

College of Fine Arts and Communication

School of Art and Design

Major and Degree Offered:

Communication Design, M.F.A.

Major Program

The Master of Fine Arts with a major in Communication Design is the terminal degree in the discipline. The curriculum is designed to provide advanced study in the areas of corporate advertising art direction, graphic design, and digital media design.

The graduate program provides students with the knowledge and expertise to attain the following: exploration of advanced problem-solving methodologies, updating technological advancement relating to communication design, examining historical events, theoretical constructs within communication design, and preparation for a career teaching in higher education.

Students will have the opportunity to complete a portion of the degree by the means of online instruction, extended weekend seminars, evening courses, blended (mix of online and face-to-face), and directed study courses.

Degree Requirements

The degree will require a minimum of 60 semester credit hours, including 54 hours from traditional and online course work plus 6 hours of thesis credit. The 54 credit hours include 24 credit hours of required core curriculum, 30 credit hours of prescribed electives, and 6 credit hours of free electives.

In addition to the required credit hours, the degree requires a Mid-Program Portfolio Review. The review will occur after students successfully complete 30 credit hours. The review will consist of a visual presentation of twenty completed works of design and an oral examination, which will be evaluated by a committee consisting of the Program Advisor and selected M.F.A. Faculty. Satisfactory completion of the Mid-Program Portfolio Review will allow the student to continue with his or her graduate study. The student with an unsatisfactory Mid-Program Portfolio Review will be allowed to make portfolio work revisions, and then resubmit (one resubmission only) the portfolio work for reassessment (one time).

Admission Policy

Admission to the Master of Fine Arts degree in Communication Design program is selective and designed to identify those applicants who have the ability and commitment to successfully complete the program. Applicants should hold a baccalaureate degree (B.A., B.F.A., B.G.D. [Bachelor of Graphic Design] or equivalent) with a major in communication design (i.e., advertising art direction and design, digital media design, graphic design, or illustration) from an accredited university and satisfy specific admission criteria.

Applicants who do not have a communication design major in their undergraduate studies may be considered for admission if they can demonstrate exemplary work within the communication design practice discipline (e.g., advertising art direction, graphic design, editorial design, and digital media design illustration). The Program Advisor will evaluate the portfolio and make recommendations—leveling

courses if needed—to the Graduate Dean based on the following criteria: (a) the role and scope of the practice, (b) years in practice, and (c) peer reviewed materials regionally, nationally, and internationally.

Regular Admission criterion:

Component One: Scholastic testing/performance assessment.

- An undergraduate GPA of at least 2.75 (4.0 scale) in the last 60 credit hours of work leading to the baccalaureate degree.

Component Two: Portfolio (professional or student assessment).

- A portfolio consisting of 20 works (minimally) in communication design. The portfolio should be submitted as a PDF via CD. The work should be accompanied by an annotated list indicating communicative message or project mission, media, and publishing information.

Assessment factors include:

- a. Ideation/design/presentation.
- b. Role and scope of work.
- c. Peer-review (state, regional, national, or international).

Component Three: Written communication.

- a. Cover letter for application packet.
- b. A statement (300-500 words) describing the applicant's academic and professional goals.
- c. Professional profile or curriculum vitae.

Component Four: Recommendation from three persons capable of evaluating the applicant's academic and professional ability and potential.

Conditional admission for applicants who do not meet the regular admission criterion will be considered on a case-by-case basis with final approval from the Dean of the Graduate College.

For students who hold a Master of Arts (M.A.) or a Master of Science (M.S.) in the discipline of communication design from an accredited university with a cumulative GPA of 3.5 or better, course work— not to exceed 27 credit hours— may be applied to the M.F.A. upon the review and approval of the Program Advisor and the Graduate Dean.

Courses Offered

Communication Design (ARTC)

5300 Graduate Assistant Development. (3-0) This course is required as a condition of employment for graduate teaching and instructional assistants. It will provide in-service training and evaluations of instructional philosophies, techniques and responsibilities. This course does not earn graduate degree credit. Graded on a credit (CR), no credit (F) basis.

5301 Communication Design Foundations. (3-0) This course may be taken only to fulfill communication design background. Students will acquire knowledge and graphic design skills necessary for advanced studies. This course does not earn graduate degree credit. Prerequisites: Consent of the graduate advisor. Repeatable with different emphasis.

5310 Art Direction. (3-3) Advanced in-depth instruction involving conceptual principles, design, copy strategies, and branding methods in print, broadcast, and e-commerce advertising art direction and design. Repeatable up to 4 times when the area(s) of study change.

5313 Communication Design Advanced Problems. (3-3) An independent study in communication design, which requires students to pursue complex design problems. Goals and objectives will be outlined in a written format. May be repeated with different emphasis for additional credit. Prerequisite: Permission of instructor.

5320 Web Design. (3-3) Students will research, create, and produce advanced online products for Internet. Emphasis is placed on information architecture, interface design, and navigation constructs in order to produce unique online communications. Repeatable up to 4 times when the area(s) of study change.

5321 Digital Imaging. (3-0) Exploration and experimental usage of digital black and white and color imagery utilizing non-traditional approaches to image making. Repeatable up to 3 times when the area(s) of study change.

5322 Word and Image. (3-0) Exploration and experimental usage of the written word integrated with visual forms by using digital and traditional photographic, illustrated, and graphic media. Repeatable up to 3 times when the area(s) of study change.

5330 Typography. (3-3) This course examines the traditional and experimental advanced usage of type and its relationship to the symbolic or communicative message. Repeatable up to 4 times when the area(s) of study change.

5331 Corporate Identity Systems. (3-3) Students explore complex corporate and institutional identity systems. Concept, design, program continuity, and branding in the marketplace will be emphasized. Repeatable up to 4 times when the area(s) of study change.

5332 Corporate Marketing Materials. (3-3) This course will explore advanced development of typographic elements, layout grid constructs, photo-imagery, and illustration for publication of corporate marketing materials. Repeatable up to 4 times when the area(s) of study change.

5333 The Experimental Book. (3-3) Students explore the experimental printed book including concept, design, and unique production such as unique binding methods. Repeatable up to 4 times when the area(s) of study change.

5340 Contemporary Issues and Criticism. (3-0) This course examines the communication design discipline from 1950 through contemporary times. Communication design trends, styles, periods, and leading designers will be explored.

5341 Modernism and Design. (3-0) This course examines the modernist movement as it emerged in America between 1920 and 1960 in various communication design media. The impact of modernism, modernism arrives in America, the creative 1940's, and American design mid-century will be explored.

5342 Post-Modernism and Typography. (3-0) This course examines the post-modernist movement and its impact on typography in the 21st century. The origins of post-modern design, deconstructionist design, issues of appropriation, and the revolution in digital type will be explored.

5343 Visual Communication Theory. (3-0) This course examines visual communication theory applied to communication design. Gestalt, semiotics, constructivism, ecological theory, cognitive theory, and the Huxley/Lester model will be explored.

5350 Special Problems in Communication Design. (3-0) An independent study requiring complex problem-solving in communication design. Repeatable up to 4 times when the area(s) of study change.

5360 Special Topics in Communication Design. (3-3) A course designed to examine specific topics and address issues in communication design. May be repeated with different emphasis for additional credit.

5360C Environmental Graphic Design Systems (3-0) This course will explore complex corporate, consumer, and institutional environmental systems. Concept, design, program continuity, and environmental graphic design systems (EGDS) in the marketplace will be emphasized. Repeatable up to 3 times when the area of study changes

5360D Typeface Design. (3-0) This course explores the detailed anatomy of typefaces in order to design custom typefaces through various applications. Students with an advanced knowledge of typography will research detailed type anatomy as well as historical and cultural typographic constructs. Repeatable up to 3 times when the area(s) of study change.

5360E Sustainable Packaging Design. (3-0) Students will explore the role of sustainable package design in context to meeting the requirements of clients and consumers in the global marketplace. Repeatable up to 3 times when the area(s) of study change.

5360F Communication Design Business Strategies. (3-0) In this course, the student will be exposed to the principles of project, studio, marketing, and business development management as it relates to the business operations of a communication design studio. Repeatable up to 3 times when the area(s) of study change.

5360G Interactive Design. (3-0) This course explores the concept of interactivity in all its form, from the digital to the physical as it relates to communication design. Repeatable up to 3 times when the area(s) of study change.

5360H Mobile and Social Media. (3-0) In this course, the student explores the implications of social networking and mobile communications in contemporary communication design. Repeatable up to 3 times when the area(s) of study change.

5360I Editorial Design. (3-0) This course develops typographic skills pertaining to page layout through the use of functional and aesthetic type and its application within the digital environment. Repeatable up to 3 times when the area(s) of study change.

5360J International Perspective in Typography. (3-0) This course studies the international perspectives of typography. This course requires a field trip abroad and will conclude with one extensive communication design assignment based upon the field trip experience. Repeatable up to 3 times when the area(s) of study change.

5360K Information Design. (3-0) This course explores methods of gathering, mapping, and designing information in a manner that is meaningful and relevant. Repeatable up to 3 times when the area(s) of study change.

5360L User Experience Design. (3-0) This course explores advanced concepts in user-centered mobile application, Web site, and operating system interface design. Students will solve design problems that take into account a holistic view of the user and how they interact with software. Repeatable up to 3 times when the area(s) of study change.

5360M Design for Social Impact. (3-0) This course will provide a platform to explore the ways that design processes can be applied in order to enable positive social change. The course reconsiders the role of the designer in the context of the social sector. Repeatable up to 3 times when the area(s) of study change.

5370 Professional Practice. (0-5) Students are placed in regional and national advertising agencies, digital media studios, or graphic design firms to gain professional practice experience. Repeatable once for credit.

5399A Thesis I. (3-0) The course represents a student's initial thesis enrollment. No thesis credit is awarded until the student has completed the thesis in ARTC 5399B. Graded on a credit (CR), program (PR), no-credit (F) basis.

5399B Thesis II. (3-0) This course represents a student's continuing thesis enrollments. The student continues to enroll in this course until the thesis is submitted for binding. Graded on a credit (CR), progress (PR), no-credit (F) basis.

Art History (ARTH)

5301 Special Topics Advanced. (3-0) An independent study course designed to examine specific topics and address issues in art history or art criticism. May be repeated with different emphasis for additional credit.

5302 Special Problems Advanced. (3-0) An independent study course involved with art history, aesthetics, and criticism. The emphasis of the course is on scholarship, research, and writing. May be repeated with different emphasis for additional credit. Prerequisite: Permission of instructor.

Studio Art (ARTS)

5301 2-D Advanced Special Problems. (3-3) An independent study in 2-D studio art, which requires a student to pursue a personal conceptual direction and to develop the technical and critical skills necessary for creating a cohesive body of artwork. May be repeated with different emphasis for additional credit. Prerequisite: Permission of instructor.

5302 3-D Advanced Special Problems. (3-3) An independent study in studio art, which requires a student to pursue a personal conceptual direction and to develop the technical and critical skills necessary for creating a cohesive body of artwork. May be repeated with different emphasis for additional credit. Prerequisite: Permission of instructor.

Art Theory & Practice (ARTT)

5376 Research in Art Theory and Practice for Children. (3-0) Individualized study focusing on art skill and knowledge development related to children's art learning experiences. May be repeated with different emphasis for additional credit. Prerequisite: Teaching experience or admission to graduate degree program and permission of instructor required.

5377 Research in Art Theory and Practice for Adolescents and Adults. (3-0) Individualized study focusing on art skill and knowledge development related to adolescent and/or adult art experiences. May be repeated with different emphasis for additional credit. Prerequisite: Teaching experience or admission to graduate degree and permission of instructor required.

Graduate Faculty

Berno, Tom, Professor of Communication Design. B.F.A., M.F.A., Texas State University-San Marcos. (Communication Design)

Colombik, Roger B., Professor of Art and Design. B.F.A., University of Illinois; M.F.A., Southern Illinois. (Sculpture, 3D Design)

Conroy, Michel L., Professor of Art and Design. B.F.A., Webster University; M.F.A., Louisiana State University. (Ceramics)

Davis, Jeffrey, Professor of Art and Design. B.F.A., Texas State University-San Marcos; M.F.A., Texas State University-San Marcos. (Communication Design)

Dell, Jeffrey, Associate Professor of Art and Design. B.A., Hamline University; M.F.A., University of New Mexico. (Printmaking)

Duganne, Erina, Associate Professor of Art and Design. B.A., Reed College; M.A., Ph.D., The University of Texas at Austin. (Art History)

Evans-Palmer, Teri, Assistant Professor of Art Education. B.S.A.E., Kutztown University of Pennsylvania; M.S.A., Texas A&M University-Kingsville; Ph.D., University of the Incarnate Word. (Organizational Leadership)

Hays, Michelle, Associate Professor of Communication Design. B.A., Point Loma Nazarene University; M.F.A., Rhode Island School of Design. (Communication Design)

Lawrence, Grayson, Assistant Professor of Communication Design. B.F.A., M.F.A., Texas State University-San Marcos. (Communication Design)

Meek, William E., Professor of Art and Design and M.F. A. Program Director. B.F.A., University of North Texas; M.F.A., Kent State University. (Communication Design)

Newton, Roselynn, Assistant Professor of Art and Design. B.E.D., Texas A&M University; M.F.A., University of Houston. (Communication Design)

Niblett, Michael, Professor of Communication Design and Director of the School of Art and Design. B.F.A., Texas Christian University; M.F.A., University of Oklahoma. (Printmaking)

Nielsen, Erik August, Professor of Art and Design. B.A., M.A., University of South Florida; Ph.D., The University of Texas at Austin. (Art Education, Printmaking, and Photography)

Penn, Beverly Beecham, Professor of Art and Design. A.A., Catonsville Community College; B.F.A., University of Texas at El Paso; M.A., New Mexico State University; M.F.A., State University of New York College at New Paltz. (Metals, Jewelry, and 3D Design)

Reed, Jason, Assistant Professor of Art and Design. B.A., The University of Texas at Austin; M.F.A., Illinois State University. (Photography)

Reid, Randall T., Professor of Art and Design. B.F.A., Louisiana Tech University; M.F.A., Texas Tech University. (Drawing, Design)

Roeschmann, Claudia, Assistant Professor of Art and Design. M.A., Hochschule fur Kunste Bremen; M.F.A., Texas State University-San Marcos. (Communication Design)

Row, Brian Gillow, Professor of Art and Design. B.F.A., M.F.A., University of Colorado. (Sculpture, Drawing)

Shields, J. David, Professor of Art and Design. B.F.A., Louisiana Tech University; M.F.A., Savannah College of Art and Design. (Communication Design)

Stone, Barry, Assistant Professor of Art and Design. B.A., M.F.A., University of Texas at Austin. (Photography)

Todd, Mark E., Professor of Art and Design. B.F.A., M.A., M.F.A., University of Iowa. (Communication Design)

Wright, Maia, Assistant Professor of Communication Design. A.B. Princeton University; M.F.A. The School of the Art Institute of Chicago. (Visual Communication)

School of Journalism and Mass Communication

Major and Degree Offered:

Mass Communication, M.A.

Major Program

The School of Journalism and Mass Communication offers many opportunities for media professionals, academic researchers, educators, and recent graduates to expand their education and training within the mass communication field. The courses offered cultivate strong research, analytical and multimedia skills that prove advantageous to the media professionals as well as to those interested in continuing their education at the doctoral level. Students will broaden their understanding of communication theories and current research and will be prepared for doctoral studies in journalism, mass communication, or related fields. The program also develops students' critical thinking abilities and practical skills that will enable them to take up media-related positions in the changing global and interactive media environment. The program also enables students whose undergraduate major may not have been mass communication to gain a skills and theory base for mass communication careers. The School houses the Center for the Study of Latino Media and Markets which promotes research, conferences, forums and other activities to enhance the understanding of issues related to the growing Latino media and markets at the national and international levels.

The varied expertise of faculty and diverse backgrounds of both faculty and students provide a healthy learning environment in which participants learn through interaction and discussion. Courses offered in the program address a variety of cutting-edge topics such as online and social media as well as traditional topics such as mass communication theory and research methods. In addition, students select courses from outside the school to supplement their studies. Students may choose the thesis track, which requires 33 hours, or the non-thesis track, which requires 36 hours.

Admission Policy

Admission is selective and a Graduate Admissions Committee will consider all applicants who meet requirements of the Graduate College. The achievement of the University's minimum requirements should not be considered an assurance of admission to the Mass Communication Master of Arts program. In addition to university requirements for admission to graduate study, school requirements for unconditional admission are as follows:

- A preferred score of 600 on the paper based TOEFL, 100 on the internet based TOEFL (with preferred section scores of 26/reading, 26/listening, 26/speaking, and 23/writing), or 6.5 IELTS overall band score for international students.
- A preferred combined score of 303 on the verbal and quantitative portions of the Graduate Record Examination (GRE) general test, with no less than 153 on the verbal section and 150 on the quantitative section. If you took the GRE within the last five years and prior to the new examination, the following preferred scores will be considered - 1000 (verbal and quantitative combined), no less than 500 on verbal section and a level of 5 on the analytical.
- A preferred level of 4.5 on the analytical writing section of the Graduate Record Examination (GRE).
- An undergraduate GPA of 3.0 (4.0 scale) in the last 60 credit hours of work leading to the bachelor's degree.

Each applicant must submit the following directly to the Graduate College at <http://www.gradcollege.txstate.edu/>:

1. A 500-word statement of purpose for pursuing graduate studies in mass communication at Texas State University-San Marcos. The statement should include the applicant's academic and professional goals.
2. Two letters of recommendation from individuals competent to assess the applicant's capacity to pursue graduate education in mass communication. In case the applicant is changing the major area, at least one of the two letters must be from a professor in the student's previous major. If the applicant is transferring from another institution, at least one of the two letters must be from a professor in the student's previous institution.
3. A current resume with information on educational background, work experience, and extracurricular activities.

Students who do not have acceptable GRE or GPA scores may be admitted conditionally and must take leveling courses as assigned by the graduate admissions committee and make a grade of "B" or better, or retake the GRE and attain the scores mentioned above. Those who do not have acceptable TOEFL/IELTS scores may take only leveling courses until a satisfactory score is achieved.

Students who do not have a journalism or mass communication major in their undergraduate studies may be admitted conditionally and must complete nine to 12 hours of leveling courses to be assigned by the graduate committee and make a grade of "B" or better in these courses.

Applications are considered year-round. Students interested in applying for assistantships and scholarships, however, are strongly encouraged to meet the following application deadlines:

Fall Semester:	February 1
Spring Semester:	October 15
Summer I:	February 1
Summer II:	February 1

Applicants must apply online via the ApplyTexas Application at: <http://www.applytexas.org>. There is no separate departmental application. A \$40 application fee must be submitted at the time of application.

Degree Requirements

The Mass Communication graduate program offers its students the option of pursuing either a non-thesis track or a thesis track. In general, it is possible for the full-time student to complete the program in an 18-month period. However, most students take at least two years to complete the degree, especially if they are on a thesis track.

All students are required to take MC 5301 Mass Media and Society, MC 5302 Research Methods in Mass Communication, and MC 5303 Theories of Mass Communication.

All students are required to make a minimum 3.0 GPA in the core classes, a minimum 3.0 GPA in the mass communication electives, and a minimum 3.0 GPA in the cognate/minor areas.

Non-thesis Track

The 36-hour non-thesis track includes the core of nine hours and 27 hours of mass communication electives selected by the student and the graduate advisor.

Non-thesis students are required to take and pass a written comprehensive exit examination.

Thesis Track

The 33-hour thesis track requires the core of nine hours, 18 hours of mass communication electives and six-hours of thesis credit. The thesis will consist of original research that contributes to the body of knowledge in mass communication – a scholarly presentation of information about mass communication processes and systems. The thesis is a scholarly study of communication behavior, the purpose of which is to broaden understanding of what mass media communicators do through what media channels, how they do it, and with what effects. It may be quantitative, relying upon an experimental design, content analysis, survey data or another appropriate approach, or it may be qualitative, relying upon historical research or another appropriate methodology.

Thesis track students are required to take and pass an oral comprehensive exit examination.

Optional Elective Courses

All students have the option of taking a maximum of six hours of electives outside the area of mass communication with the graduate advisor's approval. These courses need to support their special research or career-related needs and interests.

Concentrations

Students may choose to opt for Strategic Communication, New Media, Global Media, or Latinos and Media concentrations.

Strategic Communication

Take at least one of the following courses:

- (1) MC5308 Seminar in Ad & PR Issues
- (2) MC5322 International Ad and PR Issues
- (3) MC5404Q Strategic Communication Campaigns (Prerequisite-MC5308)

In addition take at least one of the following courses:

- (1) MC5314 Strategies in Media Management
- (2) MC5315 Creative Problem Solving
- (3) MC5304P Media Writing (Print or PR emphasis)
- (4) MC5310 International Communication
- (5) MC5304T Health Communication Campaigns
- (6) MC5304U Music Marketing and Media

New Media

Take at least three of the following courses:

- (1) MC5316 Seminar in New Media Issues
- (2) MC5312 Online Media Design
- (3) MC5317 Advanced Online Media
- (4) MC5304P Media Writing (Web emphasis)
- (5) MC5304R Documentaries for digital media

Global Media

Take at least three of the following courses:

- (1) MC5310 International Communication
- (2) MC5304X Media Systems in Latin America
- (3) MC5322 International Ad/PR
- (4) MC5330 Internship in an international/multinational company in the U.S. or in a Company abroad (Consent of Graduate Advisor needed)
- (5) Study Abroad (Consent of Graduate Advisor needed)
- (6) One graduate level, three hour course with international content outside the Department (Consent of the Graduate Advisor needed)

Latinos and Media

Take the following course:

- (1) MC5321 Latinos and Media

In addition take at least two of the following courses:

- (1) MC5319 Mass Media and Politics
- (2) MC5304U Music Marketing and Media
- (3) MC5310 International Communication Issues

- Students may declare one concentration only.
- Students do not have to declare a concentration if they do not wish to.
- Some courses are not offered each semester.
- Some courses may also be offered at the Round Rock campus.
- Students must plan their program in consultation with the Graduate Advisor.

Facilities

The School of Journalism and Mass Communication is housed in historic Old Main. Situated on top of a hill, Old Main has become the University's most recognizable symbol. The building houses the campus radio station, faculty offices, smart lecture rooms, television editing facilities, state-of-the-art computer laboratories and a conference room. The office of *The University Star*, the student newspaper, is located in a building nearby. The Center for the Study of Latino Media and Markets is located in an adjacent building in ASBN 353.

Graduate student assistants are provided office space and resource room facilities. The Alkek Library at the University offers excellent research facilities with its vast collection of books and other audio-visual resources. The library also offers the TexShare facility that allows students to borrow books from several other universities from within the state.

Faculty

The School of Journalism and Mass Communication has 28 full-time and eight part-time faculty, 22 of whom hold terminal degrees. The graduate faculty is active in international, national, regional, and state professional associations and publishes widely in professional and scholarly journals.

Assistantships

Competitive graduate assistantships offered with stipends and waivers of out-of-state tuition are available to qualified applicants. Assistantship responsibilities include teaching mass communication fundamentals, working in supervisory roles at student media outlets, assisting in the school's computer labs, or assisting faculty with teaching. Most assistantships are assigned in February for the fall semester, but assistantships may be available for students who wish to begin the graduate program in the spring or summer. The application for assistantship may be obtained from the departmental graduate advisor or from the following website: <http://www.masscomm.txstate.edu/degrees-programs/graduate/assistantship.html>.

Courses Offered

Mass Communication (MC)

5155 Teaching Techniques in Mass Communication. (1-0) Required of, and open only to, graduate teaching and instructional assistants as a condition of employment. This course provides training and planned periodic evaluations of instructional responsibilities. This course does not earn graduate degree credit. Graded on a credit (CR), no-credit (F) basis.

5255 Teaching Techniques in Mass Communication. (2-0) Required of, and open only to, graduate teaching and instructional assistants as a condition of employment. This course provides training and planned periodic evaluations of instructional responsibilities. This course does not earn graduate degree credit. Graded on a credit (CR), no-credit (F) basis.

5301 Mass Media and Society. (3-0) A seminar devoted to analysis and discussion of significant contemporary issues in mass communication, including a study of the history of the development of mass communication media.

5302 Research Methods in Mass Communication. (3-0) Investigation of the tools and techniques of both qualitative and quantitative research methods used in the study of mass communication, including surveys, content analysis, experimental designs and case studies.

5303 Theories of Mass Communication. (3-0) Examination of the literature of mass communication theory and discussion of theoretical approaches and models.

5304 Special Topics in Mass Communication. (3-0) Seminar examining leading work in and about mass communication to give students an in-depth study of special topics. May be repeated for credit up to four times when topics change. Prerequisite: Consent of graduate advisor.

5304R Documentaries for Digital Media. (3-0) Discussion, development and analysis of documentary video and digital media. Students will explore electronic media techniques used in writing and producing features, documentaries, and related programming. Designed for the novice student with emphasis on pre-and-post-production activities from research to final project.

5304T Health Communication Campaigns. (3-0) Provides an overview of the theory and practice of designing, producing and evaluating health-communication campaigns. Examines persuasive approaches to behavioral change as well as audience, message and channel factors in health-campaign development. Emphasizes communication approaches, including mass media, social networking and new media.

5304W Web Content Management Systems. (3-0) Students in this class will develop advanced Web building skills. Specifically, students will be introduced to various Web Content Management Systems and taught how to use these applications to manage content and build Web sites efficiently. Prerequisite or Corequisite: MC 5312 or consent of instructor.

5304X Media Systems in Latin America. This course will examine media systems within their historical, political, and economic contexts in Latin America. Media markets in Latin America and their links to Spanish-language and other Latino-oriented media and markets in the U.S. will also be studied.

5307 Project. (3-0) A major communication effort, the purpose of which is to demonstrate command of the skills necessary to work at advanced levels in mass communication. For example, it may be broadcast documentary, advertising or public relations campaign, or a newspaper series. Prerequisite: Completed course work.

5308 Seminar in Advertising and Public Relations. (3-0) This course analyzes advertising and public relations issues using an integrated communication framework. Students are introduced to the advertising and public relations decision-making process, learn what problems real organizations experience and evaluate how they resolve issues in such areas as client-agency relationships, strategic planning/management, globalization, channel integration, cyber marketing, evaluation, etc.

5309 Gender, Race, and Class and the Media. (3-0) This course takes a theoretical approach to the study of representations of gender, race, and class in the mass media and the lives of the media professionals who belong to marginalized groups. A historical overview will be followed by an in-depth look at current conditions.

5310 International Communication Issues. (3-0) This course examines the media systems worldwide in different socioeconomic contexts and studies the patterns of international information flow. The course includes theories governing international communication. Students learn how and why communication takes place between different nations and the impact of this communication on individual nations.

5311 Independent Study. (3-0) Study of a special interest that offers academic or professional improvement and growth in the field of Mass Communication. May be repeated once with different emphasis for additional credit.

5312 Online Media Design. (3-0) This course will instruct students in Web development and design and address the appropriate usage of text, graphics, sound and video on mass communication sites. The class will also address social and theoretical implications of technology, such as the digital divide, cyberlaw, e-commerce, and Web credibility and accessibility.

5313 Media Law. (3-0) Study of laws and regulations as they pertain to media operations and the internal and external codes that guide media behavior.

5314 Strategies in Media Management. (3-0) Analysis and discussion of issues involved in media ownership and operation, including monopoly and competition, labor relations, human resource management and staffing, the politics of workplace supervision, and market relations.

5315 Creative Problem Solving in Mass Communication. (3-0) This class examines the psychology of creativity and its application in mass communication to media management, broadcasting, advertising, and public relations. Students learn a variety of ideation techniques and structured creative problem solving methods to better understand their own creative thinking process, and how to facilitate creative thinking in groups.

5316 Seminar in New Media Technology Issues. (3-0) This course will examine the theories governing new media technologies such as the Internet, computers, cellular telephones and other digital technologies. Issues discussed will include convergence, digital divide, the role of communication in the new media environment, diffusion, and the impact of new media technologies on society and culture.

5317 Advanced Online Media. (3-0) Students will gain advanced skills in multimedia layout and design. Techniques include audio/video editing, Flash development, and database management as practiced in the communication disciplines. Theoretical and practical considerations of emerging technologies to the media industry will be integrated with production techniques. Prerequisite: MC 5312 or consent of instructor.

5318 Media Ethics. (3-0) The study of freedom and responsibilities of mass media practitioners and institutions, explored within the framework of ethical theories. Students will learn philosophical constructs as well as contemporary ethicists. Consideration of values, codes of ethics, moral development, professionalism, and institutional constraints as applied to media of information, persuasion, and entertainment.

5319 Mass Media and Politics. (3-0) The class will review key literature in the area of mass media and politics and engage in original research related to mass media and statewide, congressional and/or presidential elections. Class focus may vary by professor, e.g. Latinos in the United States.

5321 Latinos and Media. (3-0) An immersion into the study of Latinos, their representations in media, and media oriented to Latinos. The course will require students to engage in in-depth research about Latinos and media issues.

5322 International Advertising and Public Relations Issues. (3-0) This course examines multinational advertising and public relations organizations and how they function in a global marketplace. Students learn how these organizations serve specific client needs in increasingly complex societies and cultures.

5323 Current Issues in Mass Communication. (3-0) This course examines current theoretical and professional issues in mass communication. This course may be repeated once with a different emphasis for credit.

5324 Media Writing. (3-0) This course is designed to impart media writing skills. Students will learn information gathering and interviewing skills, and narrative techniques pertinent to different mass media. Emphasis may vary. This course may be repeated with different emphasis.

5325 Music Marketing. (3-0) This course integrates all areas of marketing management and relates media and marketing activities to the other functional areas of the music business, including music publishing, live entertainment, recording companies, and production. Strategic planning and analytical procedures for marketing managerial decisions and their relation with the media will be emphasized.

5326 Strategic Communication Campaigns. (3-0) A comprehensive study of strategic communication campaign planning with emphasis on public relations and advertising. Students will combine theory and practice to develop, coordinate and evaluate advertising/public relations campaigns for key audiences. Prerequisite: MC5308 or consent of instructor.

5327 Visual Communication. (3-0) This course examines the principles, theories, and language of visual communication, with emphasis on evaluating and using images in mass media. Through a semester-long team project, students will investigate, study, and summarize the various principles and theories of visual communication.

5330 Internship in Mass Communication. (0-12) Students acquire on-the-job experience in an off-campus media setting where they can apply the skills and knowledge acquired through mass communication graduate course work. Requires 180 hours of work off-campus, a written report, and portfolio of work product. Graded on a credit (CR), no credit (F) basis. Prerequisite: Consent of the graduate advisor and internship coordinator.

5350 Foundations of Mass Communication. (3-0) This course may be taken only to fulfill mass communication background requirements. Students will acquire knowledge of mass communication necessary for advanced studies. This course does not earn graduate degree credit. Repeatable with different emphasis. Prerequisites: Mass Communication major status and consent of graduate advisor.

5352 Editing for Clear Communication. (2-2) The course explores the role of editors in gate keeping and how writing varies by audience and medium. Designed to teach students how to edit using Associated Press style while focusing on accuracy, organization, language, logic, style, and meaning. This course does not earn graduate degree credit. Repeatable with different emphasis. Prerequisites: Mass Communication major status and consent of graduate advisor.

5353 History of Mass Media. (3-0) Students will examine the growth and role of mass media in the United States from 1690 to the present in the context of the nation's history. This course does not earn graduate degree credit. Repeatable with different emphasis. Prerequisites: Mass Communication major status and consent of graduate advisor.

5399A Thesis. (3-0) A scholarly study of communication behavior, the purpose of which is to broaden understanding of what mass media do, how they do it, and with what effects. It may be quantitative, historical or rely upon another appropriate methodology. No thesis credit is awarded until student has completed the thesis in MC 5399B. Graded on a credit (CR), progress (PR), no-credit (F) basis. Prerequisite: Completed course work.

5399B Thesis. (3-0) This course represents a student's continuing thesis enrollment. The student continues to enroll in this course until the thesis is submitted for binding. Graded on a credit (CR), progress (PR), no-credit (F) basis. Prerequisite: MC5399A and completed course work.

7304 Special Topics in Mass Communication. (3-0) Topics vary and include the study of issues, theories, and research related to various areas of mass communication. Can be repeated for credit when topic changes. Prerequisite: Doctoral level standing.

7304A Seminar in Advertising and Public Relations. (3-0) Analysis and discussion of the development and role of advertising and public relations in the field of mass communication. Prerequisite: Doctoral level standing.

7304B International Communication. (3-0) A review of international communication theories and a critical examination of the world media systems and information flow patterns. Prerequisite: Doctoral level standing.

7311 Directed Research in Mass Communication. (3-0) Independent study of a specific mass communication research area. May be repeated with different emphasis for additional credit. Prerequisite: Doctoral level standing.

Graduate Faculty

Brown, Lucy, Assistant Professor of Mass Communication. M.S., Pratt Institute; M.A., Ph.D., The University of Texas at Austin.

Chapa, Sindy, Assistant Professor of Journalism and Mass Communication. B.A., Universidad Valle Del Bravo, Mexico; M.B.A., University of St. Thomas; Ph.D., University of Texas–Pan American.

Choi, Jinbong, Assistant Professor of Journalism and Mass Communication. B.A., Konkuk University; M.A., Chung-Ang University; Ph.D., University of Minnesota-Twin Cities.

England, M. Timothy, Associate Professor of Mass Communication. B.A., Western Kentucky University; M.A., Indiana University at Bloomington; Ph.D., University of Tennessee.

Fluker, Laurie H., Associate Professor of Mass Communication and Associate Dean of the College of Fine Arts and Communications. B.A., Wiley College; M.F.A., Southern Methodist University; Ph.D., The University of Texas at Austin.

Grimes, Tom, Professor of Journalism and Mass Communication. B.A., University of Arkansas; M.S. Columbia University; Ph.D. Indiana University at Bloomington.

Laird, Doris J., Lecturer of Journalism and Mass Communication. B.J., M.A., Ph.D., The University of Texas at Austin.

McBride, Michael H., Distinguished Professor Emeritus of Journalism and Mass Communication. A.A., San Antonio College; B.A., Angelo State College; M.A., Texas Tech University; Ed.D., Texas Tech University.

Muk, Alexander Y., Assistant Professor of Journalism and Mass Communication. B.F.A., Academy of Art College; M.A., Bournemouth University, U.K.; Ph.D., University of Southern Mississippi.

Niekamp, Raymond, Associate Professor of Mass Communication. B.S., Southern Illinois University at Carbondale; M.A., University of Minnesota; Ph.D., Penn State University.

Nelson, David C., Professor of Mass Communication and Associate Dean of University College. B.A., M.A., Ph.D., Purdue University.

Oskam, Judith B., Professor and Associate Director of Round Rock Programs. B.A., The University of North Texas; M.S., Ed.D., Oklahoma State University.

Peirce, Kate, Professor of Mass Communication. B.A., M.S., Florida State University; Ph.D., The University of Texas at Austin.

Rao, Sandhya, Professor and Associate Director for Graduate Studies, School of Journalism and Mass Communication and Assistant Dean of the Graduate College. B.A., Mount Carmel College; B.S., M.S., Bangalore University; Ph.D., Bowling Green State University.

Royal, Cindy L., Associate Professor of Mass Communication. B.S., University of North Carolina at Chapel Hill; M.B.A., University of Richmond; Ph.D., The University of Texas at Austin.

Smith, Bruce L., Professor and Director of the School of Journalism and Mass Communication. B.A., University of Minnesota Duluth; M.S., Miami University; M.B.A., Murray State University; Ed.D., Boston University.

Subervi, Federico, Professor of Mass Communication. B.A., M.A., University of Puerto Rico; Ph.D., University of Wisconsin-Madison.

Taylor, E. Gigi, Lecturer of Journalism and Mass Communication. B.S., University of Colorado; M.A., Ph.D., The University of Texas at Austin.

Trauth, Denise M., Professor of Mass Communication and President of the University. B.A., College of Mount St. Joseph, Ohio; M.A., Ohio State University; Ph.D., University of Iowa.

Walsh, Frank E., Associate Professor of Mass Communication. B.A. (Journalism), B.A. (Political Science/History), M.A. (Journalism/History), J.D., University of Montana.

Weill, Susan M., Associate Professor of Mass Communication. B.A., Millsaps College; M.S., Jackson State University; Ph.D., University of Southern Mississippi.

Yang, Mengchieh Jacie, Assistant Professor of Mass Communication. B.A., National Chengchi University; M.A., Ph.D., The University of Texas at Austin.

Department of Communication Studies

Major and Degree Offered:

Communication Studies, M.A.

Certificate Program:

Corporate Communication and Training

Major Program

A Master of Arts with a major in Communication Studies offers students maximum flexibility in designing their own customized programs. Students may choose the comprehensive program or thesis program with either a resource area or minor option for coursework in other departments. Students may select Communication Studies courses that develop expertise in one or more of the following areas: Organizational Communication, Rhetorical Studies, Communication Training and Development, Interpersonal Communication, or Instructional Communication. Students also may select courses from related disciplines, such as Mass Communication, Education, English, Psychology, Sociology, and Business. The Department encourages all students to explore courses that provide a breadth of knowledge about human communication.

Organizational Communication: Students primarily interested in organizational communication investigate the function, flow, and structure of communication in organizations to enhance organizational effectiveness. Key courses include *Organizational Communication* and *Advanced Organizational Communication Theory and Practice*, *Communication and Negotiation*, *Seminar in Communication and Technology*, *Communication Training and Development*, and *Communication Assessment*.

Rhetorical Studies: Students interested in rhetorical studies investigate how symbols have the power to shape perceptions and alter attitudes. Students may select from courses that offer a broad overview of rhetorical theory and rhetorical methods. Courses with applications to specific communication contexts include *Seminar in Political Communication* and *Organizational Rhetoric*. Students may also explore special areas such as media, movements, and genres in *Contemporary Rhetoric and Social Influence* and *Historical Rhetoric and Social Influence*.

Communication Training and Development, Communication Assessment, and Organizational Communication Analysis and Development: Students who seek careers as communication trainers or human resource development specialists select from several courses that provide information and prescribe strategies to enhance communication performance. Specifically, students must take *Communication Training and Development* and *Organizational Communication*, and then select from related elective courses. *Advanced Organizational Communication Theory and Practice*, *Organizational Communication Analysis and Development*, *Communication Assessment* and *Seminar in Instructional Communication* provide additional insight into the communication training function.

Interpersonal Communication: Students who emphasize interpersonal communication take courses that focus on the role of communication in the development and maintenance of human relationships. *Seminar in Interpersonal Communication* provides a comprehensive review of theory and research that explores interpersonal relationships. Other courses that emphasize interpersonal communication theory and research include *Gender and Communication*, *Seminar in Nonverbal Communication*, *Communication and Negotiation*, *Seminar in Small Group Communication*, and *Seminar in Communication and Technology*.

Instructional Communication: Students who wish to pursue careers in teaching at the community college level will find a broad array of courses that will prepare them for a career in education. We offer courses that focus upon communication curricula typically found in community colleges (interpersonal communication, small group communication, public speaking, and communication fundamentals). *Seminar in Instructional Communication* and *Communication Assessment* provide a classic description of the form and function of communication in instructional settings. In addition, students may select courses from our outstanding College of Education.

Admission

Admission to the Communication Studies graduate program is selective. Applications will be considered according to the following criteria:

1. Applicants must have earned a minimum GPA of 3.2 over the last sixty hours of undergraduate coursework.
2. Applicants must complete an essay (500-700 total words) that clearly addresses each of the following questions:
 - A. Which area(s) of communication studies are you most interested in pursuing, and why?
 - B. Why did you select the M. A. in Communication Studies at Texas State?
 - C. How does your academic background prepare you for graduate study in the Department of Communication Studies at Texas State?
 - D. What are your plans after completing the M. A. degree and how do you plan to apply your degree?

The essay will be evaluated on the applicant's ability to: demonstrate correct composition, grammar and writing style; provide a complete and well-developed response; and explain and justify her/his answers.

3. Applicants should apply by March 1 for summer or fall admission and by October 15 for spring admission. Send transcripts, the essay, and any other supporting materials directly to the Graduate College (<http://www.gradcollege.txstate.edu/>) in a timely manner. Consult the Department's Graduate Advisor as soon as possible about advising and available courses if the Department has approved your application.
4. (a) Those prospective students with fewer than 18 undergraduate credit hours in Communication Studies must enroll in background hours before making a formal application. Consult the Graduate Advisor to determine the exact nature of those courses.
(b) Applicants who have the required number of undergraduate hours but who have not completed junior-level courses in quantitative research methods and rhetorical criticism are eligible to be admitted, but will be required to enroll in leveling hours when they begin their program.

Degree Requirements

There are two program options for graduate students. The 36 hour comprehensive program includes 6 hours of required COMM courses and 24 hours of COMM elective courses. The 30 hour thesis program involves 6 hours of required COMM courses and 12 hours of COMM elective courses, and 6 hours of thesis work. The comprehensive program provides the greatest flexibility and breadth of understanding, and the thesis program emphasizes greater depth of understanding.

Students may choose to finish either program with 6 or more hours of a resource area or a minor. Students consult with the Communication Studies Graduate Advisor to select the courses in a

resource area, but students must consult and obtain the approval of graduate advisors in other departments to complete a minor. Minors often involve more than 6 hours of coursework.

Summarily, there are four types of degree plans: (1) the 36 hour comprehensive program with 30 COMM hours and a 6 hour resource area, (2) the 30 hour thesis program with 24 COMM hours and a 6 hour resource area, (3) the 36 hour comprehensive program with 30 COMM hours and a minor of 6 or more hours in a minor, and (4) the 30 hour thesis program with 24 COMM hours and 6 or more hours in a minor. The department assigns all Communication Studies majors to the comprehensive program with a resource area. After the first semester of coursework, the student may request the thesis option or select a minor.

All Communication Studies majors are required to take Communication 5301 Empirical Methods in Communication Research, and Communication 5323 Rhetorical Methods. While it is possible to complete the degree requirements within three long semesters, many majors elect to extend their coursework over two years. Communication Studies graduate courses are usually offered in the evening during a long semester.

Students must maintain a 3.00 GPA in all Communication Studies courses in order to graduate.

Minors and Resource Areas

A student who minors in Communication Studies should have completed at least 18 undergraduate semester hours of coursework in Communication Studies. A minor in Communication Studies requires a minimum of 12 semester hours of graduate-level Communication Studies courses. The department encourages Communication Studies minors to take coursework from both rhetorical and behavioral perspectives to gain a broad perspective of the Communication Studies discipline.

Students may take Communication Studies courses as part of a resource or cognate area. Students who wish to take coursework in Communication Studies that is not part of an approved minor should consult with the instructor of the course or the Communication Studies Graduate Advisor.

Certificate in Corporate Communication and Training

The nine-hour Certificate Program in Corporate Communication and Training is designed to provide foundational instruction in organizational communication, communication training and human resource development, and other related coursework for individuals interested in corporate communication, training, and human resource development.

The requirements for this certificate consist of two core courses augmented by one approved elective course in communication. Students pursuing this certificate are required to complete COMM 5319 Organizational Communication and COMM 5329A Communication Training and Development. In addition, students must complete *one* of the following courses: COMM 5318 Seminar in Interpersonal Communication, COMM 5321 Communication Assessment, COMM 5324 Instructional Communication, COMM 5325 Seminar in Human Communication Theory, COMM 5329B Communication and Negotiation, COMM 5332 Communication and Technology, COMM 5347 Seminar in Small Group Communication, or COMM 5350 Applied Communication Studies.

The admissions criteria for the Graduate Certificate in Corporate Communication and Training are the same as the criteria for applying for the M.A. degree in Communication Studies. Applicants must have an undergraduate degree from an accredited institution and at least a 3.2 GPA in the last 60 hours of coursework. Background hours in Communication Studies, including undergraduate coursework in empirical research and methods, may be required for entrance to the Certificate Program.

Admission into the Certificate Program in Corporate Communication and Training is separate from the M.A. degree program in Communication Studies. To apply for the Graduate Certificate in Corporate Communication and Training through the Graduate College

(<http://www.gradcollege.txstate.edu/>) using the Apply Texas online system. Admission to the Graduate Certificate in Corporate Communication and Training is selective. In addition to submitting your application online you should also submit a 500-word statement to Dr. Beebe addressing the following questions:

- a) Why are you seeking the Graduate Certificate in Corporate Communication and Training?
- b) How does your academic background prepare you for the certificate (such as previous coursework in communication and/or experience as a trainer)?
- c) What are your plans after completing the Graduate Certificate in Corporate Communication and Training and how do you plan to apply this certificate?

Send your essay to:

Dr. Steven A. Beebe, Chair
Department of Communication Studies
601 University Drive
Texas State University-San Marcos
San Marcos, TX 78666

Applying for a Thesis or a Comprehensive Exam Committee. A student must be in good academic standing to apply for a thesis or comprehensive exam committee. The student's cumulative GPA in all their graduate classes **and** in their Communication Studies classes must be 3.00 or higher. Also, the student should not have any incomplete grades in their classes.

Students must submit departmental forms to the Director of Graduate Studies by November 1 or April 1. Students applying for a thesis must make the request in the semester in which they will complete 15 hours of coursework. This is generally during the second semester of full-time graduate coursework since students must complete a thesis over two or more semesters. Students applying for a comprehensive exam committee must make the request in the semester in which they will complete 27 hours of coursework. This is the semester before they anticipate graduating. The graduate faculty reviews all requests.

Facilities

In 1998, the Department moved to its new facilities in the completely renovated Centennial Hall. This new location offers outstanding resources including twenty-four faculty offices, several graduate assistant office suites, research labs, computer labs, conference rooms, several well-equipped classrooms, and a state of the art teaching theatre.

Faculty

The department's communication studies faculty members are active in state, regional, national, and international associations and publish widely in professional and academic journals.

Financial Aid

Graduate Assistantships offered at competitive stipends with waiver of out-of-state tuition are available to qualified applicants. Assistantship responsibilities include teaching communication fundamentals, serving as assistant director of forensics, or assisting faculty with research. Most assistantships are assigned in March for the fall semester, but assistantships may be available for students who wish to begin the graduate program in the spring or summer.

The department offers limited scholarships for currently enrolled students. Also, the College of Fine Arts and Communication and the Graduate College provide a variety of scholarships for new and returning graduate students. See the various web sites for details.

Courses Offered

Communication Studies (COMM)

5100 Teaching Communication Studies. (1-0) An introduction to curriculum, instruction, and assessment methods in the teaching of Communication Studies. Provides an orientation as well as regular in-service training and planned periodic evaluations of instructional responsibilities. This course does not earn graduate degree credit. Repeatable with different emphasis. Graded on a credit (CR), no-credit (F) basis.

5301 Empirical Methods in Communication Research. (3-0) An examination of empirical research methods in speech communication. Measurement procedures, statistics, experimental design, and descriptive research methods will be investigated as well as a consideration of scholarly writing and library research. Required of communication studies majors.

5302 Rhetorical Methods. (3-0) A study of approaches to the analysis of public discourse directed toward establishing workable perspectives for students conducting rhetorical analysis. Required of communication studies majors.

5310 Methods of Teaching Communication Studies. (3-0) A study of the methods of the teaching speech communication principles and skills for secondary school teachers. Prerequisite: Admission to teacher certification program or permission of department chair.

5315 Directed Research in Communication Studies. (3-0) A course corresponding to Communication 4315, with the same title, to be offered to certain graduate students to allow for independent study in a specific area for which a regular course is not available. May be repeated with different emphasis for additional credit.

5318 Seminar in Interpersonal Communication. (3-0) A review of current research in the area. Includes an examination of contemporary theories and research methods.

5319 Organizational Communication. (3-0) Examines organizational communication theory and research in applied organizational contexts. Provides communication professionals with an analytical framework for improving communication.

5320 Directing Communication Studies and Theatre Activities. (3-0) Designed to assist any teacher, whether of speech and drama or some other subject, in directing speech and drama activities. During the course, those in the class will actually direct debate, plays, declamation, and other activities. May be repeated with different emphasis for additional credit.

5321 Communication Assessment. (3-0) An in-depth study of communication assessment techniques employed in the field of oral communication. Statistical, experimental, and observational methods of assessing oral communication in interpersonal, group, and classroom settings are included.

5324 Seminar in Instructional Communication. (3-0) Examines communication instruction theory and research and their practical applications in various instructional settings.

5325 Seminar in Human Communication Theory. (3-0) An examination of theories of human communication contexts including interpersonal, family, intercultural, organizational, and instructional communication. May be repeated with a different topic.

5327 Contemporary Rhetorical Theory. (3-0) A survey of the major contemporary theoretical perspectives and conceptual debates in rhetoric. Focuses upon critical interpretations and applications of theory in addition to study of primary theorists' writings.

5329B Communication and Negotiation. (3-0) Examines theory, research, and practice of conflict management and negotiation. Prerequisite: Communication 5319 or permission of instructor.

5329D Managing Communication Technologies in the Workplace. (3-0) Examines how communication technologies both help and hinder workplace communication. Examines theory, practical applications, key scholars and empirical research. Heavy focus on using case studies that provide context for learning how to thrive in the contemporary organization.

5329E Communication and Organizational Culture. (3-0) A seminar about communication and organizational culture. Discussion and materials explore communication practices that enable people to identify themselves as members of an organization and bind themselves to each other. Students will have the opportunity to analyze an organization. COMM 5319 or consent of instructor is required.

5330 Seminar in Nonverbal Communication. (3-0) A review of current theory and research of nonverbal communication behavior.

5331 Seminar in Persuasive Communication. (3-0) An analysis of behavioral theories of persuasion. Emphasis placed on understanding established theories of attitude formation and change, contemporary persuasion, research, and the application of persuasion theory.

5332 Seminar in Communication and Technology. (3-0) Focuses on research and theories about the relationships between technology and communication behavior in interpersonal group, and organization contexts. Also considers relationships between communication, technology, and culture.

5342 Historical Rhetoric and Social Influence. (3-0) The analytical study of speeches, speakers, groups, movements, and rhetorical strategies in history. Includes emphasis on the following topics: American Public Address, Rhetoric of Woman's Suffrage, and other historic topics of interest. May be repeated with different emphasis or topic for additional credit.

5343 Contemporary Rhetoric and Social Influence. (3-0) The analytical study of speeches, speakers, groups, movements, and rhetorical strategies in contemporary society. Includes emphasis on the following topics: rhetoric and culture, rhetorical movements, and rhetorical genres. May be repeated with a different topic.

5344 American Speeches. (3-0) This course is a survey of American public address. The class will study significant and representative speeches from different periods of American history. This class will examine what the study of American public address can teach us about history, communication, and social influence.

5345 Seminar in Political Communication. (3-0) Study of political communication in contemporary times. Course will cover the rhetoric of candidates and politicians, the structure of political campaigns, and campaign practices.

5347 Seminar in Small Group Communication. (3-0) An examination of theories and research evidence about communication in the small group.

5350 Applied Communication Studies. (3-0) An application of communication principles and skills. Topics covered may include organizational, interpersonal, nonverbal and group communication, conflict management, communication technology, and persuasion analysis. May not be taken for credit by student pursuing M.A. degree in Communication. May be repeated for additional credit with department approval.

5355 Media Criticism. (3-0) A rhetorical analysis of media from a Contemporary Cultural Studies perspective.

5356 Gender and Communication. (3-0) An examination of research and theories about gender communication, relationships, and qualitative research methods.

5360 Introduction to Empirical Research in Communication. (3-0) Introduction to Communication Studies as a behavioral science. Students will learn principles of the scientific method; explore quantitative and qualitative methods; investigate variables across the field (persuasion, interpersonal, organizational, non-verbal, intercultural, and instructional); and analyze and apply research in Communication. This course does not earn graduate degree credit.

5362 Topics in Communication Contexts. (3-0) An introduction to contexts for Communication Studies. Students will be exposed to theories and research in conflict, family, gender, interpersonal, non-verbal, organizational, public address, small group, or social movement communication. This course does not earn graduate degree credit. Repeatable with different emphasis.

5362A Organizational Communication. (3-0) Introduction to communication concepts in the context of organizations. Students will learn how communication influences contemporary organizations through familiarity with contemporary research. Students will be prepared to understand, investigate, and manage communication processes in organizations. This course does not earn graduate degree credit.

5362B Organizational Rhetoric. (3-0) Introduction to the study of organizational rhetoric designed for internal and external audiences. Students will analyze and create messages based in theories of organizational rhetoric. This course does not earn graduate degree credit.

5363 Introduction to Rhetorical Research in Communication. (3-0) Introduction to the rhetorical tradition in Communication, with a focus on methods of analysis of discourse. Students will learn the significance of rhetorical analysis; explore a variety of critical methodologies; perform an analysis of discourse; and report findings in writing. This course does not earn graduate degree credit.

5371 Communication Training and Development. (3-0) This course examines the theory and practice of developing and presenting communication training sessions for organizations. Prerequisite: Communication 5319 or permission of instructor.

5372 Organizational Communication Analysis and Development. (3-0) Examines communication problems in organizations and describes effective interventions. Provides communication managers and consultants with a broad range of tools and procedures for diagnosing and changing communication. Prerequisite: COMM 5319, undergraduate organizational communication course, or permission of instructor.

5374 Seminar in Organizational Rhetoric. (3-0) This seminar will include an examination of how organizations use symbols to accomplish a variety of functions for internal and external audiences, as well as exploring the concept of "organization as rhetorical argument."

5390 Communication Internship. (0-10) Students acquire on-the-job experience in a position with an off-campus organization using skills and knowledge acquired through graduate coursework; requires written reports and other projects as specified by the supervising instructor. Graded on a credit (CR), no credit (F) basis. Prerequisite: Permission of instructor.

5395 Capstone Research Project. (3-0) Under the direction of a graduate faculty member, students develop and submit a research or applied project using knowledge and skills acquired through graduate coursework. Required for students not pursuing the thesis path. May be taken only once for degree credit. Prerequisite: Permission of instructor.

5399A Thesis. (3-0) This course represents a student's initial thesis enrollment. No thesis credit is awarded until student has completed the thesis in Communication Studies 5399B. Graded on a credit (CR), progress (PR), no-credit (F) basis.

5399B Thesis. (3-0) This course represents a student's continuing thesis enrollments. The student continues to enroll in this course until the thesis is submitted for binding. Graded on a credit (CR), progress (PR), no-credit (F) basis.

7315 Directed Research in Communication Studies. (3-0) Independent study of a specific communication research area. May be repeated with different emphasis for additional credit. Prerequisite: Doctoral level standing.

7325 Topics in Communication Studies. (3-0) A review of classic and contemporary theory and research that investigate human communication covering a variety of topics. Prerequisite: Doctoral level standing.

7325A Instructional Communication. (3-0) A review of instructional communication theory and research with an emphasis on the function of communication in instructional settings. Prerequisite: Doctoral level standing.

7325B Organizational Communication. (3-0) A review of organizational communication theory and research with an emphasis on organizational development from a communication perspective. Prerequisite: Doctoral level standing.

7325C Communication Assessment. (3-0) An in depth study of communication assessment techniques employed in the field of oral communication. Statistical, experimental, and observational methods of assessing oral communication in interpersonal, group, and classroom settings are included.

Graduate Faculty

Beebe, Steven Arnold, Regents' Professor and Chair of the Department of Communication Studies and Associate Dean of the College of Fine Arts and Communication. B.S., M.A., Central Missouri State University; Ph.D., University of Missouri.

Burnette, Ann E., Associate Professor of Communication Studies. B.A., M.A., University of Virginia; Ph.D., Northwestern University.

Cheatham, Thomas Richard, Professor of Communication Studies. B.A., Wayland Baptist University; M.A., Ph.D., Purdue University.

Fleuriet, Cathy, Associate Professor of Communication Studies and Associate Vice President for Institutional Effectiveness. B.S., The University of Texas at Austin; M.A., Texas Tech University; Ph.D., The University of Texas at Austin.

Gomez, L. Felipe, Assistant Professor of Communication Studies. B. A., Instituto Tecnologie De Monterrey; M.B.A., Katholieke Universiteit Nijmegen; Ph.D., The University of Texas at Austin.

Gratz, Robert David, Professor of Communication Studies and Special Assistant to the President. B.S., Lamar University; M.A., Ph.D., Bowling Green State University.

Houser, Marian L., Associate Professor of Communication Studies. B.A., University of Missouri; M.A., Miami University of Ohio; Ph.D., University of Tennessee, Knoxville.

Keeley-Vassberg, Maureen P., Professor of Communication Studies. B.A., M.A., University of Arizona; Ph.D., University of Iowa.

LeClair-Underberg, Cassandra, Assistant Professor of Communication Studies. B.S., University of South Dakota; M.S. South Dakota State University; Ph.D., University of Nebraska.

Mandziuk, Roseann Marie, Professor of Communication Studies. B.A., Wayne State University; M.S., Illinois State University; Ph.D., University of Iowa.

Salem, Philip Joseph, Professor of Communication Studies and Director of Graduate Studies. B.S., Northern State University; M.A., Ph.D., University of Denver.

Williams, M. Lee, University Distinguished Professor of Communication Studies. B.A., Hardin-Simmons University; M.A., Ph.D., University of Oklahoma.

Department of Theatre and Dance

Major and Degree Offered:

Theatre, M.A.
Theatre, M.F.A.

Major Programs

A Master of Arts with a major in theatre offers specializations in directing, history-criticism, dramaturgy, and playwriting. Thirty to 39-semester hours are required for the degree, depending on the area of specialization. A minimum of six hours is taken in a minor or cognate area. All students take Theatre 5301 Drama Research, Theatre 5367 Dramatic Theory and Criticism, and at least two of the history/literature courses (Theatre 5365, Theatre 5369, or Theatre 5371).

A Master of Fine Arts with a major in theatre will prepare students for the field of theatre, more specifically to direct theatre, lead a theatre, or to teach theatre. This degree will provide students with a strong theoretical and practical education in preparing productions so that they might have long, fruitful careers in theatre or higher education. It will also hone student skills in critical thinking, problem solving, creative analysis, and application of the craft to real world projects so that they might excel in today's quickly changing and ever diverse theatre and academic environments.

The Master of Fine Arts program is a three-year course of study that requires 60 semester credit hours. Students in the program will concentrate on production research, play analysis, stage management, production planning, organizational skills, working with actors, while at the same time improving collaborative skills with actors, designers, playwrights, dramaturgs and technicians in the 33 hours of required core courses. Additional academic coursework will be in history/theory with 18 required hours and 9 prescribed elective hours in one of the following: film, playwriting, dramaturgy, Shakespeare studies, or internship.

Admission Policy

Applicants to the Theatre M.A. program who choose a specialization in History-Criticism, Playwriting, or Dramaturgy must have a GPA of 2.75 on the last 60 hours of undergraduate course work leading to the baccalaureate degree and a preferred GRE score of 300. If you took the GRE within the last five years and prior to the new examination, the following preferred scores will be considered - 900 (verbal and quantitative combined). GRE scores must be sent directly from the Educational Testing Service in Princeton, New Jersey, to our Graduate College. The college code for Texas State is 006667. The Educational Testing Service can be contacted at www.ets.org/gre. Texas State students are only required to take the General Test. Applicants must also submit a letter of intent stating the applicant's proposed area of specialty and detailing the applicant's past practical experience. Two letters of recommendation, a current resume, and the letter of intent must be submitted directly to the Graduate College. Playwriting applicants must also submit a creative writing sample.

Applicants to the Theatre M.A. program who choose a specialization in Directing must have a GPA of 2.75 on the last 60 hours of undergraduate course work leading to the baccalaureate degree. Applicants for this specialization also must also submit a letter of intent stating the applicant's proposed area of specialty and detailing the applicant's past practical experience. Two letters of recommendation, a current resume, and the letter of intent must be submitted directly to the Graduate College. In addition, Directing applicants must also be interviewed by a member of the Directing faculty either by phone or in person and the applicant must submit supporting evidence of directing experience and competence in directing (production books, production videos and/or photos, reviews, etc.).

Applicants to the Theatre M.F.A. program must have a GPA of 2.75 on the last 60 hours of undergraduate course work leading to the baccalaureate degree. Applicants must also have a minimum of 24 undergraduate hours in theatre. It is expected that most applicants will have completed a BA or BFA in theatre. In addition, they will have had non-academic practical theatre experience. Applicants for the M.F.A. must submit, directly to the Graduate College, a letter of intent that details the area of specialty, related background information, and what the goals are for pursuing an MFA in theatre; two letters of recommendation; and a current theatre resume.

In addition, applicants must submit to MFA Admissions, in the Department of Theatre and Dance, Texas State University-San Marcos, 601 University Drive, San Marcos, TX 78666 by March 15 a theatre portfolio (hard copy or electronic) which may include rehearsal prompt books of past directing projects, design sketches and renderings, production photos, DVDs, reviews, and/or items showing process and aesthetic. An interview may be scheduled with program faculty to complete the application process. It is preferred that interviews take place on campus and that the applicant attend an MFA class session as part of their itinerary.

Facilities

The Theatre Program is housed in the distinctive Theatre Center. In addition to the main theatre and a studio theatre, the center houses completely equipped scene and costume shops, twenty-one offices, seven classrooms, a computer-drafting laboratory, and intensive audiovisual resources for both research and teaching.

Financial Aid

Graduate assistantships offered at competitive stipends with waiver of out-of-state tuition are available to qualified applicants. Most assistantships are assigned in March for the fall semester.

Courses Offered

Theatre (TH)

5301 Drama Research. (3-0) An examination of problems and research techniques in drama. Historical, critical, descriptive, and experimental research approaches will be surveyed and basic procedures in research report writing will be considered. Required of theatre majors.

5302 Text Analysis, Research & Interpretation. (3-0) This course reviews various methods of analysis of a dramatic text. This includes inductive, deductive, structural, and methodical approaches. It also examines techniques for production research and explores issues of interpretation that affect the development of a play's translation into a production on stage.

5303 Conceptualization and Composition. (3-0) This course investigates conceiving and developing a production concept and/or production context. It also explores how the concept/context is useful in the formation of a plan of staging. Finally, it examines potential blocking and staging implications that result from conceptualization and context, as well as composition implications.

5310 Graduate Assistant Development. (3-0) This course is required as a condition of employment for graduate teaching and instructional assistants. This course covers topics related to employment responsibilities. This course does not earn graduate degree credit. Graded on a credit (CR), no-credit (F) basis.

5312 Director/Designer Collaboration. (3-0) This course examines the nature of director/designer collaboration. Areas studied and developed include the director's visual perceptions, visual interpretations, and visual choices. In addition, attention is focused on discovering and uncovering these characteristics embedded in theatrical texts.

5313 History of Directing and Scenography. (3-0) This course is a historical survey of the work of directors and designers. Particular emphasis will be on seminal production plans for notable directors and designers of the 20th and 21st centuries.

5320 Directing Theatre Activities. (3-0) Designed to assist any teacher in directing theatre activities. During the course, students will direct plays or scenes. May be repeated with different emphasis for additional credit. Graded on a credit (CR), no credit (F) basis.

5323 Shakespeare Through Performance. (3-0) This intensive summer study abroad program immerses students in the language and culture of Shakespeare's plays. Incorporating a performance-based approach to the study of Shakespeare, this course includes theatrical workshops taught by professionals at leading international theatres, including the Royal Shakespeare Company. TH 5323 and TH 5324 are taught as an aggregate.

5324 Shakespeare: Text and Context. (3-0) This intensive study abroad program immerses students in the language and culture of Shakespeare's plays. In Stratford, academic workshops are led by scholars from the Shakespeare Birthplace Trust. Through immersion in the cultural environment in which the plays were produced, students gain insight into the context that shaped Shakespeare's theatre. TH 5323 and TH 5324 are taught as an aggregate.

5330 Stage Management. (3-2) An in-depth seminar in stage management, including organization, techniques, and practices for managing stage productions from initial planning through performance.

5338 Advanced Stage Lighting. (3-2) Graduate lighting design is a continuation of the principles covered in Lighting Design (undergraduate). This course will concentrate primarily on the aesthetics of stage lighting, and will cover such topics as: viewer psychological and physiological responses as they pertain to visual perception; color; script analysis; use of light in creating both static and dynamic visual compositions; development and graphic representation of a theatrical lighting design. Prerequisite: TH 2338.

5340 Professional Internship. (20-0) This course provides professional hands-on experience in the theatre or film industry. Consent of instructor required.

5342 MFA Studio I. (3-0) This course focuses on work with actors. Students will explore various rehearsal methods, motifs and strategies. Students will direct two short scenes for class and explore effective ways of working with actors. In addition, students will observe directors and acting coaches in the department work with and coach actors.

5343 MFA Studio II. (3-0) Builds upon the work of MFA Studio I. This course examines additional techniques for working with actors as well as tools the director can use to shape each unit of performance text in order to build a dramatic story on stage. Students will analyze, rehearse and perform a one-act play. Prerequisite: TH 5342.

5345 Advanced Studies in Costume Design. (3-0) Costume problems for entire productions.

5347 Advanced Costume Construction. (3-2) A graduate course on the advanced level that studies the construction of costumes for the stage. Advanced techniques in sewing, pattern drafting/design as well as accessories/crafts construction is included.

5352 MFA Studio III. (3-0) MFA Studio III is the student's second year project. The course includes all phases of directing a play, from conception and research, to rehearsal and performance. Prerequisite: TH 5343.

5353 MFA Studio IV. (3-0) A primary focus of this course is on experimental theatre. Students rehearse and perform scene work from 20th and 21st century plays, and put together a final experimental performance project. Prerequisite: TH 5343.

5354 Playwriting. (3-0) A seminar in the art and craft of playwriting, from initial idea through a completed draft of a play. May be repeated with different emphasis for additional credit.

5355 Scene Painting. (3-2) Theory and practice of scene and costume painting as developed in the Italian Renaissance and continuing into new media available today. May be repeated with different emphasis for additional credit.

5356 Advanced Theatre Drafting. (3-2) A study of computer drafting techniques and procedures used in the preparation of design and technical drawings for theatrical scenery, costumes, and lighting.

5357 Scene Design. (3-2) Seminar on design, emphasizing presentation and justification of executed renderings or models for selected plays. Emphasis on styles of staging, settings, lighting and properties, and their relationship to the complete production. May be repeated with different emphasis for additional credit.

5358 Screenwriting. (3-0) This course offers a comprehensive study of the art and craft of writing screenplays. During a semester of intensive writing, readings, script analyses, and critiques, writers complete assignments in storytelling, character, structure, and script development. Each writer completes a full-length screenplay as the capstone.

5359 Advanced Screenwriting. (3-0) This course focuses on the development and revision of full-length screenplays. May be repeated for credit with different emphasis. Prerequisite: TH 5358

5360 Problems in Theatre. (3-0) Designed to give supervised experience to qualified advanced students in theatre history, dramaturgy, playwriting, directing, acting, technical, or other theatre problems. Research problems or actual production problems may be chosen. May be repeated with different emphasis for additional credit.

5361 Oregon Shakespeare Festival Intensive. (3-0) This course examines theatre production with a specific focus on directors and directing at this country's largest Shakespeare theatre, the Oregon Shakespeare Festival. Students will study issues of translating the current seasons' nine plays from script to stage, as well as analyzing the perspective and choices of each director's production.

5363 Directing for Film. (3-2) An in-depth examination of directing theories and procedures for film with practical filming and editing exercises. May be repeated with different emphasis for additional credit.

5364 Stage Directing. (3-2) Development of skills in analysis, research, staging, and production, with practical experience provided by directing scenes.

5365 Backgrounds of Modern Drama. (3-0) An analysis of those developments in dramatic literature that formed the basis of modern drama. Primary emphasis will be on nineteenth-and twentieth-century European and American drama.

5366 Directing Styles. (3-2) A study of directing styles. Students will direct a one-act play during regular semesters. Prerequisite: TH 5364 or permission of instructor.

5367 Studies in Dramatic Theory and Criticism. (3-0) The study of dramatic theory and criticism from Aristotle to the present. Required of all theatre majors.

5368 American Theatre and Drama. (3-0) Studies in the development of the American theatre and drama from colonial days to the present.

5369 Contemporary World Theatre and Drama. (3-0) Studies of current trends in world theatre and drama.

5370 Studies in Advanced Creative Dramatics for Children. (3-0) Studies of the methods of creative dramatics and their use in the classroom.

5371 Classical and Renaissance Drama. (3-0) Seminar in Greek, French Neoclassical, and English Renaissance theatre, with intensive examination of selected works by Sophocles, Euripides, Shakespeare, and Marlowe. Primary focus will be on analysis of the plays as performance texts, and on the historical cultural environments in which the plays were created and first performed.

5372 Theory and Practice of Dramaturgy. (3-0) Study of the practical application of historical research and textual analysis in the production of period plays and new works. Emphasis upon the dramaturg as an instrument of collaboration between members of the artistic team and as a facilitator of audience outreach.

5373 Advanced Film Directing. (3-0) An in-depth examination of narrative filmmaking that includes screenplay analysis, storyboarding, scheduling the shoot, directorial techniques, staging actors, camera placement, filming on location, and editing. Prerequisite: TH 5363

5375 Advanced Playwriting. (3-0) This course focuses on an in-depth study of the techniques of playwriting and the variety of styles that a playwright might employ. The course culminates with the writing of a full length play. Prerequisite: TH 5354 or permission of instructor.

5377 Studies in Advanced Theatre Directing. (3-0) A study of directors, theories, and problems of directing in the contemporary theatre. May be repeated with different emphasis for additional credit. Prerequisite: TH 5387.

5378 Play Development Lab. (3-0) This course provides a laboratory workshop development process for new plays. It provides a structured environment for rigorously revising student-written works. Prerequisite: TH 5375 or instructor approval.

5382 MFA Studio V. (3-0) Study of and experience in preparing and directing Shakespeare from inception of a given approach to handling the language issues to performance. This course examines how professional directors actually work on production from major Shakespeare theatres in America.

5383 MFA Studio VI. (3-0) This course continues the styles work started in MFA Studio V. It focuses on directing projects from multiple periods and styles of plays. Scenes will be drawn from several periods of dramatic literature including Ancient Greece, the English Restoration, Moliere, Georgian, and other High Comedy texts. Prerequisite: TH 5382.

5387 Directing Practicum. (3-0) Study of and experience in choosing, preparing, and directing is given to theatre organization and management. May be repeated with different emphasis for additional credit. Prerequisite: TH 5366.

5398 Final Creative Project. (3-2) To be taken the last year of training. This project requires the student to direct a major University Theatre production. The student must demonstrate mastery of directing. A complete written report of the project must be approved by a faculty committee. The report is a part of the final examination for the degree of Master of Arts with a major in Theatre for students in Directing.

5399A Thesis. (3-0) This course represents a student's initial thesis enrollment. No thesis credit is awarded until student has completed the thesis in Theatre 5399B. Graded on a credit (CR), progress (PR), no-credit (F) basis.

5399B Thesis. (3-0) This course represents a student's continuing thesis enrollments. The student continues to enroll in this course until the thesis is submitted for binding. Graded on a credit (CR), progress (PR), no-credit (F) basis.

5640 Professional Internship. (40-0). This course provides professional hands-on experience in the theatre or film industry; it is intended for students who do a full-time internship over the summer or during a regular full semester. Consent of instructor required.

Graduate Faculty

Charlton, Debra L., Assistant Professor and Director of Graduate Studies in Theatre. B.F.A., Texas State University-San Marcos; M.A., Ph.D., The University of Texas at Austin.

Costello, James Michael, Professor of Theatre. B.F.A., Virginia Commonwealth University; M.F.A., Southern Methodist University.

Fleming, John, Professor and Chair of the Department of Theatre and Dance. B.S., University of Wisconsin at Madison; M.A., Ph.D., The University of Texas at Austin.

Grogan, Melissa, Associate Professor of Theatre. B.F.A. Texas State University-San Marcos; M.F.A. University of North Carolina.

Hargett, Sheila Ann, Professor of Theatre. B.A., Texas State University-San Marcos; M.A., Louisiana State University; M.F.A., Southern Methodist University.

Hood, John Robert, Lecturer of Theatre. B.F.A., Vanderbilt University; M.F.A., Yale University.

Mayo, Sandra M., Associate Professor of Theatre and Director of Multicultural and Gender Studies. B.S.Ed., M.A., State University of New York at Buffalo; M.Ph., Ph.D., Syracuse University.

Michell, Monica, Senior Lecturer of Theatre. B.A., University of California-Irvine; M.F.A., The University of Texas at Austin.

Ney, Charles S., Professor of Theatre. B.F.A., Illinois Wesleyan University; M.F.A., Southern Methodist University; Ph.D., University of Illinois.

Ney, Michelle, Professor of Theatre and Head of the Design and Technology Program. B.F.A., University of Illinois; M.F.A., The University of Texas at Austin.

Peeler, William R., Professor of Theatre. B.A., Texas State University-San Marcos; M.F.A., University of Mississippi.

Price, Jim. Senior Lecturer of Theatre. B.A. University of Michigan; M.F.A. Program American Conservatory Theatre.

Sodders, Richard Phillip, Professor of Theatre. B.S., Texas State University-San Marcos; M.A., Ph.D., Louisiana State University

School of Music

The principal functions of graduate education in music are considered to be the continued development of:

- Individual talents, interests, and philosophies which can be used creatively both to preserve and extend our cultural heritage;
- Professional competence in such disciplines as music teaching, composition and performance, interpretation, and evaluation of knowledge;
- Scholarly competence in the organization, interpretation, and evaluation of knowledge;
- Professional competence in the communication and dissemination of knowledge;
- Individuals with the potential to solve contemporary problems in various aspects of music.

Majors and Degree Offered:

Music, M.M.

Music-Music Education, M.M.

Major Programs

The School of Music offers graduate work in music education, performance, Jazz performance, Latin Music, conducting, music theory, composition, and music history and literature leading to the Master of Music degree. Both majors, Music Education and Music, are a minimum of 36-hour programs with core, major field and elective hours. In addition, opportunities are provided for independent study with professors in their areas of specialization.

All five of the specializations under the major Music-Music Education require final research projects. The Kodály Pedagogy graduate program, approved by the Organization of American Kodály Education (OAKE), leads to certification.

The remaining eleven specializations fall under the Music major. A final graduate recital is presented for the performance specialization as well as for the choral and instrumental conducting and composition areas. A thesis is required for the history and literature as well as theory curricula. The composition specialty entails a final recital or lecture-recital and the development of a portfolio of original scores including solo and chamber pieces as well as recordings of them; a major original work must be submitted with an accompanying critical analysis to make up the requisite final project.

Comprehensive Examination. All candidates within the graduate music program must pass a comprehensive oral (*viva voce*) examination. The students will be given a maximum of two attempts in order to pass this examination before being eligible for graduation. Candidates who fail to pass the comprehensive oral examination upon the first try may appeal for re-examination. The re-examination will be administered during the semester following the first attempt. Exceptions to this policy are rare and must be approved by the Director of Graduate Studies in Music and by the Director of the School of Music. Failure to pass the required comprehensive oral examination upon the second attempt shall prevent the student from being eligible for graduation.

Areas of Specialization

The following specializations are offered under the two basic major programs:

<u>Music – Music Education Specializations</u>	<u>Thesis</u>
Choral Music	None
Instrumental Music	None
General Music	None
Kodály Pedagogy	None
Latin Music	None
<u>Music Specializations</u>	<u>Thesis</u>
Voice Performance	None
Woodwind, Brass or Percussion Performance	None
Keyboard, String or Guitar Performance	None
Latin Music Performance	None
Choral Conducting	None
Instrumental Conducting	None
Music Theory	Required
Composition	None
History and Literature	Required
Piano Pedagogy	None
Jazz Performance	None

Departmental Policies

Applicants for the Master of Music degree are expected to have an undergraduate degree in music in order to have the necessary background for graduate study in this field. In order to be accepted into the graduate music program, the applicant will also be asked to meet successfully one or more of the following requirements: 1) interview with the Director of Graduate Studies and Music Education Coordinator (if applicable), 2) audition (performance emphasis) OR portfolio submission (Composition emphasis) OR writing samples (Music History and Music Theory emphases) OR statement of teaching philosophy, video of teaching and CV or portfolio (Music Education emphasis), 3) placement tests, and 4) submission of letters of recommendation to the Graduate College. Upon review of a candidate's transcript, additional background courses may be required that will not count towards the M.M. degree.

Before prospective graduate students are approved for one of the Music Education specializations, they are expected to have certification to teach public school music and to have an interview with the appropriate Music Education faculty. Those students who do not possess a teacher's certificate must satisfy a deficiency plan in Music Education if they are to pursue the M.M. degree with one of the specializations under Music – Music Education.

Before prospective graduate students are approved for work towards the M.M. degree in a Performance or Conducting specialization under the Music emphasis, they must audition for the applied faculty in the appropriate area. Graduate students in Voice Performance must take a minimum of two credits of Diction (MU 5130B) and eight credits of French or German as co-requisite courses if these classes or their equivalents were not taken in an undergraduate degree program.

Graduate students in Music Theory and Composition must enroll in Counterpoint and Orchestration (MU 5330B) as requisite background studies if these classes or their equivalents are not taken in an undergraduate degree program. In addition, prospective Composition majors must submit a portfolio of original works while prospective Music Theory and Music History/Literature majors must

submit a portfolio of papers and/or writing samples. Graduate students in History and Literature must take a minimum of eight credits in one foreign language as required work if this study was not included in an undergraduate degree program.

In consultation with the Director of Graduate Studies in Music, each full-time student is normally expected to enroll in the appropriate ensemble(s) generally offered in the fall and spring semesters. Students must take Introduction to Graduate Studies in Music (MU 5334) within their first year of studies.

Minor

A minimum of twelve hours of graduate-level music studies are required for a minor in music. Graduate students majoring in other departments should meet with the Director of Graduate Studies in Music in order to determine the course assignments to be included in their official degree audits.

Financial Aid

Scholarships, which may include waiver of out-of-state tuition, and graduate assistantships (with teaching duties in the department) are available to qualified applicants. For further information about financial assistance and the degree programs, please contact the Director of Graduate Studies in Music.

Courses Offered

Music (MU)

5113 Independent Study in Music. (1-0) Study of special interest that offers professional improvement and growth in the field of music. May be repeated with different emphasis for additional credit. Prerequisite: Consent of the graduate advisor.

5128 Conducting Seminar. (1-0) A seminar-based course focusing on conducting technique, musicality, score reading, literature and performance in the conducting area, and rehearsal preparation with special emphasis on analysis and musical styles. May be repeated for additional credit. Prerequisite: Conducting Major or permission by the instructor.

5130 Selected Topics in Music. (1-0) An in-depth study of a singular topic in music. Special emphasis will be placed on the topic's relevance and its value to the participant. May be repeated with different emphasis for additional credit. This course does not earn graduate degree credit. Prerequisite: Consent of the graduate music advisor.

5130A Writing About Music. (1-0) Focusing on basic writing skills, research, and the use and documentation of sources. Course centers on the process of writing about music. Besides written exercises, the assignments include the study of such professional writing samples as concert reviews, program abstracts, and research essays. This course does not earn graduate degree credit. Prerequisite: Consent of the graduate music advisor.

5130B Diction for Singers. (1-0) An in-depth study of the pronunciation of singing in Italian, German, English, and French incorporating the International Phonetic Alphabet through the use of lecture and laboratory sessions for practical application. This course does not earn graduate degree credit. Prerequisite: Consent of the graduate music advisor.

5141 Kodály Level I – Conducting. (1-0) Advanced conducting techniques emphasizing patterns and communication of the character of music. Emphasis on conducting folk songs and classical canons.

5143 Kodály Level I – Materials. (1-0) Examination of song literature appropriate for children with emphasis on folk literature.

5145 Kodály Level II – Conducting. (1-0) Advanced conducting techniques emphasizing patterns and communication of the character of music. Emphasis on independence of the left and right hands to communicate tempo, dynamics, cues, and character.

5147 Kodály Level II – Materials. (1-0) Examination of song literature appropriate for children with emphasis on folk literature. Students will also explore suitable instrumental literature through performance on the recorder.

5149 Kodály Level III – Conducting. (1-0) Advanced conducting laboratory with application to 2-, 3-, and 4-part choral works.

5151 Kodály Level III – Research and Retrieval. (1-0) Research of international folk music as applied to philosophy as applied to Kodály music education program.

5182 Practicum in Music Instruction. (1-0) Instruction techniques for teaching and instructional assistants concerning selected problems in the teaching of music in the classroom, private instruction, and ensemble environments. This course does not earn graduate degree credit. Repeatable with different emphasis. Graded on a credit (CR), no-credit (F) basis.

5192 Graduate Recital. (0-1) A full-length, public recital in the appropriate applied music area. Should be taken simultaneously with a final semester of applied music instruction by those students in performance degree plans.

5213 Independent Study in Music. (2-0) Study of special interest that offers professional improvement and growth in the field of music. May be repeated with different emphasis for additional credit. Prerequisite: Consent of the graduate advisor.

5230 Selected Topics in Music. (2-0) An in-depth study of a narrow range of topics in music. Special emphasis will be placed on the topic's relevance and its value to the participant. May be repeated with different emphasis for additional credit. This course does not earn graduate degree credit. Prerequisite: Consent of the graduate music advisor.

5230A Music Theory. (2-0) A study of the materials of counterpoint and harmony as evaluated through listening and analysis of literature, and application through composition. This course does not earn graduate degree credit. Prerequisite: Consent of the graduate music advisor.

5230B Aural Learning. (2-0) Development and application of theory concepts through singing, playing, and dictation. This course does not earn graduate degree credit. Prerequisite: Consent of the graduate music advisor.

5240 Kodály Level I – Musicianship and Sol-fa. (2-0) Development of sight singing and aural skills associated with advanced musicianship.

5242 Kodály Level I – Pedagogy. (2-0) The teaching of music utilizing an American adaptation of the Kodály approach to music education as applied to kindergarteners and first graders

5244 Kodály Level II – Musicianship and Sol-fa. (2-0) Development of sight singing and aural skills associated with advanced musicianship. Emphasis on analysis of melodic content: intervals, range, and scales.

5246 Kodály Level II – Pedagogy. (2-0) The teaching of music utilizing an American adaptation of the Kodály approach to music education as applied to second and third grade children.

5248 Kodály Level III – Musicianship and Sol-fa. (2-0) Development of sight singing and aural skills associated with advanced musicianship. Emphasis on advanced studies in rhythm, counterpoint, and harmony.

5250 Kodály Level III – Pedagogy. (2-0) The teaching of music utilizing an American adaptation of the Kodály approach to music education as applied to upper elementary, junior high, and high school.

5254 Piano Pedagogy I. (2-0) History, methods, and materials of piano pedagogy. Includes the application of technical and musical fundamentals to beginning levels of teaching. Prerequisites: Piano pedagogy or piano performance majors or instructor's permission.

5255 Piano Pedagogy II. (2-0) Advanced methods and materials of piano pedagogy. Includes the application of technical and musical fundamentals to intermediate and advanced levels of teaching. Prerequisites: Piano Pedagogy I or instructor's permission.

5256 Mariachi History & Methods. (2-1) Pedagogy of Mariachi ensemble performance with supplemental instruction in Mariachi literature and its history.

5266 Salsa History & Methods. (2-1) Pedagogy of Salsa ensemble performance with supplemental instruction in Salsa literature and its history.

5310 Music Literature of the Baroque. (3-0) Style characteristics and literature of the music of 1600-1750 with special emphasis on Bach and Handel.

5313 Independent Study in Music. (3-0) Study of special interest that offers professional improvement and growth in the field of music. May be repeated once with different emphasis for additional credit.

5314 Survey of Twentieth-Century Music. (3-0) Emphasis on music of the modern period and its development from music of earlier periods. Numerous examples of vocal and instrumental works in both large and small forms are used to illustrate twentieth-century styles and trends.

5315 Music Literature, Middle Ages and Renaissance. (3-0) Historical, stylistic, and analytical study of western art music from about 450 to 1600.

5317 Independent Study in Music. (3-0) Study of special interest that offers professional improvement and growth in the field of music. May be repeated once with different emphasis for additional credit.

5320 Music Literature, Viennese Classical. (3-0) Style analysis of music literature from 1750 to 1830 with emphasis on Haydn, Mozart, and Beethoven.

5322 Instrumental Techniques and Materials. (3-0) Evaluation of teaching methods, materials, and literature of wind and string instruments. Prerequisites: Music 3217 or the equivalent of Undergraduate Instrumental Conducting.

5323 Vocal Music Education Methods. (3-0) Study of the anatomy of the human voice and evaluation of the scientific data and historical beliefs concerning voice pedagogy with emphasis in teaching voice in the class, private studio, as well as within a variety of choral settings.

5324 Seminar in Music Curriculum and Methodology. (3-0) Evaluation of teaching methods, learning processes, curriculum, and research in music education as a basis for improving music pedagogy.

5325 Research in Music Education I. (3-0) Examination of methodologies, techniques, and procedures for interpreting and conducting research in music education. Relevant studies in music education will be critiqued, with an emphasis on preparation of a research proposal.

5326 Research in Music Education II. (3-0) A continuation and culmination of a research project in the field of music education as developed and proposed in MU 5325. Prerequisite: MU 5325.

5328 Foundations of Music Education. (3-0) The cognitive psychology, historical perspective, and philosophical issues that provide the basis for contemporary music education.

5330 Selected Topics in Music. (3-0) An in-depth study of a range of topics in music. Special emphasis will be placed on the topic's relevance and its value to the participant. May be repeated with different emphasis for additional credit. This course does not earn graduate degree credit. Prerequisite: Consent of the graduate music advisor.

5330A History and Analysis of Music. (3-0) A comprehensive musicianship approach to the study of music from the earliest times to the present using techniques of stylistic and structural analysis. This course does not earn graduate degree credit. Prerequisite: Consent of the graduate music advisor.

5330B Advanced Theory. (3-0) Principles of form and analysis, counterpoint, orchestration, and contemporary analytic techniques developed through in-depth study of musical repertoire. This course does not earn graduate degree credit. Prerequisite: Consent of the graduate music advisor.

5334 Introduction to Graduate Study in Music. (3-0) Techniques and materials of research, emphasizing bibliography, library usage, collection, and interpretation of data.

5340 Music Literature, Nineteenth-Century Romantic. (3-0) Music literature of the period from 1830 to 1910 with analysis of styles.

5341 History of Jazz. (3-0) This course is a chronological survey and historical analysis of the major soloists, ensembles, composers, recordings, and stylistic trends of all major jazz styles.

5342 Jazz Pedagogy. (3-0) Jazz pedagogy is an in-depth study of the history, methodologies, resources, and techniques of jazz pedagogy and the development of jazz ensemble rehearsal skills.

5343 Jazz Improvisation. (3-0) This course is a detailed study of the evolution of melodic, harmonic, and rhythmic structures used by jazz improvisers and composers from the 1930s to present day.

5344 Jazz Arranging. (3-0) This course provides a comprehensive study of jazz composition, arranging, and improvisation theory, emphasizing writing for jazz ensembles using harmony, scales, and improvisation in a variety of styles, and providing necessary skills to be a successful jazz or commercial composer/arranger.

5350 Musical Styles. (3-0) Developing a broader musical understanding through critical listening, technical analyses, and written assignments in various musical styles, including the late classical, romantic, and present eras. Prerequisite: B or higher in MU 5357 or a passing grade on the Graduate Music Theory Placement Exam.

5353 Ensemble Rehearsal Techniques. (3-0) Course is designed for performance ensemble conductors. Includes supervision, administration, and rehearsal techniques.

5355 Pedagogy of Theory and Comprehensive Musicianship. (3-0) Developing teaching methods and broader understanding through critical study of materials, organization, techniques, and problems of music theory and comprehensive musicianship courses.

5356 Mariachi Arranging. (3-0) Analysis and arranging music for a Mariachi ensemble. Topics will cover instrument ranges, orchestration techniques, and styles.

5357 Graduate Music Theory and Musicianship. (3-0) Graduate-level studies in music theory and aural skills. The course covers melody, harmony, counterpoint, form, as well as sight-singing, performing, and dictation. This course does not earn graduate degree credit. Prerequisite: Consent of the graduate music advisor.

5360 Music in the United States. (3-0) A survey of the music and musical development in this country from pre-Columbian times to the present. Folk music, popular music, and jazz will be considered as well as traditional and experimental styles.

5365 Computing in Music. (3-0) Development of concepts and skills related to current computer technology in music. Exploration and use of computer software, MIDI, and other productivity tools for application to music education, music administration, music research, and music composition.

5366 Salsa Arranging. (3-0) Analysis and arranging music for a Salsa ensemble. Topics will cover instrument ranges, orchestration techniques, and styles.

5367 History of Music in the Caribbean. (3-0) This course is a study of the musical panorama of the Spanish-speaking Caribbean; Pre-Columbian, colonial, folk, urban, academic, and the transnational genres are discussed in historical, socio-political, and stylistic context, includes coverage of the scope and methods of research in the area of Caribbean music studies.

5368 History of Music in Mexico. (3-0) This course is a study of the musical panorama of Mexico; Pre-Columbian, colonial, folk, urban, academic, and transnational genres are discussed in historical, socio-political, and stylistic context, including coverage of the scope and methods of research in the area of Mexican music studies.

5369 History of Music in Latin America. (3-0) This course is a survey of the musical panorama in Latin America; Pre-Columbian, colonial, folk, urban, academic, and transnational genres are introduced and discussed in historical, socio-political, and stylistic context. It also includes an introduction to the scope and methods of research in Latin American music studies.

5375 Topics in Advanced Music Research and Analysis. (3-0) Advanced studies in music analysis, musicology, and interdisciplinary studies focusing on selected analytical techniques, methods, critical approaches, or musical repertoires. Topics may vary. May be repeated for additional credit. Prerequisite: Graduate Music Theory placement test or consent of instructor.

5375A Schenkerian Analysis. (3-0) Introduction to the techniques, methods, and critiques of Schenkerian analysis and its applications to common-practice music. Covers reductive analysis, structural levels in tonal music, and graphing techniques.

5375B Opera History and Literature. (3-0) Exploration of the history of opera from its beginning in Florence around 1600 to the present. Course includes in-depth study of operas such as Bizet's *Carmen* and Mozart's *Don Giovanni*. Discussion and presentations incorporate the connection between the studies operas, music and society.

5375C Music of Latin America & the Caribbean. (3-0) Explores the musical traditions in Latin American and the Caribbean, tracing the historical, cultural and socio-political aspects of music on a global scale. Intensive research into the broad scope and transnational movement of music throughout Central and South America, the Caribbean Islands and the United States.

5375D Methods and Methodologies of Music Analysis. (3-0) Examination of selected analytical techniques, methods and methodologies, critical approaches, or musical repertoires, specifically semiotic analysis, computer-assisted music analysis, analysis of thematic processes, functional analysis, phrase structure analysis, as well as category and feature analysis. Prerequisite: MU 2263 or equivalent.

5375E Song Literature. (3-0) Detailed consideration of vocal literature designed to provide an in depth study and awareness of the art song literature with emphasis on the study of English/American song, French *chanson* and *mélodie*, German *Lieder*, and other commonly performed literature. Further this course provides information on programming, performance practice, and performance preparation.

5375F Piano Literature. (3-0) An introduction to keyboard repertoire of the baroque, classical, romantic and contemporary eras. Includes formal analysis as well as listening and score recognition of important works.

5375G Vocal Pedagogy and Materials. (3-0) A survey of materials on technique, physiology, repertory, and other areas relevant to the performance, study and pedagogy of the singing voice. This course explores the physical mechanics and acoustics of the human voice, vocal health, and the psychology of voice training.

5375H Post-Tonal Music Analysis. (3-0) The study and application of methodologies and terminology used to analyze post-tonal concert music of the 20th and 21st centuries.

Prerequisites: 70%+ on music theory placement test/MU 5357 with B or higher.

5375I Advanced Musicianship. (3-0) Advanced studies in sight reading, dictation, and keyboard skills, including harmonization.

5375J Foundations of Ethnomusicology/Musicology. (3-0) This course is an introduction to the concepts, methodologies, and scholarly trends central to the disciplines of ethnomusicology and musicology. Prerequisite: MU 5334.

5375K Psychology of Music. (3-0) This course investigates the psychological foundations of music and examines interdisciplinary approaches to the study of music and the human experience. Topics will include: music perception, physiological responses to music, music and the brain, musical attributes, music learning, music therapy, and the measurement of musical behavior.

Prerequisites: 70%+ on music theory placement test/MU 5357 with B or higher.

5399A Thesis. (3-0) This course represents a student's initial thesis enrollment. No thesis credit is awarded until student has completed the thesis in Music 5399B. Students working toward the M.M. degree with a thesis are expected to enroll in thesis each semester in which faculty supervision is received. Graded on a credit (CR), progress (PR), no-credit (F) basis.

5399B Thesis. (3-0) This course represents a student's continuing thesis enrollment. The student continues to enroll in this course until the thesis is submitted for binding. Cannot be taken unless a Thesis Proposal has been submitted. Students working toward the M.M. with thesis are expected to enroll in thesis each semester in which faculty supervision is received. Graded on a credit (CR), progress (PR), no-credit (F) basis.

Music Ensemble (MUSE)

5101 Basketball Band. (0-4) The Bobcat Basketball Band performs for all home men's and women's basketball games that do not fall over a university break. The group travels for all postseason tournaments. May be repeated for credit.

5102 Salsa Del Rio. (0-6) Performing ensemble specializing in Latin and South American music. May be repeated for credit.

5103 Texas State Mariachi. (0-6) Performing ensemble specializing in Mexican folk music. May be repeated for credit.

5104 Panorama Steel Drum Band. (0-6) A performing ensemble specializing in Caribbean steel drum band music. May be repeated for credit.

5105 VocaLibre. (0-6) A select vocal ensemble specializing in chamber music, including madrigal or jazz literature. May be repeated for credit.

Prerequisite: Enrollment in major choral ensemble.

5106 Opera Workshop. (0-9) Vocal performance opportunity to participate in performance of opera and to learn techniques for operatic acting and staging. May be repeated for credit.

5108 Orquesta del Rio. (0-6) Performing ensemble specializing in Latin and South American music. May be repeated for credit.

5120 Bobcat Marching Band. (0-9) This ensemble performs at all home and select away football games, utilizing traditional and corps-style marching. The ensemble is focused on delivering entertaining and high-powered halftime shows while supporting Bobcat Football. The band also performs in exhibitions for high school band events. May be repeated for credit.

5123 Concert Band. (0-6) This ensemble provides playing experiences for non-music majors and music majors who want to improve their skills and serve as a lab ensemble for conducting students. May be repeated for credit.

5124 Women's Choir. (0-6) Performing ensemble specializing in choral literature for women's voices. May be repeated for credit.

5125 Men's Choir. (0-6) Performing ensemble specializing in choral literature for men's voices. May be repeated for credit.

5126 Chamber Music. (0-4) Small group performing ensembles focusing on chamber literature of mixed and similar instrumental music. May be repeated for credit.

5127 Jazz Combo. (0-4) A small performance ensemble designed to develop improvisational skills and individual musical creativity through performance of standard jazz literature. May be repeated for credit.

5128 Conducting Seminar. (1-0) A seminar based course focusing on conducting technique, musicality, score reading, literature and performance in the conducting area, and rehearsal preparation with special emphasis on analysis and musical styles. May be repeated for additional credit. Prerequisite: Conducting Major or permission by the instructor.

5130 Wind Symphony. (0-9) Major instrumental ensemble comprised of the most outstanding wind and percussion students who are selected by audition. The group is dedicated to the performance of the finest wind repertoire, whether a contemporary works for winds, or transcriptions from the orchestral repertoire. May be repeated for credit.

5131 Symphonic Winds. (0-6) Major instrumental ensemble consisting primarily of music majors and talented non-music majors. This ensemble performs a broad range of full ensemble repertoire, representative of all historical periods and styles. May be repeated for credit.

5140 Texas State Chorale. (0-9) Auditioned major choral ensemble specializing in performances of literature from the Renaissance and 20th Century. May be repeated for credit.

5141 University Singers. (0-6) Major choral ensemble that performs a variety of literature, including masterworks from the 17th Century to the present. May be repeated for credit.

5150 Texas State Symphony Orchestra. (0-9) A full symphony orchestra that performs standard orchestra literature, as well as oratorio, concerto, and opera accompaniments. May be repeated for credit.

5160 Jazz Ensemble. (0-9) The jazz-based ensemble performs advanced arrangements of contemporary popular music in various styles. May be repeated for credit.

5161 Jazz Orchestra. (0-6) The jazz-based ensemble performs intermediate arrangements of contemporary popular music in various styles. May be repeated for credit.

5162 Jazz Lab Band. (0-6) The jazz-based ensemble performs beginning arrangements of contemporary popular music in various styles. May be repeated for credit.

5170 Accompanying. (0-4) A coaching seminar for pianists to develop reading and accompanying skills. May be repeated for credit.

5180 Mysterium for Modern Music. (0-4) A seminar-based course focusing on the performance and analysis of 20th century music in all styles and media. May be repeated for credit. Prerequisite: Music (Composition Specialization) major status.

5185 Modern Music Ensemble. (0-4) A performance-based course focusing on the performance of modern music in all styles and media. May be repeated for additional credit.

5190 Guitar Ensemble. (0-6) Chamber guitar ensemble designed to provide interaction with fellow guitarists, develop musicianship as an ensemble performer, and to familiarize the student with music from different periods through a variety of literature. May be repeated for credit. Prerequisite: Music (Guitar Performance Specialization) major status.

Music Performance (MUSP)

5101 Graduate Recital. (0-1) A full-length, public recital in the appropriate applied music area. Should be taken simultaneously with a final semester of applied music instruction by those students in performance degree plans.

5120 Applied Voice. (1-0) Through supervised private coaching, instruction focuses on technique, musicality, literature, and performance in the vocal area. May be repeated for credit. Prerequisite: Music major status or consent of instructor.

5127 Applied Conducting. (1-0) Through supervised private coaching, instruction focuses on baton technique, musicality, score reading, literature and performance in the conducting area, and rehearsal preparation with special emphasis on analysis and musical styles. May be repeated for additional credit. Prerequisite: Conducting Major or consent of the instructor.

5130 Applied Keyboard. (1-0) Through supervised private coaching, instruction focuses on technique, musicality, literature, and performance in the keyboard area. May be repeated for credit. Prerequisite: Music major status or consent of instructor.

5135 Piano Pedagogy Internship. (0-3) Supervised teaching experience. Practical application of methods, techniques, and materials of piano pedagogy. Prerequisite: Instructor's permission.

5140 Applied Woodwind. (1-0) Through supervised private coaching, instruction focuses on technique, musicality, literature, and performance in the woodwind area. May be repeated for credit. Prerequisite: Music major status or consent of instructor.

5150 Applied Brass. (1-0) Through supervised private coaching, instruction focuses on technique, musicality, literature, and performance in the brass area. May be repeated for credit. Prerequisite: Music major status or consent of instructor.

5160 Applied String. (1-0) Through supervised private coaching, instruction focuses on technique, musicality, literature, and performance in the string area. May be repeated for credit. Prerequisite: Music major status or consent of instructor.

5165 Mariachi Armonía Techniques. (1-2) This course provides students with the fundamentals of playing and teaching the rhythm/harmony instruments in the Mariachi ensemble, with specific emphasis in the guitarrón, vihuela/guitar, and the harp. Topics will cover history, tuning, strumming, and stylistic techniques specific to each instrument. This course is repeatable for credit three times.

5166 Latin Music Methods. (1-2) This course provides students with knowledge that is essential to become effective directors of Mariachi and Salsa ensembles. Instruments, styles, repertory, and resources that are related to these ensembles will be discussed.

5170 Applied Percussion. (1-0) Through supervised private coaching, instruction focuses on technique, musicality, literature, and performance in the percussion area. May be repeated for credit. Prerequisite: Music major status or consent of instructor.

5175 Afro-Cuban Hand Drumming. (1-2) The fundamentals of playing and teaching Afro-Cuban Drums. Topics will cover history and knowledge of styles of the various Afro-Cuban percussion instruments.

5180 Applied Composition. (1-0) Through supervised private coaching, instruction focuses on technique, musicality, literature, and performance in the composition area. May be repeated for credit. Prerequisite: Music major status or consent of instructor.

5185 Electro-acoustic Music. (0-1) Introduction to recording and tape manipulation techniques of music concrete, electro-acoustical music techniques involving digital and analog synthesizers, and the MIDI environment. May be repeated for credit. Prerequisite: Music major status or permission from instructor.

5220 Applied Voice. (2-0) Through supervised private coaching, instruction focuses on technique, musicality, literature, and performance in the vocal area. May be repeated for credit. Prerequisite: Music major status or consent of instructor.

5227 Applied Conducting. (2-0) Through supervised private coaching, instruction focuses on baton technique, musicality, score reading, literature and performance in the conducting area, and rehearsal preparation with special emphasis on analysis and musical styles. May be repeated for additional credit. Prerequisite: Conducting Major or consent of the instructor.

5230 Applied Keyboard. (2-0) Through supervised private coaching, instruction focuses on technique, musicality, literature, and performance in the keyboard area. May be repeated for credit. Prerequisite: Music major status or consent of instructor.

5240 Applied Woodwind. (2-0) Through supervised private coaching, instruction focuses on technique, musicality, literature, and performance in the woodwind area. May be repeated for credit. Prerequisite: Music major status or consent of instructor.

5250 Applied Brass. (2-0) Through supervised private coaching, instruction focuses on technique, musicality, literature, and performance in the brass area. May be repeated for credit. Prerequisite: Music major status or consent of instructor.

5260 Applied String. (2-0) Through supervised private coaching, instruction focuses on technique, musicality, literature, and performance in the string area. May be repeated for credit. Prerequisite: Music major status or consent of instructor.

5270 Applied Percussion. (2-0) Through supervised private coaching, instruction focuses on technique, musicality, literature, and performance in the percussion area. May be repeated for credit. Prerequisite: Music major status or consent of instructor.

5280 Applied Composition. (2-0) Through supervised private coaching, instruction focuses on technique, musicality, literature, and performance in the composition area. May be repeated for credit. Prerequisite: Music major status or consent of instructor.

5285 Electro-acoustic Music. (0-2) Introduction to recording and tape manipulation techniques of music concrete, electro-acoustical music techniques involving digital and analog synthesizers, and the MIDI environment. May be repeated for credit. Prerequisite: Music major status or permission from instructor.

5320 Applied Voice. (2-0) Through supervised private coaching, instruction focuses on technique, musicality, literature, and performance in the vocal area. May be repeated for credit. Prerequisite: Music major status or consent of instructor.

5327 Applied Conducting. (3-0) Through supervised private coaching, instruction focuses on baton technique, musicality, score reading, literature and performance in the conducting area, and rehearsal preparation with special emphasis on analysis and musical styles. May be repeated for additional credit. Prerequisite: Conducting Major or consent of the instructor.

5330 Applied Keyboard. (2-0) Through supervised private coaching, instruction focuses on technique, musicality, literature, and performance in the keyboard area. May be repeated for credit. Prerequisite: Music major status or consent of instructor.

5335 Keyboard Skills. (1-2) Advanced keyboard skills, styles, performance techniques, and professional health for pianists.

5337 Advanced Conducting. (3-0) Music performance class designed for further development of baton technique, score reading, and rehearsal preparation with special emphasis on analysis and musical styles. May be repeated once with different emphasis for additional credit. Prerequisite: MU 3217 or MU 3227 or permission from the Director of Graduate Studies in Music.

5340 Applied Woodwind. (2-0) Through supervised private coaching, instruction focuses on technique, musicality, literature, and performance in the woodwind area. May be repeated for credit. Prerequisite: Music major status or consent of instructor.

5350 Applied Brass. (2-0) Through supervised private coaching, instruction focuses on technique, musicality, literature, and performance in the brass area. May be repeated for credit. Prerequisite: Music major status or consent of instructor.

5360 Applied String. (2-0) Through supervised private coaching, instruction focuses on technique, musicality, literature, and performance in the string area. May be repeated for credit. Prerequisite: Music major status or consent of instructor. Justification: In an effort to streamline course numbers, the new course number will replace MUSP 5305K, 5305L, 5305M, 5305N, and 5305P.

5370 Applied Percussion. (2-0) Through supervised private coaching, instruction focuses on technique, musicality, literature, and performance in the percussion area. May be repeated for credit. Prerequisite: Music major status or consent of instructor.

5380 Applied Composition. (2-0) Through supervised private coaching, instruction focuses on technique, musicality, literature, and performance in the composition area. May be repeated for credit. Prerequisite: Music major status or consent of instructor.

5385 Electro-acoustic Music. (0-3) Introduction to recording and tape manipulation techniques of music concrete, electro-acoustical music techniques involving digital and analog synthesizers, and the MIDI environment. May be repeated for credit. Prerequisite: Music major status or permission from instructor.

Graduate Faculty

Asbell, S. Ames, Lecturer of Music. B.M. Furman University; M.M., East Carolina University; D.M.A., The University of Texas at Austin. (Viola)

- Babcock, Jonathan**, Associate Professor of Music. B.M., M.M., State University of New York at Potsdam; D.M.A., University of Hartford. (Choral)
- Bartz, Ezra**, Lecturer of Music. B.M., University of Oregon; M.M., D.M.A., The University of Texas at Austin. (Piano)
- Beatty, Caroline**, Assistant Professor of Music. B.M., M.M., The University of Texas at Austin; D.M.A., University of Michigan. (Music Education)
- Bellini-Mungo, Brigitte**, Lecturer of Music. B.M. and M.M., New England Conservatory of Music. (Voice)
- Bird, Paula**, Senior Lecturer of Music. B.A., The University of Texas at San Antonio; J.D., The University of Texas at Austin Law School; M.M., Texas State University-San Marcos. (Violin)
- Brinckmeyer, Lynn**, Associate Professor of Music. B.S., M.M., Eastern New Mexico University; Ph.D., The University of Kansas. (Choral Music Education)
- Cavitt, Mary Ellen**, Professor of Music. B.M., M.M., The Juilliard School; D.M.A., The University of Texas at Austin. (Horn, Instrumental Music Education)
- Clark, Thomas**, Professor and Director of the School of Music. B.M., M.M., and D.M.A., University of Michigan. (Composition)
- Cruz, Mark A.**, Senior Lecturer of Music. A.A., Oklahoma City Community College; B.M., Oklahoma City University; M.M., Texas State University-San Marcos. (Guitar Performance)
- Davidson, Ian Bruce**, Professor of Music. B.M., DePauw University; M.M., D.M.A., The University of Texas at Austin. (Oboe)
- Dawson, James D.**, Lecturer of Music. B.A., The University of Texas at Austin. (Double Bass)
- DeBow, Faith**, Senior Lecturer of Music. B.M., Butler University; M.M. Eastman School of Music. (Piano)
- Ditto, Charles J.**, Senior Lecturer of Music. B.M., University of Houston; M.M., D.M.A., The University of Texas at Austin. (Composition, Music Theory)
- Eaton, Rebecca M.**, Lecturer of Music. B.A., Harding University; M.M., University of Louisville; Ph.D., The University of Texas at Austin. (Music Theory)
- Fink, Cary Michael**, Associate Professor of Music. B.M., Indiana University; M.M., University of Nebraska at Lincoln. (Voice)
- Garcia, Washington**, Associate Professor of Music. B.M., Conservatorio Nacional de Musica, M.M., D.M.A., Peabody Institute of the John Hopkins University. (Piano)
- Gonzales, Cynthia I.**, Associate Professor of Music. B.M., M.M., University of North Texas; A.M., Ph.D., Harvard University. (Music Theory)

- Gonzalez, Genaro, Jr.**, Professor of Music. B.M., M.M., University of North Texas. (Percussion)
- Hager, Harry Stephen**, Professor of Music. B.M.E., West Virginia University; M.M., Michigan State University. (Horn)
- Hale, Daris Word**, Senior Lecturer of Music. B.M., M.M., The University of Texas at Austin. (Bassoon, Woodwind Methods)
- Hall, Richard**, Senior Lecturer of Music. B.M., Angelo State University-San Angelo, Texas; M.M., Texas State University-San Marcos. (Composition)
- Hehmsoth, Henry H.**, Senior Lecturer of Music. B.M., M.M., The University of Texas at Austin. (Jazz Piano, Computing in Music)
- Hill, Philip**, Lecturer of Music. B.M., Mississippi College; M.M., The University of Texas at Austin. (Voice)
- Hudiburg Jr., Howard Busby**, Associate Professor of Music. B.M., The University of Texas at Austin; M.M., Texas State University-San Marcos. (Instrumental Conducting, Orchestra, Double Bass)
- Hurt, Charles Richard**, Professor of Music. B.S.Ed., University of Tennessee; M.M., Northwestern University. (Trombone, Low Brass)
- Jones, Adah Toland**, Professor of Music. B.M., M.M., Eastman School of Music, University of Rochester; D.A., Ball State University. (Flute)
- Kwak, Jason**, Associate Professor of Music. B.M., Eastman School of Music; M.M., D.M.A., The University of Texas at Austin. (Piano)
- Laumer, Jack Charles**, Professor of Music. B.A., Saint Olaf College; M.M., Manhattan School of Music. (Trumpet)
- Ledbetter, Lynn**, Professor of Music. B.M., University of Houston; M.M., D.M.A., The University of Texas at Austin. (Violin)
- Lee, Kyung-Ae**, Lecturer of Music. B.M., Ewha Women's University; M.M., Eastman School of Music; D.M.A., The University of Texas at Austin. (Piano)
- Lipton, Kay**, Lecturer of Music. B.M., University of Colorado; M.A., California State University; Ph.D., University of California-Los Angeles. (Musicology)
- Lopez, John A.**, Associate Professor of Music. B.M., M.M., Texas State University-San Marcos. (Percussion, Multicultural Ensembles, Latin Music)
- Lopez, Robert A.**, Lecturer of Music. B.M., Texas A&M University-Corpus Christi; M.M., Texas State University-San Marcos. (Percussion; Multicultural Ensembles; Latin Music)
- Martin, Joey M.**, Professor of Music. B.M., M.M., Southwestern Oklahoma State University; D.M.A., The University of Texas at Austin. (Choral Conducting, Music Education)

McCain, Jr., Martin, Assistant Professor of Music. B.M., University of Southern Mississippi; M.M. and D.M.A., The University of Texas at Austin. (Trombone)

Mendoza, Freddie, Senior Lecturer of Music. B.M., The University of Texas at Austin; M.M., Texas State University-San Marcos. (Jazz Studies)

Miles, Charles J., Lecturer of Music. B.A., West Virginia State College. (Percussion)

Mooney, Kevin E., Assistant Professor of Music and Director of Graduate Studies in Music. B.M., M.M., University of Nebraska at Omaha; Ph.D., The University of Texas at Austin. (Musicology)

Mungo, Samuel, Associate Professor of Music. B.S., Illinois State University; M.M., New England Conservatory; D.M.A., The University of Colorado Boulder. (Opera)

Nelms, Morris H., Senior Lecturer of Music. B.A., University of Oklahoma; M.M., Texas State University-San Marcos. (Jazz Combo)

Ninov, Dimitar, Lecturer of Music. M.M., State Academy of Music in Sofia, Bulgaria; D.M.A., The University of Texas at Austin. (Composition, Music Theory)

Oxford, William, Senior Lecturer of Music. B.M., M.M., D.M.A., The University of Texas at Austin. (Saxophone)

Parrish, Cheryl, Senior Lecturer of Music. B.M., Baylor University; M.M., Texas State University. (Voice)

Pedroza, Ludim, Assistant Professor of Music. B.A., Universidad Adventista de las Antillas; M.A., West Texas A&M University; Ph.D., Texas Tech University. (Latin Music)

Pino, David James, Professor of Music. B.M., M.M., Michigan State University; D.M.A., The University of Texas at Austin. (Clarinet, Woodwinds)

Quintero, Michelle, Lecturer of Music. B.M.Ed. Incarnate Word College; M.M.Ed., Texas State University – San Marcos. (Latin Music, Voice)

Riepe, Russell Casper, II, Professor of Music. B.M., Southern Illinois University; M.A., Ph.D., Eastman School of Music, University of Rochester. (Music Theory, Composition)

Rodriguez, Raul I., Associate Professor of Music. B.M., M.M., University of North Texas. (Tuba)

Schmidt, John Charles, Professor of Music. B.M., Southwestern University; M.S., Union Theological Seminary School of Sacred Music; Ph.D., New York University. (Music Theory, Music History and Literature, Organ)

Schueller, Rodney C., Associate Professor of Music. B.M., University of Iowa; M.M., Indiana University; D.M.A., Michigan State University. (Instrumental Music Education, Instrumental Conducting, Band)

Schüler, Nico, Professor of Music. M.A., Greifswald University (Germany); Ph.D., Michigan State University. (Musicology, Music Theory)

Simmons, Amy, Assistant Professor of Music. B.M., M.M., and Ph.D., The University of Texas at Austin. (Music Education)

Stein, Marlowe Robin, Assistant Professor of Music. B.A., M.A., University of Wyoming; D.A., University of Northern Colorado. (Music Education)

Tangarov, Vanguel G., Lecturer of Music. B.M. and M.A., State Academy of Music, Sofia, Bulgaria; D.M.A., The University of Texas at Austin. (Clarinet)

Thomas, Naymond Elijah, Professor of Music. B.M.Ed., University of Louisville; M.M., University of Colorado; D.M.A., University of Oklahoma. (Voice)

Ulen, Ronald C., Assistant Professor of Music. M.M., Florida State University. (Voice)

Westney, Benjamin W., Lecturer of Music. B.A., M.M., The University of Texas at Austin. (Cello)

Winking, Keith, Robert, Professor of Music. B.S., Quincy College; M.M., Texas State University-San Marcos; D.M.A., The University of Texas at Austin. (Trumpet)

Wood, Juli, Associate Professor of Music. B.M., The University of Texas at San Antonio; M.M., Stephen F. Austin State University. (Voice)