

M

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

Readmission Students

Students should contact the Division of Enrollment Services & Admissions regarding readmission. A student who has been readmitted after an absence of more than three years will be expected to meet all current requirements for graduation. Music, dance or theatre students may also be required to re-a Official transcripts from each college or university attended since last enrolled at SMU must also be forwarded to the Division of Enrollment Services. If five years have lapsed since the last term of enrollment at SMU, official transcripts from each college or university attended prior to SMU must also be forwarded to the Division of Enrollment Services. All data is due no later than the last business day prior to the first day of classes of the term of reentry. See "Readmission of Students" in the University Admission section for more details.

UNDERGRADUATE STUDENT FINANCIAL AID

For many SMU students, scholarships and other aid make the cost of attending

D

of the G.P.A. For students who have transferred to SMU or who have transferred course work following matriculation at SMU, two grade-point averages will be calculated: that for all work attempted, and that for work completed at ~~SMU~~.

3321 Video Dance Workshop. Provides an opportunity for Meadows Dance and Cinema-Television students to collaborate on the creation of a dance for camera video piece. Students will collectively conceive a concept, designate production roles, create a production plan and schedule, then choreograph/direct, shoot, and edit a short video dance. Workshop will conclude with a campus screening. Students will be encouraged to submit the piece into student dance film festivals. Instructor approval required.

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

5105, 5205, 5305. Directed Study.

PROGRAMS OF STUDY IN MEADOWS

ADVERTISING

Temerlin Advertising Institute for Education and Research

Professor Patricia Alvey, Distinguished Chair and Director

Professors: Alice Kendrick, Carriela Ferle Associate Professor: Steven Edwards Assistant Professors: Glenn Griffin, Yeo Jung Kim, Kartik Pashupati Lecturers: Mark Allen, David Hadel; Adjunct Lecturers: Nathan Huey, Christopher Owens.

The Temerlin Advertising Institute was endowed by the Dallas advertising community through a pledge to augment scholarships, faculty salaries and public programs that enrich student learning and practical experience in advertising.

Media Emphasis

Working in conjunction with their academic advisers, students may opt to focus their studies on the media buying, planning and selling process. In addition to the required advertising courses, students selecting this course of study would also take the following: ADV 4318 (Interactive Advertising), ADV 4325 (Advertising Internship in a media-related position), ADV 4376 (Advanced Advertising Media) and ADV 4381 (Advertising Sales Management).

Creative Program

Overview

The Temerlin Advertising Institute's creative program prepares students for careers in art direction or copywriting. Admission to the program is selective, and based upon a faculty panel's evaluation of an application used to assess a student's creative ability and potential. This screening process improves the quality of the

	Credit Hours
General Education Curriculum	41
Advertising Course Requirements (beyond General Education Curriculum):	33
ADV 2374 Survey of Advertising	
ADV 2375 Advertising Ethics	
ADV 3351 Advertising Literacy	
ADV 3362 Marketing Principles of Advertising	
MKTG 3340 Fundamentals of Marketing	
ADV 3376 Advertising Media	
ADV 3385 Introduction to Creativity	
ADV 3390 Creative Production (Concurrent enrollment in ADV 3395 required.)	
ADV 3393 Advertising Research	
ADV 3395 Concepting (Concurrent enrollment in ADV 3390 required.)	
ADV 4385 Portfolio	
ADV 4399 Advertising Campaigns	
Communication/Meadows (Advertising Creative) Electives (Choose two):	6
ADV 4354 Copywriting Seminar	

4375. Contemporary Advertising Issues. Focuses on topics that are important to present-day advertising. Emphasis might vary from term to term in topic areas including, but not limited to, creative, media, research, management, international and mass communications theory and culture. Prerequisites ADV 2374, 3351, 3376, 3393 and senior standing. Restricted to advertising majors.

4376. Advanced Advertising Media. Applies concepts learned in ADV 3376 (Advertising Media) to more sophisticated applications of media planning and buying. Particular emphasis will be placed upon the role of technology in media decision-making. Students will plan, execute and verify media purchases to maximize the client's dollars and to justify allocations across and within media choices. Prerequisites ADV 2374 and 3376. Restricted to advertising majors.

4381. Advertising Sales Management. Focuses on the role of the media in the advertising mix and those who sell media time and space. Examines the establishment of rate cards, sales forecasting, budgeting, building client lists, reading circulation and listenership/viewership data, understanding discounting procedures and perfecting negotiations and presentation skills. Prerequisites ADV 2374, 3351, 3362 or MKTG 3340, 3376, 3393 and

the instructor and return a completed Directed Studies Approval Form to the Temerlin Advertising Institute office before the start of the term prerequisites

dimensional imaging. Art students work as broadly and as experimentally as they wish within an environment of open artistic exchange, surrounded by artists in dance, music, theatre, film and communications. Additional facilities include the Pollock Gallery – the art exhibition space of the Division of Art located in Hughes-Trigg Student Center. The Pollock Gallery provides students, faculty, staff and the surrounding community with opportunities to experience a wide and thought-provoking array of exhibitions representing diverse artists, time periods and cultures, as well as the B.F.A. and M.F.A. qualifying exhibitions. The Meadows School and SMU offer excellent library and technological resources, including the Hamon Arts Library (incorporating the Meadows computer center) as well as specific facilities within the Division of Art.

The division runs an extensive visiting artist program, ranging from visiting artist lectures and workshops to the Meadows Distinguished Visiting Professor. Through this program internationally significant artists are brought to campus each month during the year to teach, lecture and conduct graduate critiques.

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

The Dallas-Fort Worth area has a large artistic community with rich and varied resources. These include six internationally significant museums (The Dallas Museum of Art, SMU's newly designed Meadows Museum, and the Nasher Sculp

	Credit Hours
General Education Curriculum:	41
Art Courses: (36 hours)	
Basic Studies: (either nine hours ASAG 1300/1304 (Foundations I and II plus one additional 1300 or ASDR 1300 and ASSC 1300 plus one other art division 1300 of the student's choice.)	9
Distribution:	15
ASDR 2300 (required) plus 4 courses at the 2000-level from the following areas:	
Ceramics	Photography (1300 level)
Intermedia	Printmaking
Painting	Sculpture
Concentration:	12
In a single area, all at 3000, 4000, and 5000 levels.	
Art History:	12
Six hours of survey-level, plus three hours of contemporary art and three hour of art history electives at the upper division level.	
Foreign Language:	6
Electives:	24

(Students are strongly advised to minor in the humanities or sciences.)

B.F.A./M.I.T. track in Digital Game Development

The Guildhall at SMU provides an in-depth certificate/Master's-level degree

more challenging as the student progresses, the student should grow to understand the formation of visual imagery and gain confidence in studio practice. The minor is designed for students who wish to incorporate more intensive visual studio training with studies in other areas, such as art history or advertising, or for those who want a basic directed studio curriculum.

Requirement: 18 term hours, distributed as follows:

	Credit Hours
Foundation requirement	6
ASDR 1300	
ASSC 1300, or ASCE 1300	
Introductory Art	9
(any three of the following at the 1300 or 2300 level, leading toward work at the 3300 level in at least one discipline)	
ASCE 2300 Ceramics	
ASPT 1300 or 2300 Introduction to Studio & Painting I or II	
ASDR 2300 Introduction to Studio & Drawing II	
ASPH 1300 Basics of Photography	
ASSC 2300 Introduction to Studio & Sculpture II	
ASPR 2320 or 2321 Printmaking & Beginning and Printmaking & Beginning Woodcut	
One additional course at the 3300 level	3
Total Hours	18

Minor in Photography

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

Requirement: 18 term hours, distributed as follows:

	Credit Hours
1. ASPH 1300 Basics of Photography	3
2. Two of the three following courses:	6
ASPH 2300 Black and White Photography	
ASPH 2302 Color Photography	
ASPH 2304 Digital Tools	
ARHS 3367 History of Photography or approved substitution	3
3. Six hours additional coursework in ASPH at the 3000 level or above	6
Total Hours	18

The Courses

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

3320, 3620. International and Cross-Cultural Study in Studio Art. Introduces artists to studio, performance, critical and historical study within an international or cross-cultural

3300, 3301. Intermediate Ceramics. A more involved investigation of hand-building/wheel-thrown processes with emphasis on researching form and surface relationships. Studio work involves developing clay bodies, surfaces (slips, engobes and glazes), and further study of kiln operation and design. Prerequisites ASCE 2300, or permission from instructor.

4300, 4301. Advanced Ceramics. Advanced problems in sculptural and wheel-thrown forms. Emphasis on developing a personal point of view regarding material, process and idea. Prerequisites ASCE 3300 or 3301, or permission from instructor.

4315. Junior Independent Tutorial in Ceramics. Directed individual investigation leading to a sustained body of work within the student's concentration. Taken during the spring term

biology or archaeology. Basic drawing skills, such as the use of line, proportion, light and shade, and the rendering of volume, will be taught. An introduction to watercolor and its usefulness in the field will also be covered. Prerequisite: Concurrent enrollment with field science course 2340, plus ASDR 1300, or equivalent.

2300. Introduction to Studio D Drawing II. For students who have completed Foundations or Beginning Drawing. Intensive study of the materials and processes of drawing and qualities of vision, using subjects from life as well as abstract composition. Extensive studio and outside

Program of Study
B.A. in Art History

The B.A. degree in Art History helps students negotiate a world saturated with images. It challenges them to confront critically the issues posed by the visual culture that mediates our understanding of the past, present, and future. Built on the fertile exchange between the arts and the humanities, art history at SMU subscribes to an interdisciplinary and intercultural approach to learning. Students are taught to think across current categories and boundaries and practice a socially responsible art history. In addition to developing acute visual sensibilities, students

1309. Image and Imagination: Myth and Narrative in Classical Art. An introduction to

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

3313. The Etruscans and Iron Age Italy. The art and architecture of early Italy, including Etruscan art, early Roman art and ÓItalicÓ art will be studied with respect to the cultural context and environment.

3314. The Art and Architecture of Ancient Pompeii. A survey of the history, monuments

Romanesque, Gothic, Jewish and Islamic examples will be highlighted. Classroom lectures will be supplemented by direct study of works in the Meadows Museum.

3325. The Gothic Cathedral. The social and spiritual centerpiece of medieval European life, the Gothic cathedral was also one of the greatest multimedia creations of its age. This

Velázquez, Ribera, Murillo and Goya lectures will be supplemented by direct study of Spanish paintings and prints in the Meadows Museum.

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

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

3354. Modern and Contemporary Art of the Arab World: Responses to Political Strife. Historically, the Middle East is considered in the U.S. to be a region plagued with violence. Recent events such as the U.S.-led invasion of Iraq, continuing strife in the West Bank and Gaza strip, and the 2006 war between Israel and Lebanon further entrenched this image of the region. This course approaches this understanding of the Arab world from a different perspective: that of art. It explores how artists in the region have responded to political conflict through a variety of media including painting, installation, performance and video.
3355. History of Photography II: 1940 to Present. A survey of the history of photographic

like museums, memorials and artistic monuments. It begins by exploring the close ties between fascism and visual culture in the 1930s (Levi Riefenstahl's propaganda films for Hitler and the Degenerate Art Exhibition of 1937) and the emergence of a 'Holocaust consciousness' in philosophy, literature, art and film in the 1960s, stimulated by Eichmann's trial in Israel. The primary focus, however, is the preoccupation with the Holocaust in the last two decades by a 'second generation,' artists and intellectuals born after World War II whose knowledge of Shoah derives from its representation in books, photographs and film.

British and American Art

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

3373. American Art and Architecture to 1865.

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

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

3390. Traditional Arts of Africa. A survey of the art produced in traditional African societies

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

Directed Studies

competition. May be repeated for credit in different years. Prerequisites: Instructor consent and CTV 4101 (must have been taken in the same school year).

4125, 4225, 4325. Internship. Allows students to earn academic credit through practical experience gained by working in the professional media, either part-time during the fall or spring terms, or full time during the summer. Students may take a maximum of three credit hours of internship.

emphasizes critical thinking, problem solving, research and writing.

In addition to major coursework in the division, corporate communication and public affairs students must complete a minor. Determination of the minor should be considered carefully and should enhance and broaden the student's learning experience at SMU beyond the major. In keeping with the recommendations of the American Communication Association, the Public Relations Society of America's

Scholarships

Communication honors scholarships are awarded each year to outstanding students who intend to major in CCPA majors. The Douglas Bauer Incentive Scholarship is a competitive scholarship available to CCPA majors through an annual application process.

CCPA Honors Program

Students may apply for admission to the CCPA honors track after completion of 45 hours with a 3.5 overall G.P.A. or better. To graduate with distinction, students must take six hours of honors-designated CCPA courses and CCPA 4375 (Honors Thesis in Communication Theory). Students accepted to the CCPA honors track must maintain a 3.5 or higher overall G.P.A. in all SMU coursework to graduate with the honors distinction. The top 10 percent of each class is eligible for faculty nomina

CCPA 3355 Introduction to Public Relations
CCPA 3360 Management Communication
CCPA 3365 Communication in Organizational Contexts
CCPA 3380 Communication in Civil Society Organizations
CCPA 3382 Strategic Communication: Presentations and Campaigns
CCPA 3385

4211, 4212, 4213, 4214, 4215, 4216. Advanced Ballet Elective. Advanced ballet technique,

support in areas of lighting, sound, costumes and scenery. In addition, in-service assignments provide hands-on training in mounting a main stage production, as well as load-in and strike of dance productions in other venues. Required of all first-year dance majors.

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

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

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

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

2160. Introduction to Pilates. A non-impact body conditioning method based on principles of abdominal and scapular stabilization. Introduction to the essential and intermediate mat work, which consists of non-weight bearing exercises. Designed to give the student an understanding of the principles and muscular emphasis behind the Pilates method. Proper alignment, full range of motion, and patterned breathing will be emphasized. Fulfills the General Education requirements: (t) -2 (0) 1 Tf -48 (f) (f) (u) -10 (t) -27TJ) -30 (h) -3(o) -9 (n) -16 (,) -5 (e) -8Tf C -11f -109 (i)

This innovative interdisciplinary program includes courses in the Cox School of Business. In addition to the 36 credit hours required for the journalism major, students wishing to concentrate in business and finance journalism will complete either a second major in business, the 18-hour traditional minor in business administration, or the new 18-hour minor in business offered for non-Cox undergraduates, plus ECO 1311 and 1312. Students will put into practice what they are learning about business, financial markets and economics in advanced journalism classes

Topical Studies Requirement:

3

All journalism majors are required to take three credit hours of journalism topical studies courses. Students may choose any CCJN course from the list below:

- CCJN 3325 Technology Reporting
 - CCJN 4300 Broadcast News Seminar
 - CCJN 4306 Business and Journalism
 - CCJN 4344 Sports Journalism
 - CCJN 4345
-

their contemporaries. Students also engage in newsgathering assignments to encourage them to publish on matters of international interest. Prerequisite: CCJN 2313.

4397. Journalism in Latin America. Provides students with an understanding of the practice of journalism in Latin America. Students will profile specific regions, examining the historical, political, economic, cultural, ethnic and even geographical differences, in order to better understand the issues that affect the struggle for the freedom of the press. Prerequisite: Sophomore standing.

5110, 5210, 5310. Directed Study. Independent study under the direction and supervision of a faculty member. In close collaboration with the instructor, the student conducts a rigorous project that goes beyond the experience in course offerings. Written permission from the instructor is required and a completed directed studies form must be filed in the Division

major in composition must submit a portfolio of original compositions and pass a

student (1) acknowledges his or her willingness to accept and comply with the standards and policies set forth in the Division of Music Handbook, the Graduate Supplement to the Division of Music Handbook and all other University rules and regulations; (2) assigns to the University the exclusive right to use the proceeds from any curricular or extracurricular promotional, publicity or entertainment activities associated with the course, including but not limited to photographs, television, recordings, motion pictures, concerts and theatrical productions, and any right the student may have to receive any royalties and/or other sums that may be due to the student from such activities; (3) releases the University, its trustees, officers, agents, employees and assigns from any obligation to pay any proceeds, royalties and/or other sums that may be due to the student in connection with the course; and (4) agrees, on request of the University, to periodically execute all documents necessary to acknowledge the assignment and release set forth herein.

Specific Music Requirements

During the second year of study, each pre-music major or transfer student must apply for upper division degree/major status. The Associate Director for Academic Affairs of the Division of Music reviews applications.

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

All music majors, with the exception of guitar, piano, organ, composition and music therapy, are required to enroll in one large ensemble (wind ensemble, orchestra or choral ensemble) each term of residence. Wind and percussion students are required to enroll for both Meadows Symphony Orchestra and Meadows Wind Ensemble at the discretion of the directors. Exemptions may be granted by written approval of the ensemble director and the applied faculty in an area. Transfer students will not be exempted from the large ensemble requirement based on transfer credits.

All second-year students shall present one solo performance in general recital, departmental recital or masterclass each term. Performance majors are required to perform at least one piece in public that represents each style period in which solo music was composed for the student's instrument (including voice). This is meant to encourage performance of contemporary works, including music written during the student's lifetime.

The Division of Music requires attendance at all scheduled class meetings, lessons and ensemble rehearsals. The instructor determines the extent to which absences affect a student's grade. Students should become thoroughly acquainted with the class attendance policy established by their teachers and ensemble directors. Instructors are not obligated to make special arrangements for any student to accommodate



	Credit Hours			
	Orch	Organ	Piano	Voice

For Voice:

Bachelor of Music in Music Therapy

	Credit Hours
MUAS 1020 (one enrollment fall term of first year)	
MUAS 1010 (each semester in residence except fall of first year)	
MUTH 1129, 1130, 1229, 1230, 2129, 2130, 2229, 2230	12
MUHI 1202, 3301, 3302	8
PERB 1131, 1132, 2131, 2132 (or 1233, 1234)	4
MUAS 3152, 3155, 5110	3
PERB 1103	1
Private Studies 3200 or 3100	10-12
MURE 3101 (optional)	0-1
MUCO 3208 (Choral) or 3209 (Instrumental)	2
PERE (Ensemble) and/or Contemporary Music Workshop (PERB)	4
MUTY 1120, 1320, 3211, 3212, 3213, 3214, 3141, 3142, 3143, 3144, 4340, 4341, 4144, 4145, 4141, 4142	26

required for the minor. The maximum number of credits for which the private study fee will be waived is four. Ensemble participation is encouraged.

Requirements for the minor in music (18 term hours):

MUTH 1129 and 1229 Aural Skills and Music Theory I

MUTH 1130 and 1230 Aural Skills and Music Theory II

MUHI 1202 Introduction to Music in World Societies

MUHI 3301 and 3302 Survey of Music History I and II

Private Study

Music Arts and Skills (MUAS)

1010. Recital Attendance. Required of all music majors each term in residence. First-year students attend MUAS 1020 in the fall term.

4101. Senior Recital for Voice Majors. Solo performance of approximately one hour of music. Graded pass/fail by committee.

4201. Senior Recital. Solo performance of approximately one hour of music. Graded pass/fail by committee.

Composition and Theory (MUTH)

1129, 1130. Aural Skills I and II. Beginning studies in solfeggio, melodic and harmonic dictation. Must be taken in sequence. Fall and spring terms.

5330. Instrumentation and Arranging. An overview of the ranges and performing characteristics of orchestral/band instruments and vocalists, with practical application via scoring and arranging for a variety of small instrumental and vocal ensembles. Fall ~~Prereq:~~

4144. Internship I. Three months, or 520 clock hours, of continuous full-time music therapy experience in an AMTA-approved clinical facility. Reports from the intern and music therapy supervisor required before, during and after the internship. Because the internship extends beyond the regular four-month term, enrollment for MUTY 4144 will occur for the term during

1203. Classic Guitar. Basics of reading music; technique; simple chord progressions as applied to popular music; performance of simple classic guitar pieces.

2203. Classic Guitar. Continued development of technical skills and performance repertoire. Prerequisite: PERB 1203 or equivalent proficiencies.

2113. Hand Drumming and Ethnic Percussion I. Development of fundamental hand drum

5108. Keyboard Skills for Choral Conductors II. 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. Spring term.

Voice (PERB)

1206. Class Voice. A course in basic singing techniques and interpretive skills, suitable for both beginning singers and for students with singing experience but little formal training.

2206. Class Voice.

Admission



2319. Fashion: History and Culture. How and why does what we wear tell us who we are? A study of clothing: its role in and reflection of various historical cultures, including the relationship between fashion, art, architecture and the decorative arts of selected time periods. For majors and nonmajors.

2321. Spectacle of Performance. Ever wonder how they do that? Spectacle is part of our

2141. Scenery Running/Construction Crew. Practical application of skills and knowledge studied in THEA 2241 to the mounting and running of a theatrical production; involves either serving on the running crew of a division production or completing 65 hours of work

2371. Theatre Technology I: Lighting Mechanics. Basic principles of stage lighting design are introduced, including the mechanics and optics of lighting instruments, electrical theory and practices, control systems, basic design concepts and color theory. Controllable qualities of light are investigated and demonstrated through the student's participation on a lighting crew for a department production. Students are expected to provide appropriate materials as needed. May be repeated for up to six term credit hours.

2372. Theatre Technology II: Costume Construction Techniques. The course introduces students to basic costume patterning and construction methods. Students will not only study draping, drafting and flat-patterning, but will also learn terminology, equipment usage and the skills necessary to the entire costuming process. Students are expected to provide appropriate materials as needed. May be repeated for up to six term credit hours.

