopIS for investigation will be chosen by the instructor.

HS S6 000.00 C . This course is designed for graduate students who are completing a thesis project begun in an earlier term.

1 M 11 1 6 1 A, R 2 6, 2D Q, 202 Q( ) SO GR )B62S 3( ) ' ( A . R ) E  
D 0 300.00 SD AR A Y ) Q Specific topic for study selected by instructor.

H 6 303.00 MD M ISRAO (L) IA F EI Y G . Archaeological field experience in classical archaeology in Italy. Introduces the principles of archaeological field method through lectures and field experience. Also, lectures on Etruscan history, art, and culture. (Temporalities pre-1500) (SMU-in-Italy: Archaeology)

D 6SN730 0B N YA NA Q( ) ^L Y IA AE 300 . This class studies the complex artistic, religious, and cultural transformations that occurred in the territory of the Roman Empire from the time of Constantine to the rise of Islam. Lectures will focus on the era's artistic and architectural creations; readings will include selections from its major primary documents.

1 M M 0 3A H80, MN , L 0 E N( ) O NAC N C F A E A visual R E GEE  
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 architec-

15

**D 6 N 324. R5 D O A RL ( ) NP R F V L . I n t r o d u c e s t h e v i s u a l t r a d i t i o n s o f t h e d i v e r s e m e d i e v a l c u l t u r e s t h a t c o e x i s t e d f r o m t h e f a l l o f R o m a n H i s p a n i a t o t h e c u l t u r a l a n d p o l i t i c a l c o n s o l i d a t i o n s o f F e r d i n a n d a n d I s a b e l l a . E m p h a s i z e s i n s t a n c e s o f c u l t u r a l**

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

**6 0023 .R3 N B S A D N P (R), R L N A D E I D A A W W .** A survey of the artistic currents in Southern Europe and the Americas during the 17th century, concentrating on the achievements of such artistic giants as Bernini, Caravaggio, Artemisia Gentileschi, Murillo and Velazquez, studying the artistic controversies they ignited and placing them in the context of major social movements. Also, the works of artists who are less well-known and the development of Baroque styles in Central and South America.

**6 9330 .B30 L S W N P R N P N E H G B A O G N A I F I I .** A survey of the painting traditions of Spain's 15th through early 19th centuries, including such artists as El Greco, Velazquez, Ribera, Murillo, and Goya. Lectures are supplemented by direct study of Spanish paintings and prints in the Meadows Museum. (Temporalities post-1500)

**H 6 7124 .B3C N Y -N I E ) E M G E E R S I E A A N E A : E A R A V E R I**  
**L .** Considers intersections between the visual arts and the theatre in Western Europe between 1770 and 1850. In addition to looking at the obvious genres of the actor portrait and the costume piece, students examine the impact of changing theories of acting, gesture, set design, and lighting on neoclassical, romantic, and realist art. Case studies include the work of Canova, David, Delacroix, Fuseli, Goya, Millais, Reynolds, Vigee-Lebrun, and Watteau. (Temporalities post-1500)

**H 6 8324 .R3C N Y - ( ) E .** A survey of European visual culture, 1700–1800, in its many contexts. Topics include art and the public sphere; the rise of museums, exhibitions, criticism, and theory; shifts in patronage and artistic practice; connections among commerce, industry, and the arts; questions of identity; stylistic revivals and innovations; explorations of the past; and encounters with cultures outside Europe. (Temporalities post-1500)

**H 6 0224 .B1P Y O B Y H R D ) H E X G D H O Y A E I E O E R I F K**  
 Examines the early development and the enduring cultural impact of the book – that is, the physical format of written communication known as the codex, which has dominated the intellectual landscape for the past two millennia. This survey traverses the historical forms of written communication, including cuneiform, hieroglyphs, calligraphy, woodblock, and letterpress printing, as well as the new dematerialized forms stored in digital information retrieval technologies. (Temporalities pre-1500)

**M D 0 N I D O . R 3 D N C 1 R A J E A , E L A 7 8 9 B 7 R O E**

HS	M	60	BSW	S	HS	QV	LI	BA	RI	E	F. In-dep	HE				
											study the visual arts, by and of women, in Europe and the Americas from 1850 to the present. Also, introductory lectures on the historical exclusion of women from the canon. Topics include feminist challenges to the history of art, abstraction and the female nude, the use of self as material for art, and feminist filmmaking. (Temporalities post-1500; methods and theories)					
HS		S	6	CP	HS	O	N	YN	(A)	RI	S	RI	AL	A	Specific topics for I	E
															investigation will be chosen by the instructor.	
HS	1	S	60	CP	3A	SB	N	HS	L	AO	( )	I	YE	A	Specific topics for investigation will be chosen by the instructor.	



- IS D 6 91345.6 C DAOR A ) R . I Rroduces the major artistic expressions of India from the Indus Valley civilization through the time of the Mughals. (Temporalities pre-1500; global perspectives)
- IS D 6 9134H.R3 C AHORC NA ) R I Rportent monuments in China, dating from 2000 B.C. to the present day, in a variety of media: cast bronze, stone, sculpture, painting on silk and paper, porcelain, wooden architecture, etc. Selected objects and sites illuminate the concept of monument from differing perspectives of technology, aesthetics, labor, religion, ethnicity, and politics. Also, comparisons to analogous monuments outside China and visits to collections of Chinese art in Dallas/Fort Worth. (Temporalities pre- and post-1500; global perspectives)
- IS Z 6 973N .R3 B A ( ) R E
- IS M H D 6 993A .R3 S H H SC DVWN ) A EOE B D JREML IAI I A .R3XGE  
Examines the mutual perceptions, conflicts, and commonalities among medieval European Christians and Jews as reflected in works of visual art and in philosophical, theological, legal, and literary texts. (Temporalities pre-1500; global perspectives)

■ S M VN DN INFISI R A A NPHA A G REP R R E R E

sp r r Zannie Gisard Voss, ivi i ri a

sp i s r A r : Susan Benton Bruning, Kathleen Gallagher. sp i r A r a e f  
P d r un c Jinchart. sa e A l r j : Trey Bowles, Jody Lynne Jensen, Rick Lester, Maureen  
Mixtacki, Amy Wagliardo.

As arts organizations today face a changing environment that presents both unprecedented opportunities and increased financial and competitive pressures, there is a need for skilled and resourceful administrators, managers and leaders in the arts. The SMU M.A./M.B.A. program in business and arts administration is designed to address this need. It is based on the philosophy that a successful career in arts management requires a thorough knowledge of contemporary business practices coupled with both a deep understanding of the arts and the ability to recognize and seize opportunities.

Global exchange opportunities provide students exposure to the world's diversity of arts models, trends and challenges. Students gain an international perspective through exchange opportun



**baccalaureate degree in an arts field, a degree in another field combined with significant academic, professional or personal experience in the arts is acceptable.) Personal interviews are conducted at the request of the Admissions Committee after a**

x' x'

1	6	Practicum (10 hours per week)	0
u C s s l	r	A e e	
O	6	Audience Development/Independent Management	In-Dep 2
N 10	6	Operations Management	2
	6	Organizational Behavior	2
N 11	6	Nonprofit Marketing Strategy	2
u C s s l	r	Managing Your Career, Part Two	0
	6	Business Devlp/Mktg in the Arts	2
N 1	6	Global Leadership Program	2
1	6	Strategic Management	2
N	6	First-Year Foundations	0
n	5	Micro Economics, E	2
u C l s s	r	A e a e	
		Business electives: one course	2

Total 8.00 (2641) (TJET)

: e

28 credit hours of required Cox courses  
 20 credit hours of elective Cox courses\*\*

: For the 20 credit hours of elective courses, students complete one concentration. Each concentration requires 12–16 specific credit hours.

CH u S s i b i S r d h re	l y y a m m	
11	30	1
16	18	2
7 2	t 8 4	l a

SMU, HEC Montréal and Bocconi University's School of Management in Milan, Italy, jointly offer a limited number of highly qualified candidates a global perspective on arts management. Through study at these three campuses, a student is able to gain exposure to three different arts markets. This program is offered on a full-time basis only and is intended to train a new generation of managers for positions in the international dimension of the performing arts, the heritage sector (museums,

*Curriculum*

1 D N5 21 3A2 D NE YD I(B) E-E EYOP ID XEL R . This AR E  
 research course will give students an opportunity to fully explore the structural and managerial  
 specifics of their arts industry discipline of choice, including collective bargaining agreements,  
 current trends and pressing issues, programming management, and technology.

1 S5 S2 A2HN L S L EA ( ) ESTGDEATW will examine, debate, and critically  
 assess legal and ethical aspects of creating and interacting with works of the visual and perform-  
 ing arts and the relationships between and among creators, performers, dealers, collectors, arts  
 institutions, and the public.

D B N 22A2 QMDNPA NE V(L) IN HE ES E E K R . Development G E  
 of external and internal marketing plans, including the following topics: audience development,  
 market segmentation, promotional strategies, sponsorships, e-market research, customer ser-  
 vice, and media relations.

D N5 223A2HN S F E AR ( ) . ExamAAtion of strategies for raising funds in  
 the private and public sectors, including the process of researching, preparing and managing  
 individual and corporate gifts as well as foundation and government grants.

D B N 224A 2NS 3NAE A ( F) YAR E . This ARSE course offers studentS an  
 advanced exploration of fundraising. Primary emphasis is on development of strategies for  
 annual fund development; major gifts; capital campaigns; prospect research; and institutional  
 fundraising, including government funding. AMAE 6223.

M C6 S0225A 2S D N CE ( ) FEAI RAL . This course Explores the influence of  
 cultural economics on the production, financing, and consumption of arts and culture, and their  
 mechanisms. The course focuses on these topics: the demand and supply of art; the market of  
 the visual arts; the market of the performing arts; the audiovisual industry and other cultural  
 industries; cultural heritage and cultural tourism; art value and pricing; copies and fakes; art-  
 ists' labor market; and habits, dynamics, and social interactions in cultural consumption.

Enrollment in the M.A./M.B.A. program or permission of instructor.

M S C67 2NSA 2 MPH LE ACM( ) ITR : R G FDE IN BINN VA IE GA - E  
 HD V CDD A OO IR L . Explores hEW to use oneS talents, passions, and interests  
 to address world problems with innovative solutions that result in movements and cultural  
 change. Special focus on learning to build a business that not only realizes success but also aids  
 those in need.

MD 6 3D4A 3 D ANSRW ( ) PAR I . An intIRnship in thE field of the  
 student's specialty with a professional arts organization. A sampling of past internships includes  
 American Association of Museums in Washington, D.C.; Arena Stage; The Art Institute of Chi-  
 cago; Seattle Repertory Theatre; Dallas Symphony Orchestra; The Guthrie Theatre; Lyric Opera  
 of Chicago; Minnesota Orchestra; New York City Ballet; and San Francisco Opera.

1 D D6 SDA 5A S MD E R S ( ) E NEAI RAE . AR I I  
 1 D 6 NH32 AS WL AE A . ThiS courSE will examINE laws and legal implications  
 relating to (i) the activities of visual and performing arts organizations, (ii) the creation, acqui-  
 sition, use, transfer, and disposition of works of visual and performing arts and related intellectu-  
 al properties, (iii) the interests, obligations, and relationships of creators, users, and consumers  
 of the arts, and (iv) broader domestic and international issues impacting the art world.

C 6 M325A3D SO IC E AR ( ) ThiS course explorES the influence of cultural eco-  
 nomics on the production, financing and consumption of arts and culture, and their mecha-  
 nisms. In particular, it will focus on these topics: The demand and supply of art; the market of  
 visual arts; the market of the performing arts; the audiovisual industry and other cultural indus-  
 tries; cultural heritage and cultural tourism; art value and pricing; copies and fakes; artists'  
 labor market; habits, dynamics and social interactions in cultural consumption.  
 Enrollment in the MA/MBA program or permission of instructor.

C 6 632 A D FC L Y E . ThiS course provides an overview of policy analysis and  
 practice of the cultural sector in its different areas (heritage, visual and performing arts, etc.)  
 and perspectives. Specifically, the following issues will be analyzed: Historical and theoretical  
 backgrounds of cultural policy; cultural policies in practice - stylized facts and geographical and  
 political divergence at local, national and international level; evaluation of cultural policies and  
 their socio-economic impact; culture, diversity and development; cultural access and arts edu-  
 cation.

1<sup>st</sup> 6 601 ANMS IN AN N (C) Z A TAO N G S D L S IE AR A HE C I G I  
 S Y V . R I I E

MS 6C7 3ANSA 3 NPH L E ACM ( ) I M R : R G F D I E N I N N A I E G - E E I  
 HS V CCD A OO IR L . Explores how to use one's talents, passions, and interests to address world problems with innovative solutions that result in movements and cultural change. Special focus on learning to build a business that not only realizes success but also aids those in need.

*International Arts Management (IAM)*

1 6 601 ANMS IN AN N (C) Z A TAO N G S D L S IE AR A HE C I G I

Course Number 2001MIHEC. In order to make the best possible decisions, managers in the cultural industries use information that is produced by company information systems. In this regard, the financial information produced by a company's accounting system is of the utmost importance. In several countries, company financial statements are now being presented according to International Financial Reporting Standards (IFRS). This course is aimed at acquainting managers, who may be called upon to read financial statements produced in different countries, with the main IFRS rules of presentation. The second part of the course covers guidelines for using budget control efficiently in order to reach the above objectives. At the end of the course, students will have a firm grasp of both internal financial management (budgeting) and

ries and practices. They also learn about the stakes that must be taken into account by today's event organizers.

**1** **6 0 1 2 A . S I N H O U S E ) C A E K R S N S F I I E L G A R . H E C I R**

Course Number 2007MIHEC. In this course students learn about the different export and import markets of the cultural industries, their mechanisms of supply and demand on a global scale, and how to identify international opportunities in existing markets. Students also learn about the various internationalization strategies used by the cultural industries. Specific cases of success and failure in the international market are presented.

**M** **6 0 3 A . S I D A S P E C I A L I Z E D B A . H E C** Course Number

2003MIHEC. The purpose of this course is to familiarize students with the central decisions involved in managing products and brands in the cultural sector. Students are taught to appreciate the unique characteristics

Restricted to students enrolled in the M.M. International Arts Management or M.A./M.B.A. program; departmental approval required for all others.

**NONPROFIT ORGANIZATIONAL MANAGEMENT** The financial and operational management of nonprofit arts organizations, with an emphasis on the budget as a reflection of the art form, as a means of fiscal prediction and control, and as a vehicle of communication among staff, trustees, and the organization's other stakeholders.

Restricted to students enrolled in the M.M. International Arts Management or M.A./M.B.A. program; departmental approval required for all others.

**STARTUPS IN THE ARTS** . Completed I  
at SDA Bocconi University. In this course, issues of governance and corporate strategy are discussed in the context of diverse situations, such as government bodies in charge of developing cultural policies, public-private partnerships and the struggle for sustainability, ownership and marketability of content for startups in participative media, the nature of involvement of stakeholders, and protection in crowdfunded projects. The course builds upon students' knowledge in the fields of business, public administration, management of nonprofit organizations, intellectual property, and corporate and private law. It addresses the issues of ownership, governance, management, control, value appropriation, and value distribution for established institutions, partnerships, startups in media companies, cultural institutions, and nonprofit institutions. Value creation in the arts, cultural institutions, and media is discussed at different levels: individual firms, collaborative firms, and territories.

**STARTUPS IN THE ARTS** . Completed at SDA Bocconi University.



**C 6 7 B 4 A 3 N D I M V R O ( M B I S I D W L O W P ) . E** Completed at SDA Bocconi University. Creativity is a multifaceted and complex concept, particularly as it relates to both the actors and the organizations involved in production and consumption and the urban settings in which production and consumption take place. This course is aimed at (1) investigating how the creative industries affect urban growth via the relationships between urban landscapes/geographies and creative innovation and production systems; (2) integrating managerial, urban, and cultural studies under the theme of creative professionals and urban creativity; and (3) developing competencies in field research, focusing on creativity within organizations and the urban setting and on producing project managers for creative projects, innovation managers or consultants, urban marketing experts within territorial agencies, researchers for the creative industries (both private and public) and urban settings, and consultants for developers and municipalities. The course is structured around three creative industries (design and architecture, visual arts, and pop culture), covering their internal organization and their relationships with the urban setting. Instructors are both academics and professionals working in the field. The course features several Italian and international guest speakers and company visits.

**M S 6 6 7 H 5 5 I ' A . M** Master's thesis completed at SDA Bocconi University.

**DIVISION OF FILM AND MEDIA ARTS**

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

**Admission Requirements**

To be admitted to the graduate studies program in the Division of Film and Media Arts, an applicant must have obtained a bachelor's degree from a four-year accredited college or university, must have achieved a average (3.000 on a 4.000 scale) in

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## Performer's Diploma

The Performer's Diploma program is a two-year program for exceptional performers who already hold a minimum of a bachelor's degree or equivalent conservatory or professional qualifications and who are preparing for a career in performance. The Performer's Diploma is available in piano, strings, voice, harpsichord, organ, woodwind, brass or percussion. By their performance and credentials, applicants must demonstrate that they have the potential to become profes-



**M u s i c T h e r a p y E q u i v a l e n c y P r o g r a m**

The Music Therapy Equivalency Program is fully accredited by the American Music Therapy Association and National Association of Schools of Music. It is designed for students who have a bachelor's in music and want to become board-certified music therapists. This equivalency does not earn a second degree, and students enroll through the Simmons School of Education and Human Development as nondegree students. Some courses may be taken for graduate credit, and nonmusic therapy courses may be taken at other approved four-year colleges with adviser consent. Required minimum coursework includes 26 credits in music therapy (including 1,200 clinical music therapy practicum and internship hours); 15 credits in psychology; three credits in anatomy and physiology; and coursework or demonstrated competency in piano, voice and guitar. Students usually complete the program part-time in three and one-half years. If the applicant holds a degree in an area other than music or a diploma from a foreign institution, then work equivalent to the Bachelor of Music degree from SMU must be verified and/or courses must be taken prerequisite to or concurrent with courses leading to the Music Therapy Equivalency. Completion of the equivalency provides eligibility for taking the exam offered by the Certification Board for Music Therapists. Completion of the board certification exam earns the credential Board-Certified Music Therapist. An on-campus visit with the music therapy faculty is highly recommended, and review of all transcripts and an in-person or phone interview is required as part of the application process.

**S a c r e d M u s i c P e r f o r m a n c e**

Acceptance by both the Perkins School of Theology and the Division of Music is necessary for admission to the Master of Sacred Music program. The Division of Music requires a cumulative grade point average of 3.000 on all undergraduate work and an audition or recent recording demonstrating proficiency in choral conducting or organ performance. Entrance into the M.S.M. program requires acceptance in one of two performing areas: choral conducting or organ performance. Audition requirements for each of these areas may be obtained through the director of the Sacred Music program. Admission to Perkins School of Theology requires a minimum GPA of 2.750 in 30 credit hours of liberal arts courses and a Bachelor of Music or Bachelor of Music Education degree (or equivalent) that includes credited work in choral conducting. Those seeking admission to the M.S.M. degree program must apply by writing the Director, Master of Sacred Music Degree Program, Southern Methodist University, 100 Kirby Hall, Dallas TX 75275-0133.

**U n i v e r s i t y P o l i c y o n P a r t i c i p a t i o n i n M u s i c C o u r s e s**

When a student enrolls with the Meadows School of the Arts Division of Music for participation in a music course – whether as a music major, music minor or through elective study – by the act of enrollment and in consideration of the right to participate in such course, the student 1) acknowledges his or her willingness to accept and comply with the standards and policies set forth in the *University Catalog* and all other University rules and regulations; 2) assigns to the University the exclusive right to use the proceeds from any curricular or extracurricular promotional, publicity or entertainment activities associated with the course, including but not limited to photographs, television, recordings, motion pictures, concerts and theatrical productions, and any

right the student may have to receive any royalties and/or other sums that may be due to the student from such activities; 3) releases the University, its trustees, officers, agents, employees and assigns from any obligation to pay any proceeds, royalties and/or other sums that may be due to the student in connection with the course; and 4) agrees, on request of the University, to periodically execute all documents necessary to acknowledge the assignment and release set forth herein.

### **D q u t n r s r i e R e e e e m**

Any required remedial work in music history/literature and/or music theory must be completed before students may enroll in graduate courses in those areas. MUHI 6335 Introduction to Graduate Studies should be taken during the first year of graduate study. Music education majors must take MUED 6340 Research Methods and Materials in Music Education instead of MUHI 6335 Introduction to Graduate Studies. Piano pedagogy majors may take either MUED 6340 Research Methods and Materials in Music Education or MUHI 6335 Introduction to Graduate Studies.

No electives outside of music or below the 5000 level will be counted toward the degree without prior written approval of the Graduate Records Office. Such courses will be examined for their professional relevance to the student's course of study. Exceptions to this rule are world language courses and courses in the Music Therapy Certification Plan ("equivalency" program).

During the first term of residency, each student must file a proposed course of study with the Graduate Records Office. The proposal should be prepared in consultation with the student's adviser. It may





as well-rounded musicians. Although specific degree requirements will vary according to the major field pursued, all Master of Music degree programs include the following components in some demonstrable form: performance, research, pedagogy, music history and music theory. Detailed degree plans are presented on the following pages.





Requirements for the M.S. in Music Performance: Tom Booth, Robert Guthrie, Andrés Diaz

At least three credit hours of the required coursework in MUHI and/or MUTH must be from 6000-level courses that are not double-listed.

1	6	Introduction to Graduate Studies	3
	6	Recital Attendance (four terms)	0
	6	360 63A 3806 (select one) (6000 level) chosen with adviser's approval	3
1	6	Percussion (Percussion performers are required to take a total of 10 credit hours.)	8
1	6	Recital Ensemble	2
		1 : One large and one chamber ensemble each term in residence	0-4

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**M t M s u s n H r d e i i r a e f i c r f r r a e f a e m**  
**d s v i r : L a r a y P a l m e r e**

At least three credit hours of the required coursework in MUHI and/or MUTH must be from 6000-level courses that are not double-listed.

	6	385	Production to Graduate Studies	3		
S 1	6	000	Recital Attendance (four terms)	0		
H	6	300 630 3806	Select one	3		
H			(5000–6000 level) chosen with adviser's approval	3		
S	6	200	Four Terms	8		
11 P	5	000	Organ/Harpsichord Pedagogy	1		
1	6	200	Recital (written program notes required)	2		
H	6	200	Performance Practices in Early Music	2		
1 P	5	200	Studies in Continuo Playing	2		'
H 1	5	200	Harpsichord in the 20th Century	2		'
s			l : two terms e e m	0	'	'
c s			l i v : chosen with adviser's approval	4		
				<b>30a</b>		

**M t M s u s n n P i i r c i a e r r f a e f a e m**  
**d s s v i r : C a r o l L e o n e , D a v i d K a r p**

At least three credit hours of the required coursework in MUHI, MUTH or electives must be from 6000-level courses that are not double-listed.

	6	385	Production to Graduate Studies	3		
S 1	6	000	Recital Attendance (four terms)	0		
P	6	000	Departmental Performance Class (four terms)	0		
H	6	300 630 3806	Select one	3		
H			(6000 level) chosen with adviser's approval	3		
NP	6	200	Performance Studies	8		
1	6	200	Recital	2		
11 P 11	6	B or 5 R	Piano Improvisation or Advanced Improvisation	1		
11 P	6	64 R	Advanced Piano Repertoire	2		
1 P		5362963 or 6 975	Survey of Precollege Piano Literature, Piano Pedagogy I or Piano Pedagogy II	3		'
1 C 1	6	0 A	Techniques of Accompanying	2		
s	P 111:	6 7 06 7 E	(two terms) E	0–2		
c s			l i v : chosen with adviser's approval	1–3		
				<b>30a</b>		

**Music in Performance: Principal of Piano**

At least three credit hours of the required coursework in MUHI, MUTH and/or electives must be from 6000-level courses that are not double-listed.

	6	388	Production to Graduate Studies	3
	6	389	Research Methods and Materials in Music Ed	3
1	6	000	Recital Attendance (four terms)	0
P	6	000	Departmental Performance Class (four terms)	0
	6	360 634 3806	Select one (6000 level) chosen with adviser's approval	3
	6	200	Performance Study	3
NP	6	206 R 202	Recital or Lecture Recital (with adviser's approval)	8
1	6	206 R 202	Recital or Lecture Recital (with adviser's approval)	2
P	11	6 B or 2 R	Improvisation or Advanced Improvisation	1
1	P	52	Current Trends in Piano Pedagogy	2
1	P	53	Survey of Precollege Piano Literature	3
	P	6 96	Piano Pedagogy I	3
	P	6 97	Piano Pedagogy II	3
1	P	1, 16 1, 001, 002	Internship in Piano Pedagogy I : two terms, chosen from MUAC 6101, 6102; or PERE 6071, 6171; or other PERE course with adviser and instructor approval	2
s		l iv	: chosen with adviser's approval from MUED, MPSY, EDU, PERB, MUHI, MUTH	0-2
				1-3
				<b>6 3 a</b>

**Music in Performance: Principal of French or German**

Students must pass a comprehensive reading exam in French or German. On the basis of a departmental language examination, additional language study may be required.

	6	388	Production to Graduate Studies	3
	6	000	Recital Attendance (four terms)	0
	6	360 634 3806	Select one (at least four seminar courses chosen with adviser's approval)	3
		l	(two terms)	12
		e e m		0
s		i e		6
s		l iv	(selected from performance studies, pedagogy, theory, or languages)	0-6
				<b>30 a</b>



posals of the work must be submitted for approval to the thesis committee upon enrollment for thesis credit.

A degree recital (MURE 6001) consisting of works completed during graduate study is to be presented for approval by the student's committee.

**Master of Music in Music Education**

The Master of Music in music education may be earned in the traditional four terms or on a part-time basis (especially for the employed educator). With the guidance of a faculty adviser, the candidate may use elective choices to build a concentration in one of five areas: choral conducting, instrumental conducting, elementary music, piano pedagogy or string pedagogy. All students will complete a professional project or formal committee review.

At least nine credit hours of the required coursework in MUHI, MUTH or electives must be from 6000-level courses that are not double-listed.

6	Recital Attendance (four terms)	0
6	Elective (one) (6000 level) chosen with adviser's approval	3
6	Research Methods and Materials in Music Education	3
6	History and Philosophy of Music Education	3
3-6	Private study (may include conducting, private performance and/or pedagogy courses)	3-6
0	Exception may be considered	0
15-12	Thesis: chosen with adviser's approval. Must be pertinent to the candidate's career specialization and include at least six hours of coursework in MUED, MPSY, MUCO, MPED, or MUPD.	15-12

**30a**

Full-time music education graduate students must take MUAS 6010 during fall and spring terms (maximum of four terms). Part-time students are not required to enroll in MUAS 6010.

Part-time music education graduate students are not required to take performance studies. Extra fees will apply for private study.

Part-time music education graduate students are not required to perform in an ensemble.





		6	252	Orchestral and Choral Techniques	2
		6	8	Survey of Choral Literature	
				( appropriate MUHI course determined in consultation with the student's adviser)	3
1C		8	8	Singing in Worship	1
11 P		6	B	Introduction to the Organ (with instructor's approval)	1
				Elective in choral conducting ( 6 920 Choral Conducting II	
CO		6		Seminar: Major Choral Works)	2
					8 4 a

For United Methodist students pursuing deacon's orders, the 12 hours in theological studies may count toward the 24-hour requirement. It may be possible to use elective hours (bullet for organ concentration, below) to satisfy more of the 24-hour requirement.

The prerequisite for course WO 6313, XS 6310 The Church in Its Social Context, is not required for the M.S.M. degree.

The supervised practicum includes musical/liturgical leadership in a local congregation and work with a church music mentor.

Placement exams in music history and theory will be administered during the week before classes begin in Meadows School of the Arts.

For the organ concentration, a portion of the six elective hours may be used for choral conducting depending on the placement evaluation. Not more than three elective hours of applied study in Meadows may be counted toward the degree requirements.

Candidates in the M.S.M. choral concentration must take a keyboard proficiency exam before classes begin during their first year. Those who are unable to pass the proficiency exam must take PERB 5107, 5108 Keyboard Skills for Choral Conduc-

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**MUSIC**  
**Department of Music**

	Prerequisites	Course Title	Hours	Credits
		Harpsichord Lessons	6	9
		17th Century Harpsichord	6	2
		Chamber Music	6	3
		Performance Practice	6	2
		Recitals	6	2
		Directed Studies	9	2
		Recital Attendance (four terms)	6	0
		Language Skills (four terms unless waived)	6	0
			<b>Total</b>	<b>20a</b>

Chamber music requirement may be fulfilled by accompanying choral ensembles. MUTH 5206 is offered in the spring term of even-numbered years. Recitals include three public performances on campus, two of which must be solo recitals of approximately one hour of music. The third performance may be selected from the following: an additional recital, a full concerto with the SMU Orchestra, a chamber music recital or a lecture recital. The three recitals will be graded by a committee that includes the professor of organ and harpsichord and

**Division of Music**  
**Department of Music**

O	6	Organ Lessons	8		
S 1	6	Harpsichord Lessons	3		
1	6	Chamber Music and Organ Repertoire	3		
H	6	Organ History and Literature	3		
1	1	1	6	Recitals	3
P	6	Departmental Performance Class (four terms)	0		
S 1	6	Recital Attendance (four terms)	0		
S	6	Language Skills (four terms unless waived)	0		
			<b>20a</b>		

Chamber music requirement may be fulfilled by accompanying choral ensembles. MUTH 6320 is offered in the spring term of even-numbered years. Recitals include three public performances on campus, two of which must be solo recitals of approximately one hour of music. The third performance may be selected from the following: an additional recital, a full concerto with the SMU Orchestra, a chamber music recital or a lecture recital. The three recitals will be graded by a committee that includes the professor of organ and harpsichord and two additional SMU faculty members or representatives from the professional community.

**Division of Music**  
**Department of Music**

**Performance Requirements**

NP	6	Private Lessons	8
P 1 1	, 6 7	Chamber Music (four terms)	0-4
C 1	, 6	Accompanying	2
1 1 1	, 6	Piano Repertoire	2
1 1 1 1	, 6	Recitals (three terms)	0-3
P	6	Departmental Performance Class (four terms)	0
1	6	Recital Attendance (four terms)	0
	6	Language Skills (four terms unless waived)	0
s	1	iv (chosen with adviser's approval)	1-8
			<b>20a</b>

: Recitals include three public performances on campus, two of which must be solo recitals of approximately one hour of music. The third performance may be

**Division of Music**  
**Division of Music**

O	D, C	S	V	L	V	H	L	A	I	BB	Por	5	200	Private Lessons	8
1	P		6	7	Chamber Music	E	E								4
11	P		6	8	Orchestra	E	E								4
1	P				65	Orchestral Repertoire									2
1	1	1	1	1	6	Recital	0	0	0	0	0	0	0	0	2
S	1				6	Recital Attendance (four terms)									0
S					6	Language Skills (four terms unless waived)									0
													<b>t</b>	<b>l</b>	<b>20a</b>

**N** : Recitals include three public performances on campus, two of which must be solo recitals of approximately one hour of music. The third performance may be selected from the following: an additional recital, a full concerto with the SMU Orchestra, a mock orchestral audition, a chamber music recital or a lecture recital. One of the recitals must include a chamber work. The three recitals will be graded by the head of strings, the student's teacher, another artist faculty member and the director of orchestral activities.

**Division of Music**  
**Division of Music**

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Performance Studies in Violin, Viola, Cello, Double Bass, or Harp (four terms)

8-12

Meadows School of the Arts Graduate Catalog

**Graduate Catalog**

	Prerequisites	Credits	Notes
VC	6	200	Private Lessons 8
VP	1, 6	0, 3	Choral Ensemble (two terms) 0
VP	1, 6	0, 50	Opera Ensemble (four terms) 3
VC	1, 6, 1, 6	5, 6, 6, 7, 8	Vocal Coaching 3
VP	11	5, 20	Advanced Acting for Voice Majors 2
VP	11	5	Directed Studies 2
VP	1, 1, 1, 1, 6	0, 6	Oratorio 2
VP	1	6	Recital Attendance (four terms) 0
VP	1	6	Language Skills (four terms unless waived) 0

For directed studies, students may be advised to complete credits in the following



Division of Music  
 Undergraduate Studies  
 Department of Music

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0	D, C, S, V, L, V, H, L, I, B, B, P, O	65	Orchestral Repertoire	2
1	P	66	Chamber Music	2
1	1 1 1 1, 6	67	Recitals	0
S 1	6	68	Recital Attendance (four terms)	0
S	6	69	Language Skills (four terms unless waived)	0
1 P	6 7	70	Chamber Music E E	4

**h u C s s r e e**

***Artist Diploma Private Studies (ADPR)***

**P 7SD 200. 2 R YV RA** One hour lesson per week (14 per term). These repeatable courses are offered each fall, spring, and summer. Students are required to accept internships in performance or private teaching, subject to availability and/or scheduling conflicts with other SMU courses. Internships may begin prior to the beginning of the term. Auditioned acceptance into the Artist Diploma program.

**P 7SD 300. 3 R YV RA ( 1 ) E**



**Music Arts and Skills (MUAS)**

- 1 1 O 5 45AO NP BV CN ORO ( F ME EL Provides an overview of the history and development of the piano, grand and upright construction and regulation, tuning, temperament and relationships with technicians and retailers. Hands-on instruction in tuning techniques includes unison and octave tuning. Fall semesters.
- 1 1 S 0P4 AN H CNS Q R ( )R . Basic principles involved in playing and teaching violin and viola. Fall term. Reserved for music majors and minors.
- 1 1 0 3 4 AN H V L CNS Q R ( )R . Basic principles involved in playing and teaching cello and bass. Spring term. Reserved for music majors and minors.
- 1 1 S ND 8 D4 A N LH CNS QR )LA F GE EE. Basic principles involved in playing and teaching single-reed and flute instruments. Fall term. Reserved for music majors and minors.
- 1 1D OD 4 A H CNS Q ( R . Basic principles involved in playing and teaching double-reed instruments. Spring term. Reserved for music majors and minors.
- 1 1 OSS 5 50A CWS QB AR ( ) . Basic principles involved in playing and teaching low brass. Fall term. Reserved for music majors and minors.
- 1 1 H H SS 5 A H CNS Q B AR ) . Basic principles involved in playing and teaching upper brass. Spring term. Reserved for music majors and minors.
- 1 1 SS 0 5 52H CNS Q R ( ) . Basic principles involved in playing and teaching percussion. Fall term. Reserved for music majors and minors.
- 1 1 CC 5 53A NS Q V L A . Basic principles involved in singing and teaching voice. Spring term. Reserved for music majors and minors.
- 1 M 1 H C 5 54A N H CNS Q BR ( ) A I . Provides music education. Students opportunities to learn skills/techniques involved in marching band.
- 1 ZZ 1 H 5 C 55 Q A . Provides a basic introduction

*Conducting (MUCO)*

- C O H C 052 002 C N M L E A R ( ) .** Success development of rehearsal techniques in a laboratory setting. Choose, prepare, and rehearse music with other students in class to develop skills in error detection, rehearsal pacing, sequencing, and ordering of music for optimum rehearsals. Spring term. MUCO 3208 or equivalent.
- C O D D N 00 .N3 M DA CA (C)N RI E A .** Stylistic analysis of a range of large ensemble repertoire, with emphasis on historical context, performance practice, interpretive issues, performance techniques, and conducting problems. Study of baton and rehearsal technique. Spring term.
- 1C O 1D D 6 8D 4. DN CN RN (I) E E.** Individual technical development and score preparation for the advanced conductor. Approval of instructor.
- 1C O 1 D 0 89 C N M E C ( ) .** Preparation and public performance of instrumental or choral ensemble.
- C O D 65DP200. 2 DN CN A C N ( ) I E** Private lessons for conducting majors. Study of historical context, performing practice, interpretive issues, performance techniques, kinetic control, conducting problems, and rehearsal techniques.

**MUS 5252. 2W** HOSLE D C IYAR HI E YOR E A (fall term of odd-numbered years) Survey of new and standard literature suitable for secondary school students. Examines music for instrumental solo, ensemble, band, and orchestra.

**MUS 5253. 2O** V L E A A (fall term of odd-numbered years) Survey of new and standard vocal solo, ensemble, and choral literature suitable for the secondary school.

**MUS 5254. 2M** 5256. 2MVE C ( J R D ( ) I. A brief, intensive study of a focused topic in music education, including Orff, Kodaly, Dalcroze, and other methodologies.

**MUS 5259. 2** RPS D E S D L ( R C A D I I I. The investigation of the potential for computer use in music education, including computer-assisted instruction, information storage and retrieval, book and record keeping, and specialized uses such as computer-assisted management of sc

- M S D 6 024 .C 2 M E C ( ) A .** Development of rehearsal techniques through preparation and public performance of an elementary or secondary school ensemble.
- M 6 C 250. D C CE R 0 ( ) J I E** Independent work on thesis or professional project.
- SO 6 H 5 10. 2 S E 5 1 L ( ) K R A L** (summarized 1 term of odd-numbered years) This course is designed to explore advanced techniques and teaching of the Orff Schulwerk approach. Orff Schulwerk III.
- D 0 9 6 2 4. 2 1 N 6 E D R C (I) C 0 E I I E A** A close collaboration between a faculty member and an advanced student who conducts a rigorous project that goes beyond the experience available in current course offerings. Approval of instructor.
- 1 M S D 6 C 3 0 C 3 0 1 S M D 0 N ( ) I S E I A .** Advanced study of music education methods and materials. Specialized topic will be defined for intense examination.

*Music History and Literature (MUHI)*

- M 1 S HSC 00.0 Y ( ) MA Review** course required of all students scoring below 70 percent on the entrance assessment. Students required to take this course must complete it within their first year of enrollment in SMU courses. The course must be completed prior to enrollment in any other graduate MUHI course.
- M P 620N 2 E ICMNFR SA ) ECAR LEA** Studies in the interpretation of Baroque music from a stylistic point of view. Offered spring term of even-numbered years.
- OS N320 . 2 YI** Organ building fundamentals of construction and design; organ history as it relates to the development of a style-conscious concept of enrollment. Required of organ majors and concentrations (undergraduate). Recommended elective for M.M. and M.S.M. degree. Fall term.
- S HHC 250 HSCI SASRY) EEI** . Culminating research project for music history majors. Emphasis is placed upon methodology, stylistic procedures, and writing skills. Subject determined by student's interests, background, and availability of source material.
- 1 6,8 S 2 018 2 252 HSC ( ) HSCRY) EEI .I RI I E**
- 1 05,9 06 02 252 S (H) CR (O) EY E I .** A close collaboration between a faculty member and an advanced student who conducts a rigorous project that goes beyond the experience available in current course offerings. Approval of instructor.
- 05H320. 30 NIY A ( ) RE** . (spring term of even-numbered years) A survey of Renaissance to contemporary literature for the organ. Required of organ majors and concentrations. MUHI 6335, or MUED 6340, or approval of instructor.
- DN6 0336. 30 D O I SD R E ) I AR A. G EI E**
- M S M N 6335 3 HSC I O A R) I E.** Area or topic will be determined each term for intense examination. Emphasis is on the practical application of research techniques, knowledge of materials and sources, and varied methods of presentation. MUHI 6335, or MUED 6340, or instructor permission.
- SS S 6 35.0HS P I O Y ( ) .** An exploration of cultural, historical, analytical, aesthetic, and scholarly issues related to



H D M BS7 B 4. BW DO N BL (I) E ELRE E . AR I R E E

goes beyond the experience available in current course offerings.  
instructor.

Approval of

- P** **633** **3** **O** **Y** **A** . (Fall term of even-numbered years) An in-depth study of methods and curriculum for teaching piano at the elementary level. Focus on philosophical, psychological, and physiological bases of piano study. Survey and evaluation of current educational materials.
- P** **633** **3** **O** **Y** **A** . (Fall term of odd-numbered years) In-depth study of methods, materials, and curriculum for teaching piano at the intermediate and advanced levels. Additional topics: current trends (including technology), professionalism, history of piano pedagogy, and employment opportunities.

### *Private Studies (MUPR)*

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

- 633** **3** **O** **Y** **A** . One 1/2-hour lesson each week (14 per term) with a jury examination at the conclusion of each term. These repeatable course numbers are offered each fall, spring and summer. Students are required to accept internships in performance or private teaching, subject to availability and/or scheduling conflicts with other SMU courses. Internships may begin prior to th

Repeatable for credit. Instructor consent required.

2230.

or for MUTH 6023, 6124, and 6125.

MUTH 2130,

Passing score for the Graduate Music Theory Diagnostic Exam

and collaborative projects applying their studies to the recording, creation, and performance of

introduction to musical theatre movement and audition techniques. Students will culminate this course with a series of performed musical scenes. By audition.

**1 P 1D** **D E S O . R N E O C R ( I )** **V A C O S E** Close collaboration between a faculty member and an advanced student who conducts a rigorous project that goes beyond the experience available in current course offerings. Approval of instructor.

**1 P 1** **D E S . S R H K E O D A C ( I )** **S E D I R A R** . Keyboard competencies for choral conductors including basic technical patterns, harmonization, and relevant score reading. Review course for the MSM and MM Choral Conducting keyboard proficiency requirement.

**1 P 1** **D E S . S R H K E O D A C ( I )** **S E D I R A R** . Advanced keyboard competencies for choral conductors including basic technical patterns, harmonization, and relevant score reading. Review course for the MSM and MM Choral Conducting keyboard proficiency requirement.

**11 P 1D** **D E S D . R N H E P R O ( I )** **C E E I F R E E** Field studies or approved internships in performance or pedagogy. Students are required to accept internships in performance or private teaching, subject to availability and/or scheduling conflicts with other SMU courses. Internships may begin prior to the beginning of the term.

**11 P 1** **D N C . H O H S H R C ( O** **I A.** (Spring term of odd-numbered years) Presents a variety of topics related to the harpsichord and its music. Provides keyboard musicians, especially pianists, with knowledge and practical experience at the harpsichord to enable them to face future contacts with the

Primarily for students in the choral/vocal track of the M.S.M. program with others admitted by permission of the instructor.

**1 P 1 M** **6010/6110, 6011, 6012, 6013/6113, 6014/6114, 6017, 6018/6118, 6019/6119, 6050/6150** (Spring term of even-numbered years) Designed to provide the graduate level student with a pedagogical and musical approach to a fascinating skill. Through class participation and group interaction, students develop their creative capabilities. In addition to developing skill at improvising, students sharpen their skill at harmonizing, transposing, sight reading and playing by ear.

**1 P 1 D** **6013, 6014, 6017, 6018/6118, 6019/6119, 6050/6150** Refinement and further development of improvisation skills.

**1 P M** **6015/6115, 6020/6120, 6030/6130, 6070/6171, 6072/6172, 6073/6173, 6074/6174** (Spring term of odd-numbered years) Practical skills for the church organist; hymn-playing, transposition and anthem accompaniment; hymn-based improvisations in the small forms.

**G**

**1 P D** **6015/6115, 6020/6120, 6030/6130, 6070/6171, 6072/6172, 6073/6173, 6074/6174** (Fall term of even-numbered years) Development of keyboard and musical skills for hymn-based and free improvisation in various forms. Prerequisite: PERB 6212 or permission of instructor.

*Performance Ensembles (PERE)*

**n s** **is L i a e** PERE 6010/6110, 6011, 6012, 6013/6113, 6014/6114, 6017, 6018/6118, 6019/6119, 6050/6150

**ln s s r i a** PERE 6015/6115, 6020/6120, 6030/6130, 6070/6171, 6072/6172, 6073/6173, 6074/6174

ble performs a wide variety of literature that encompasses both





DIRECTOR: Rhonda Blair, Kevin Paul Hofeditz, Bill Lengfelder, Stanley Wojewodski, Jr., Steve Woods. ASSISTANT DIRECTOR: Michael Conolly, James Crawford, Jack Greenman, Russell Parkman, Sara Romersberger, Gretchen Smith, Claudia Stephens. ASSISTANT ASSISTANT DIRECTOR: Benard Cummings, Blake Hacker, Anne Schilling. ASSISTANT ASSISTANT ASSISTANT DIRECTOR: Brad Casil, Marsha Grasselli, Giva Taylor.

STUDENT ASSISTANTS: Rhonda Blair, Kevin Paul Hofeditz, Bill Lengfelder, Stanley Wojewodski, Jr., Steve Woods. STAFF: Michael Conolly, James Crawford, Jack Greenman, Russell Parkman, Sara Romersberger, Gretchen Smith, Claudia Stephens. STAFF: Benard Cummings, Blake Hacker, Anne Schilling. STAFF: Brad Casil, Marsha Grasselli, Giva Taylor.

*Stage Design Interview: Portfolio Review*

The design faculty interviews applicants for graduate study in scenery, costume and lighting design. Applicants can choose to interview in Dallas, at the University/Resident Theatre Association's three venues or at a number of the division's own national sites. Appointments for on-campus interviews can be made by contacting the Division of Theatre.

M t s n t r s l t i r i f e r A f e e a e  
*Acting*

The M.F.A. acting program balances the development of the actor's unique skills with the acquisition of technique. The program seeks to train actors of integrity, capable of artistic excellence in a variety of venues. The acting studios form the program's spine. First-year studio focuses on the actor's self, identifying habitual performance behaviors and reshaping the instrument to respond more organically and efficiently to psychophysical stimuli. Second-year studio emphasizes the development of classical technique through immersion in Shakespeare and other classical authors. The third year addresses the remaining and unique needs of each class and augments students' skills with classes in professional development. Comprehensive training in movement, voice, speech and textual analysis augments and enriches every term of the studio process.

Third-year students participate in showcases in New York and Los Angeles. Additional professional outreach is provided by annual professional auditions, in which casting directors, agents and artistic directors from regional and summer theatres audition students in the graduate program. Internships, both formal and informal, with professional theatres in Dallas provide students with significant opportunities for professional growth.

*Stage Design*

The M.F.A. stage design program is committed to the philosophy of supporting the development of artists who will passionately embrace the interpretation of words into visual imagery. The program emphasizes the process of artistic collaboration, especially with directors; the pursuit of artistic skills, including drawing, painting and drafting, necessary for communication; the development of critical thought and the ability to articulate ideas; and the acquisition of professional standards that prepare the student for a meaningful and productive life in the theatre.

Training in design is based on a balance of classroom work and fully realized productions. The first year of study includes extensive classroom projects and the development of foundational artistic and collaborative skills, culminating in the design of the playwrights' New Visions, New Voices festival. All students acquire comprehensive skills in scenery, costume and lighting design. The second year will focus on the student as a theatre designer, drawing upon prestigious programs of excellence in the Meadows School of the Arts and including designing in the Theatre Division season. During the third and master year, the student prepares for the professional world with opportunities to exercise collaborative, artistic and management skills not only in the Theatre Division, but also at professional venues that include, but are not limited to, the Dallas Theater Center and the Shakespeare Festival of Dallas.

**D q u t n r s r i e R e e e e m**  
*Residency*

The Theatre Division normally expects graduate students to be in residence for six terms during the regular academic year. Since the program of study includes both classroom and production activities, graduate students must obtain permission through the division chair before engaging in any other study, production work or outside employment. The M.F.A. degree requires a minimum of 66 credit hours.

*Graduate Review*

At the end of each term, the faculty of the division evaluates the development of each graduate student. All aspects of the student's work come under scrutiny. The heads of the respective programs oversee and coordinate the review process, collating faculty evaluations into a review document. The review process culminates in an assessment of the student's overall progress toward degree completion. Students who receive unsatisfactory reviews will be placed on probation. Failure to address the concerns raised in the review within the following term will result in the probationary student's dismissal from the program. At the end of the first year, a faculty evaluation of the progress and potentiality of each student determines whether that student should continue into the second year.

*Conferral of Degree*

The faculty reserves the privilege of recommending candidates for the M.F.A. degree only when it has been satisfied that students have demonstrated unquestionable professional competencies in the area of study.

	h	u	C	s	sH	r	e	e	A	(	E)
n p	c	s	r	l	i	e	THEA 5101/5201/5301, 5398/5399, 6101/6201/6301, 6216, 6217, 6315				
n				i	A	THEA 5205-5210, 5303, 5304, 6107, 6108, 6111, 6114, 6205-6210, 6212, 6303, 6304, 6313, 6503, 6604					
Dg	s				i	THEA 5221-5258, 5241, 5351-5357, 5373, 5374, 5375, 5379, 5398, 5399, 6119, 6120, 6215, 6316, 6317, 6319, 6351-6357, 6361, 6362, 6373					
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1 1 1											

1, 500 A, 5002D0, 5303 0(N5004 0( ) , , ( D B A )ExpMraCnIDfIII I techniques in advanced design.

1 D, 5 0 DA 5320 . 2 E Y ( ) R Dircted study crsrs are not required and are taken only as needed. Their form and content is not predetermined. The student and the adviser decide what kind of activity or learning experience should occur. Before the end of the a activ.190'9iv.7adviser deci -1.13e98.52 0 0 8.52 167.94 258.54 Tmsr depprd.4(o)1.6(e esli-1.232.5)(8(nug

are drawn primarily from the works of Chekhov and Ibsen as well as early modern American Realism.

**M 5205** **620 . 2 E , V ( )** . Exploration of the actor's self through immersion in physical skills for the theatre, including Tai Chi Ch'uan, corporal mime, improvisation, juggling, hatha yoga, unarmed stage combat, animal-style wu-shu, and foil fencing.

**320** **AC 8200S 2 E V ( ) , F ( R** . A series of progressive exercises/experiences designed to introduce basic principles of physical, vocal, and imaginative free-

from modern American Realism as well as the early Modernist plays of Ibsen, Strindberg, and Chekhov.

tion, divide the roles among no more than four actors, rehearse the work, and then present the play as a studio production.

1

**6 C 7 HOS A V E F ( RA )** continuation of the voice and speech curricu-

- 1 **H 65062 D. O H N E R ( F E I E R A .** **offering, design, and E** directing students an interdisciplinary and integrated approach to the analysis of modern and postmodern dramatic literature. Students will acquire the skills necessary to use texts as the blueprints for interpretation and/or departure. Reading, discussion, and written analyses of selected texts will form the basis of class interaction, but secondary critical literature will be used selectively to foreground key issues. Texts will range from Dumas fils (c. 1850) to contemporary dramatists.
- 1 **6 725 .2 Y X E L A** **Development of analytical skills in verse drama from** Aeschylus to Derrick Walcott. Focus will rest on the text as a blueprint for action.

6, 355 B 685 . 3 INL (,) I )MAYO's class lighting design. Practical study of the integration, collaboration, and exploration of the design process with other theatre artists. Professional assistantships and internships are assigned to select students.

H 6 D735 SA 765 MB CO S V P ( ) I E I C G R A E R 6  
Working with the tools necessary to create projected scenery, students learn the fundamentals of creating projected images for the stage.

1 6 6 3 .A3 X This course (will) explore various fabrics and materials used in costumes construction, millinery, and crafts for theatre and film. Skills such as dyeing, distressing, fabric painting and various methods of fabrication will be included. The course attempts to complete the training for the designer beyond the sketch.

D D6 85 G 2.S8 NV AP A L(K) . The study of specific technical skills for the practical application of painting on scenery and costumes.

6,7 315 6763 . 3 0 L D ( ) , (A) I . This course presents approaches to lighting design and poses specific Design problems for the students to solve. Attention is also given to color composition, queuing and production values. The course will focus on Vari-Lite, Robe and Martin experimentation.

6, 503 00N 04 , E A Course stresses expansion of the actor's technique through extensive exposure to contemporary



A



M d staw t rd nu l e Fä y a € )  
Amy Buono, , Ph.D., California (Santa Barbara)  
Danny Buraczeski, , B.A., Bucknell  
Brice Campbell,

M d stow t rd nu l e Fa y a é )  
Kathleen Gallagher,

<b>M</b>	<b>d</b>	<b>stau</b>	<b>t rd nu</b>	<b>l</b>	<b>e Fä</b>	<b>y a</b>	<b>€</b>	<b>)</b>
Haley Hoops,								, DSO, M.M., Northwestern
Michele Houston,								, B.S., Texas
Douglas Howard,								, Principal Percussion DSO, M.M., Catholic
Pamela Elrod Huffman,								, D.M.A., Illinois
Debora Hunter,								, M.F.A., Rhode Island School of Design
Gregory Hustis,								Principal Horn DSO, B.M., Curtis Institute of Music
Tearlach Hutcheson,								M.A., Colorado
Lynne Jackson,								, M.M., Michigan
Cara Jacocks,								M.A., Abilene Christian
JoLynne Jensen,								Ph.B., Wayne State
Millicent Johnnie,								, M.F.A., Florida State
David Karp,								, D.M.A., Colorado
Lisa Kaselak,								, M.F.A., Texas
Misty Keasler,								M.F.A., Bard College
Alice Kendrick,								Ph.D., Tennessee (Knoxville)
Mark Kerins,								, Ph.D., Northwestern
Chee-Yun Kim,								
Camille King,								, B.A., California
Rita Kirk,								Ph.D., Missouri
Diane Kitzman,								, Principal Violin DSO, B.A., Michigan
John Kitzman,								, Principal Trombone DSO, B.M., Michigan
Matthew Kline,								, M.M., SMU
Derek Kompare,								, Ph.D., Wisconsin (Madison)
Camille Kraeplin,								, Ph.D., Texas
Robert Krout,								, Ed.D., Columbia, MT-BC
Peter Kupfer,								, Ph.D., Chicago
Carrie La Ferle,								, Ph.D., Texas
Drew Lang,								, M.M., Arizona
Suzanne Larkin,								M.F.A., Texas A&M (Commerce)
Gordon Law,								B.S., Oklahoma State
Steve Leary,								, B.A., Cameron
Linda Leavell,								B.A., Texas
Thomas Lederer,								, Co-principal Double Bass DSO, B.F.A., Carnegie Mellon



M d stow t rd nu l e Fa y a € )  
Paul Phillips,





